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The leading trade journal of the world in the printing and allied industries

APRIL 1908

Volume 41-Number 1

Price 30 Cents



Ullman's Inks

Uniformly Excellent

**Printing Inks,
Doubletone Inks,
Ullmanines,
Lithographic Inks,
Lithographic Stones,
Lithographic Supplies,
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Sigmund Ullman Co.

**New York
Chicago
Philadelphia**

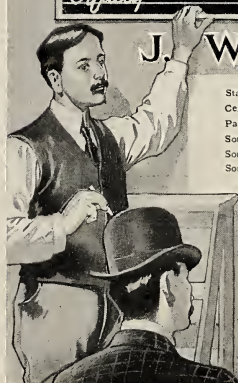
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*Buy Now - Guaranteed safe investment & quick returns.
This is the most complete and extensive line in
range of prices and variety of colors and finishes
at your command - Investigate this stock by writing
to us for particulars - samples and prices.
Strictly a Non-Speculative Proposition
J. W. Butler Paper Co. Chicago.*

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<i>Moscow</i>	" " " "	"
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J. W. BUTLER PAPER CO., CHICAGO



Standard Paper Company, Milwaukee, Wis.
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More
Brown & Carver
and
Oswego Cutters
are sold
than any other

*There must be a Reason
for this*

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CHICAGO OFFICE, 347 Dearborn Street
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The Monotype

Composing Machine

For All Kinds of Work

Plain or Intricate

All Sizes 5-point to 14-point

Any Measure Up to 60 Picas

Sorts Caster

All Sizes

5-point to 36-point

Body Type, Display Type

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For Catalogue Work The Monotype is on the *whole* job: it sets the straight matter, all measures, including running around cuts, handles any kind of tables *and* furnishes all type for display lines. It is the *only* machine that can produce a Complete Catalogue.*

*Mr. Joseph Mack, of the Joseph Mack Printing House of Detroit, Mich., in his letter of October 22, 1907, says: "The advantages of The Monotype to a catalogue and job printing plant are manifold. Besides being able to control our machine typesetting to suit our own convenience and advantage, we have as it were our own type foundry in our own plant. The printer who runs an average-sized plant and who is usually obliged to buy some new materials for almost every medium-sized catalogue order which he receives, would scarcely believe that with The Monotype equipment even the largest catalogues may be handled without the purchase of any new materials being necessary. The Monotype not only sets the body type for the job, but also casts the type for the display heads."

Lanston Monotype Machine Company

1231 Callowhill Street, Philadelphia, Pa.

Where all communications, including those relating to sales, should be addressed

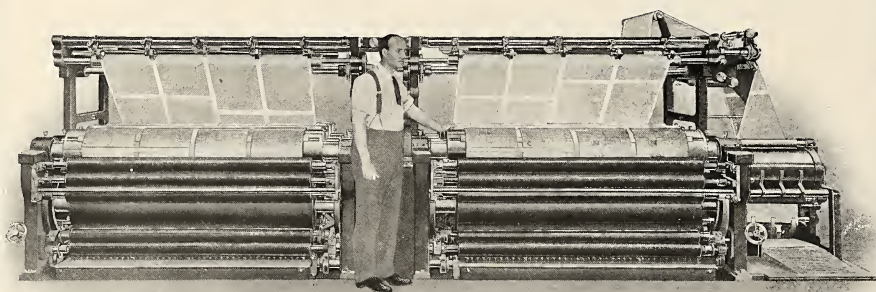
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THE DUPLEX ROTARY PRESS

Greatest Time and Money
Saving Machine Ever Built



QUADRUPLE { Length including Folder, 19½ feet.
Width, 6½ feet.
Height, SEE THE MAN.

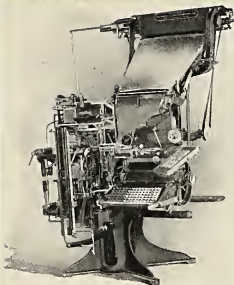


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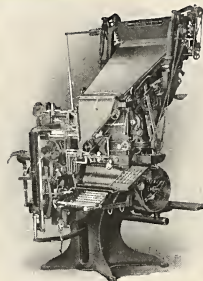
Duplex Printing Press Company

BATTLE CREEK, MICHIGAN



Quick-Change Model 5
Single Magazine

What a man who knows says:



Quick-Change Model 4
Double Magazine

The Brazil Democrat

LARGEST DAILY AND WEEKLY
CIRCULATION OF ANY
PAPER IN CLAY COUNTY



COLOR WORK A SPECIALTY
WHAT WE DO FOR OURSELVES
WE CAN DO FOR YOU

W. H. GLIDEWELL & SON, PUBLISHERS

Brazil, Indiana, Feb. 4, 1908.
Mergenthaler Linotype Co.,
New York City.

Gentlemen:-

The New Model 5, Quick Change machine is running nicely and is doing all that could be expected of it. We believe that we have a record breaker in getting this machine installed. We made out the papers and mailed them to you on January 22. On January 25, Saturday evening, the machine arrived ~~xxxx~~ and that night Messrs Swank & Dixon of the Indianapolis News installed it, and if the next day had not been Sunday, we could have set the paper on it. As it was, the paper was set on the 27th, five days after the final papers were made out and sent to you from this city, some 700 miles from New York.

We doubt if any country office ever got a machine installed so quickly as this one was and we wish here to thank you for your promptness in favoring us as you did. The Linotype is certainly a one man machine that does NOT take three men to run it. It does the work of SIX compositors for us and does it easily.

We bought one of the Model 1 machines from the Indianapolis Sentinel when that paper suspended in March 1906. The machine literally paid for itself in saving of money and satisfaction twice over in less than two years. We expect the Model 5 to pay its own way and not owe us a cent in three and one-half years from the time it was installed.

Very truly,

W. H. Glidewell
Pub. Brazil Democrat

"The Linotype Way is the only way"

MERGENTHALER LINOTYPE COMPANY

NEW YORK

CHICAGO

SAN FRANCISCO

NEW ORLEANS

PARIS

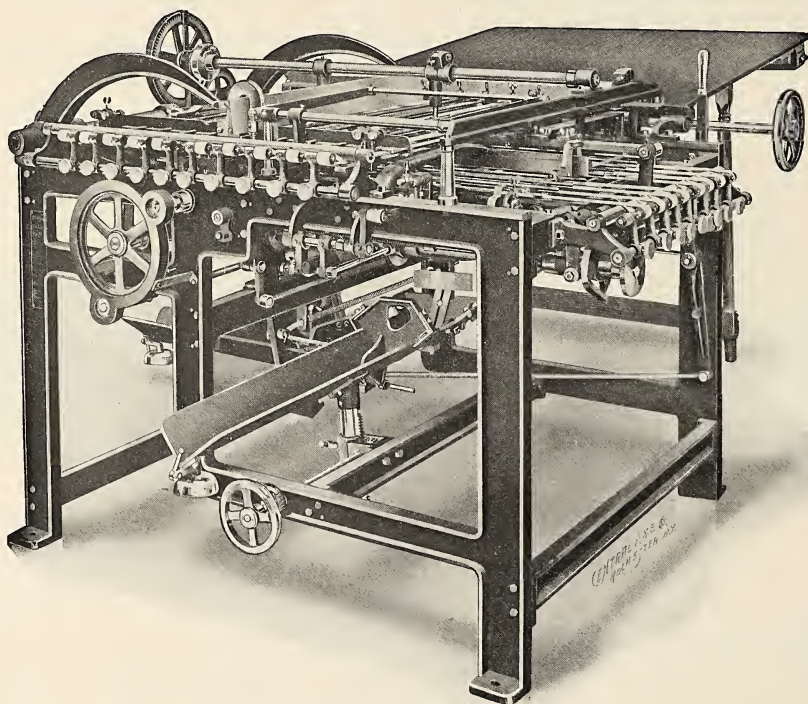
SYDNEY, N. S. W.
WELLINGTON, N. Z. } Parsons Trading Co.
MEXICO CITY

TORONTO—The Mergenthaler Co., Ltd.
BUENOS AIRES—Louis L. Lomer
CAPE TOWN—John Haddon & Co.

HAVANA—Francisco Arredondo
TOKIO—Teijiro Kurosawa

No. 133
Catalogue and Book Folder
Another New One

WRITE FOR DETAILS



Made by

Brown Folding Machine Company

Erie, Pa., U. S. A.

A g e n c i e s

New York,
Sturtevant & McIntire
150 Nassau Street

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

Chicago,
Sturtevant & McIntire
355 Dearborn Street

PEERLESS
THE
PEERLESS
CARBON BLACK
COMPANY
I AM THE BLACK IMP



Peerless Carbon Black

Is indispensable for making high-grade Litho, Half-tone and Letterpress Inks. The Inland Printer furnishes an example of the work done with an ink made with PEERLESS. Such an ink will flow, distribute and print perfectly. Inks made with PEERLESS Black can be obtained from any printing ink manufacturer in the United States. Manufactured by the

**Peerless
Carbon Black Co.**
Pittsburgh, Pa.

BINNEY & SMITH CO.
*81-83 Fulton St., New York
Sole Selling Agents*

The Seybold 20th Century Automatic Cutting Machine

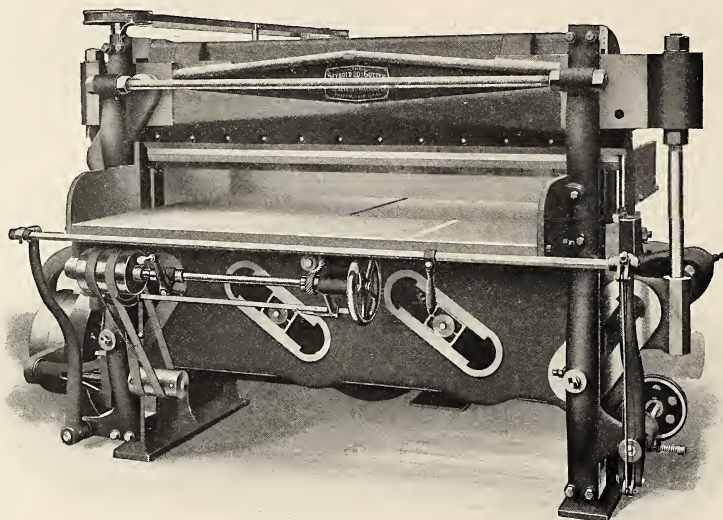


Illustration of 54, 64, 74 and 84-inch machines equipped with power gauge attachment.

WE GUARANTEE

*greater strength, accuracy and speed with
less driving power than any other auto-
matic machine of corresponding size.*

ASK FOR OUR NEW CATALOGUE

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO
NEW YORK :: CHICAGO :: SAN FRANCISCO

THE J. L. MORRISON CO.
Canadian Agents
Toronto

THE SOUTHERN TYPE & MCHRY. CO.
Southwestern and Mexican Agents
Dallas, Texas

J. H. SCHROETER & BRO.
Southern Agents
Atlanta, Ga.

CANADIAN-AMERICAN MCHRY. CO.
European Agents
London, E. C., England

The advertisement is set against a black background. At the top, a central white rectangular frame contains a portrait of a woman with long, wavy brown hair, looking slightly to the right. To the left of the portrait is a circular inset showing a close-up of the same hair. Below the portrait, the text "H·D· HAS WORKING QUALITIES PECULIAR ONLY TO H·D· BOOK INK·" is printed in a serif font. On either side of this text are two circular emblems, each containing the text "H·D· BOOK INK·". Below the central frame, there are two ornate ink bottles, one on the left and one on the right, both labeled "H·D·". The entire composition is framed by a decorative border of green, swirling lines and red, stylized flowers.

H. D. BLACK, 113.

RED, 4539.

GREEN, 622

BROWN, 485-A.

THE QUEEN CITY PRINTING INK CO.

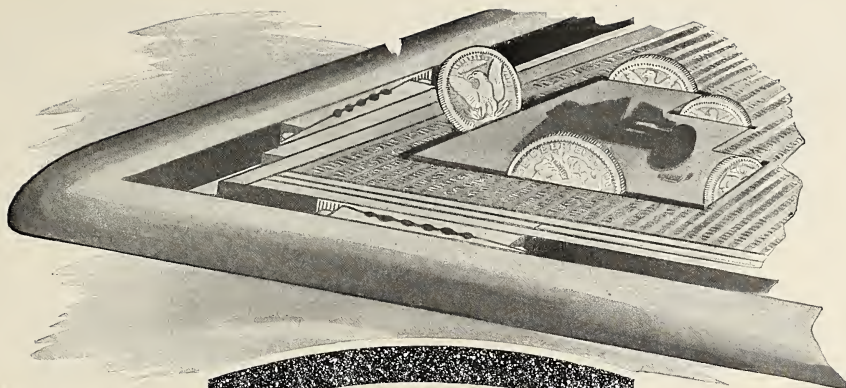


SAPPHIRE BLUE, 405.

The Queen City Printing Ink Co.

**Makers of High-Grade
PRINTING INKS**

CINCINNATI • CHICAGO • BOSTON • PHILADELPHIA
KANSAS CITY, MO.



Wedging —With Your Own Good Money

THE CUT that has to be patched into the form because it isn't mounted to point standard, is wedged with your own good money. The "D" in "Dutchman" is the same as in "Dollars." Putting a

Miller Saw-Trimmer

into your shop has become not merely a question of doing away with antiquated methods but a case of absolute necessity. Your competitor, who has one, can go dollars under your cost on composition and make-up.

The Miller Saw-Trimmer does mortising, bevelling, mitreing, sawing and splitting slugs, making furniture and reglet, and all other kinds of compositors' sawing and trimming all to *perfect point measurement*.

Sold on thirty days trial. Write for further information.

**Miller Saw-Trimmer
Co., Milwaukee**



“Good Rollers”

Practical Men and Methods



**The Buckie
Printers' Roller Co.**

Established 1869

Oldest in the West

— FACTORIES —

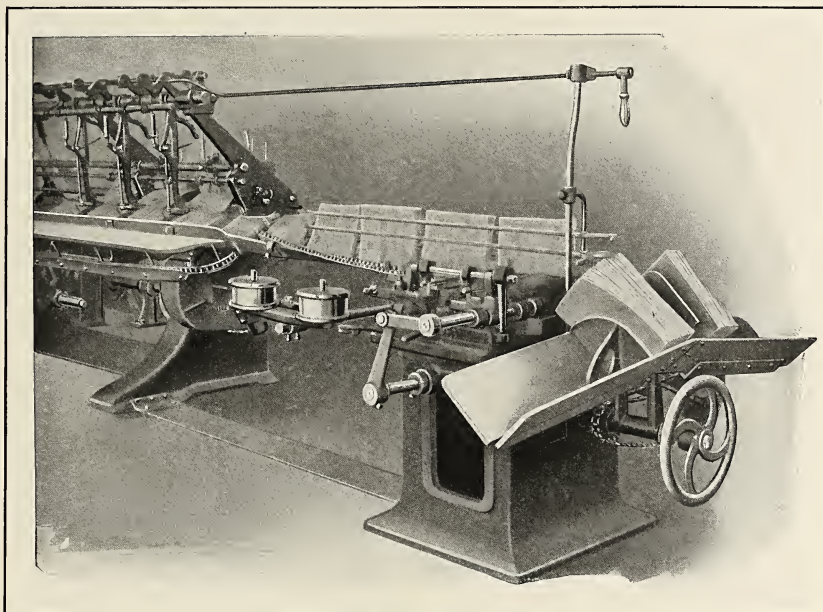
Chicago, Ill.
396-398 S. Clark St.

Detroit, Mich.
172-174 Grand River Ave.

St. Paul, Minn.
466 Jackson Street

The Juengst Gatherer Collator *and* Jogger

WITH STITCHER ATTACHED



FULLY PROTECTED BY PATENTS

The only Gathering Machine
which detects imperfect signatures

Built in all sizes, with or without the stitcher attached

GEO. JUENGST & SONS
CROTON FALLS, N. Y.



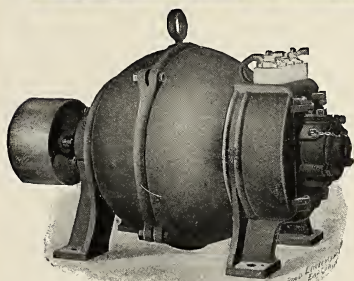
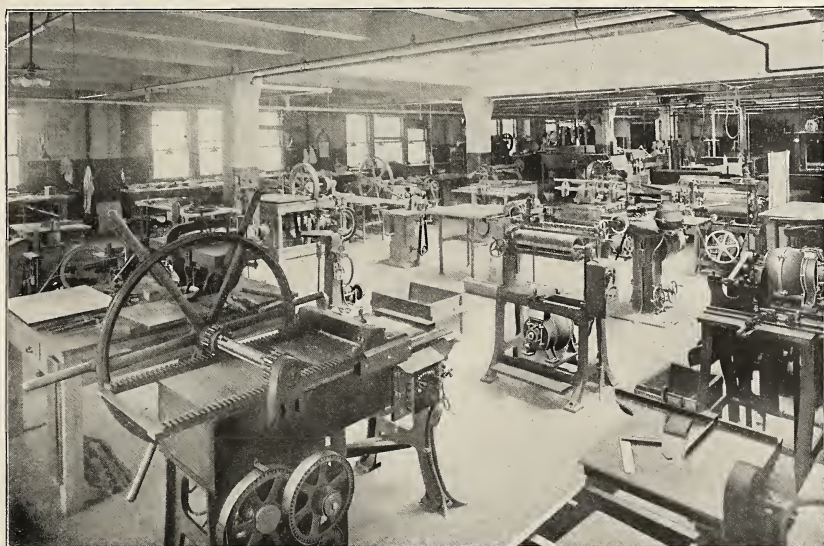
THE FRANKLIN COMPANY
DESIGNERS — ENGRAVERS
ELECTROTYPERS & PRINTERS
346-350 - DEARBORN - STREET -
CHICAGO
TELEPHONE HARRISON 1224 — ESTABLISHED 1861



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Sprague Electric Company

DIRECT-CURRENT ELECTRIC MOTORS
OF SUPERIOR DESIGN AND CONSTRUCTION



ROUND-TYPE MOTOR

THE above picture shows the interior of one of the large electrotyping plants in the City of New York. All machines are driven by Sprague Electric Round-type Motors, which have long been acknowledged to be superior for this class of work. The motors are compact, durable, efficient, and working parts are thoroughly protected. The motors also have a very attractive finish to harmonize with their other superior features.

Printers, lithographers, engravers and others should have a copy of our latest Book, No. 2,294, which is of special interest to them. A copy will be sent upon request.

General Offices: 527-531 West Thirty-fourth Street, New York City

BRANCH OFFICES:

Chicago St. Louis Boston Baltimore Pittsburg New Orleans San Francisco

Reliable Printers' Rollers



Sam'l Bingham's Son Mfg. Co.

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ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

507-509 Broadway

ATLANTA

52-54 So. Forsyth Street

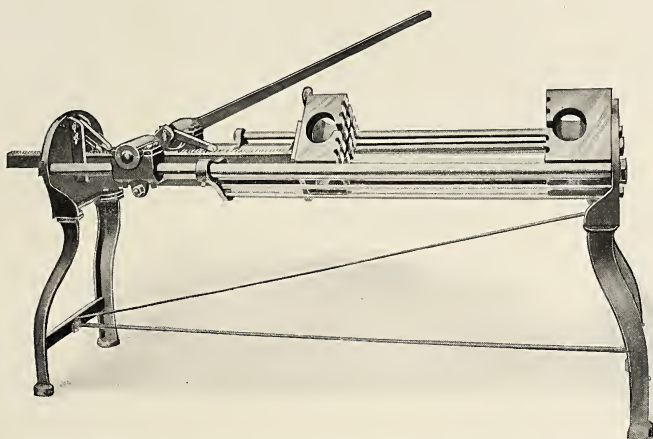
INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

675 Elm Street

The Simplest and Most Durable
IS THE
Crawley Bundling Press



This Press will prove to you that it is the Best

In use in twenty-seven States of the United States
District of Columbia
Canada
England
Australia
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India

Descriptive Circular for the asking

MADE AND SOLD BY

The Crawley Book Machinery Company
NEWPORT, KENTUCKY, U. S. A.

ESTABLISHED 1830

Coes' Price-list is different, too.



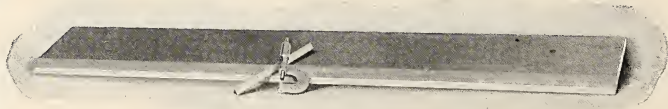
LORING COES

Plain,
Open and
Easily Used.
No trick to use
it, and no "open
and shut" to it.

Because it is
plain, the Trust
says it is not
warranted and an
intrusion.

That MAY be, but it can't be juggled with.

Coes'
Knives



Are Honest, Reliable and Sound.

COES' RECORDS

- First to use Micrometer in Knife work (1890).
- First to absolutely refuse to join the Trust (1893).
- First to use special steels for paper work (1894).
- First to use a special package (1901).
- First to print and sell by a "printed in figures" Price-list (1904).
- First to make first-class Knives, any kind (1830 to 1905).

COES
Is Always Best!

Our warrant and reputation are
behind every inch of edge.

Why not ask us, now that the other
fellow has tried to make you believe he
knows it all? We'll be honest.

Loring Coes & Co. INC.
Worcester : : : Massachusetts

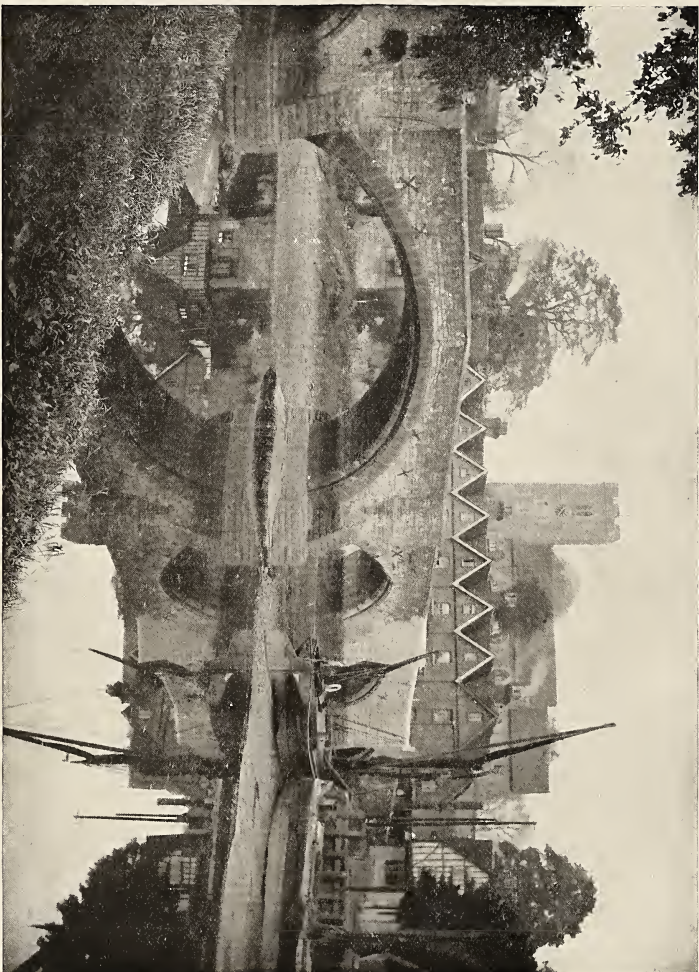
NEW YORK OFFICE—G. V. ALLEN, 21 Murray Street

THE AULT & WIBORG Co.



MANUFACTURERS OF
**LETTER-PRESS AND LITHOGRAPHIC
PRINTING INKS**

CINCINNATI · NEW YORK · CHICAGO · ST. LOUIS
BUFFALO · PHILADELPHIA · SAN FRANCISCO · TORONTO
HAVANA · CITY OF MEXICO · BUENOS AIRES · LONDON



DUPLEGRAY INK, E. 917-62.

Perfect Working Qualities
Slip-sheeting Unnecessary
Dries Hard Over Night

**The Ault & Wiborg
Company**

MANUFACTURED ONLY BY

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NEW YORK	PHILADELPHIA	CITY OF MEXICO
CHICAGO	SAN FRANCISCO	BUENOS AIRES
ST. LOUIS	TORONTO	LONDON



The Truth about *You*

Mr. Fred E. Wolff, in a vigorous speech before the Chicago printers last October, protests against cutting prices; he points out the enormous interests the printers represent and blames them for not placing it on a higher level. In opening his remarks he says: "It is about time some one told a few unvarnished truths about themselves." He further brings out a point that we have been endeavoring to prove in connection with our advertising on

OLD HAMPSHIRE BOND

It is this—competition is necessary, but why not fight the competitive battles on a quality basis rather than upon a price basis? It would be better for both buyer and seller. It is better to sell a man the best five dollar hat or the best five dollar fountain pen than to sell him something cheap. He has paid the price, but has got the goods. He is satisfied and will come again. Sell your customers Old Hampshire and they will come again.

We have secured a few copies of Mr. Wolff's speech and will mail you one upon request.

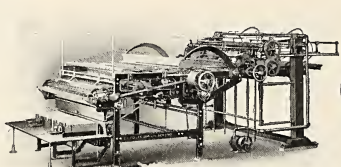
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We are the only Paper Makers in the World making Bond Paper exclusively.

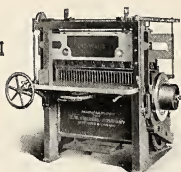
South Hadley Falls, Mass.



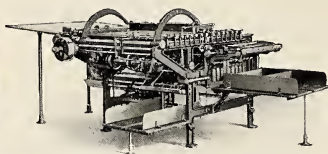
Fuller Manufacturing Company's Specialties



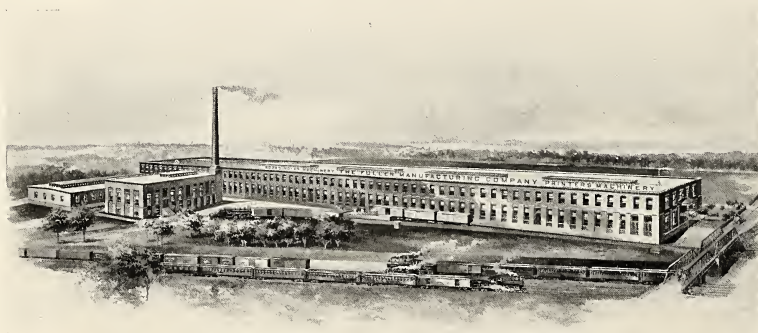
FULLER MULTIPLEX FOLDER



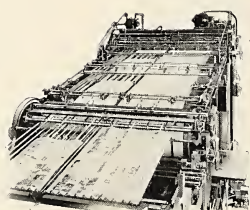
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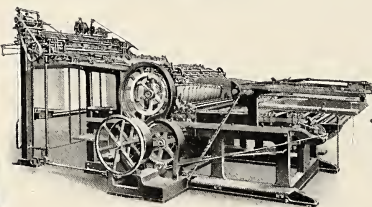
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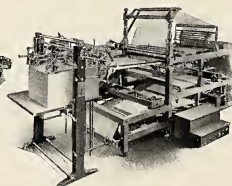
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FULLER COMBINATION FEEDER



FULLER PRINTING PRESS FEEDER



FULLER RULING MACHINE FEEDER

THE largest and best equipped Plant in the World for the manufacture of Automatic Feeders, Folding Machinery and Cutters. Thousands in daily operation.

Write for descriptive catalogue

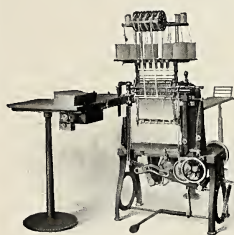
E. C. FULLER COMPANY

SOLE SELLING AGENT

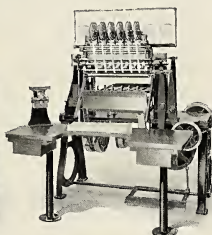
FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

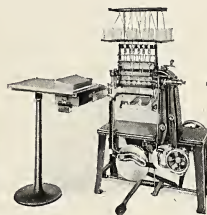
Smyth Manufacturing Company's Specialties



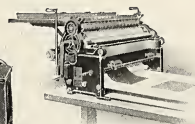
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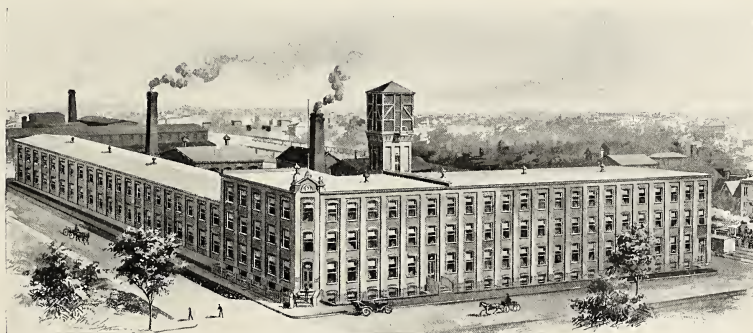
No. 4 SEWING MACHINE



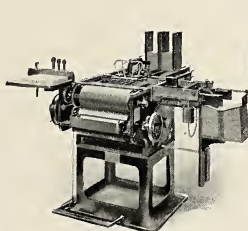
No. 7 SEWING MACHINE



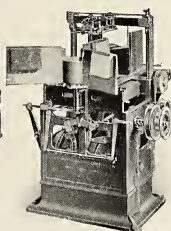
GLUING MACHINE



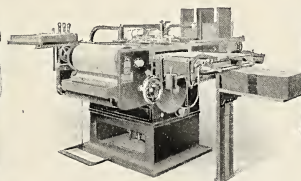
WORKS OF THE SMYTH MANUFACTURING COMPANY
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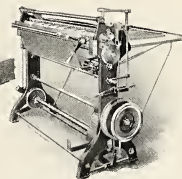
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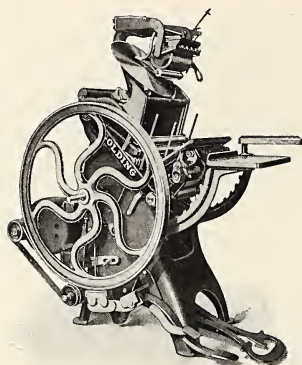
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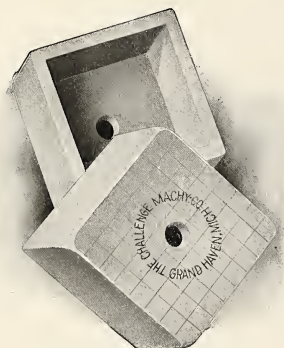
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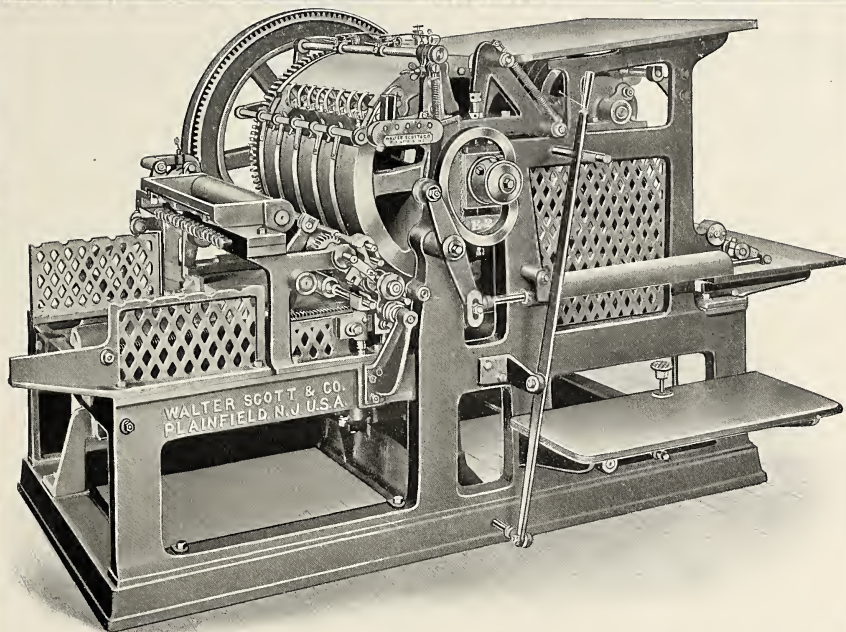
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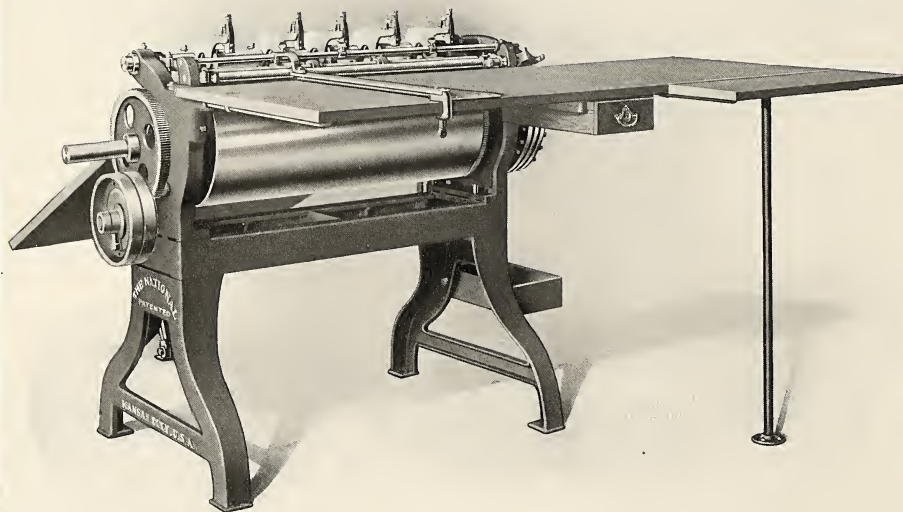
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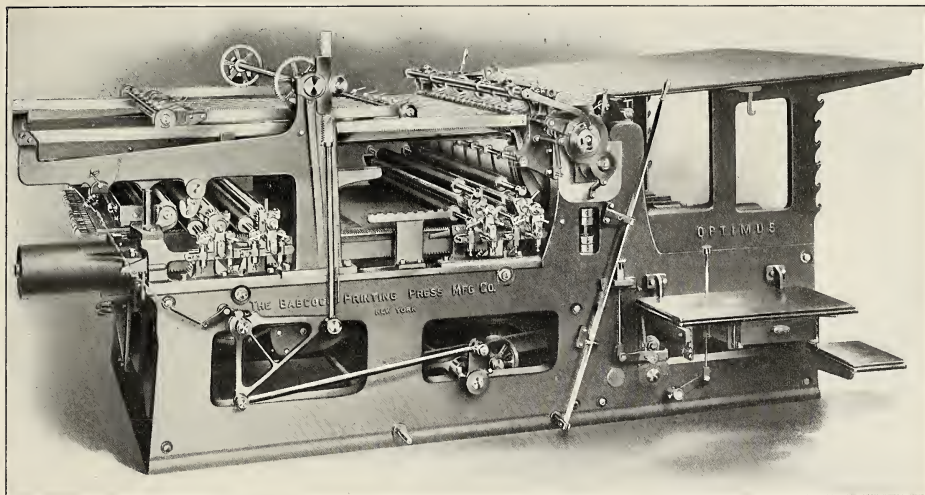
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Office FURNITURE!

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Three lights are fitted in the light-compartment, in triangular form, wired and complete with reflectors. This light-compartment finished in white enamel.

Top is removable, thus providing access to the light compartment.

Shipping weight, 325 pounds.

List Price, \$50.00.

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Occupies ground space, 32 x 46 inches; height from floor to plate glass, 32 inches.

Size of plate-glass top, 28 $\frac{1}{2}$ x 42 $\frac{1}{2}$ inches; thickness of glass, 5-16 inch.

The base contains four drawers, 17 $\frac{3}{4}$ x 26 x 3 $\frac{1}{2}$ inches inside, and one drawer 36 x 26 x 3 $\frac{1}{2}$ inches inside.

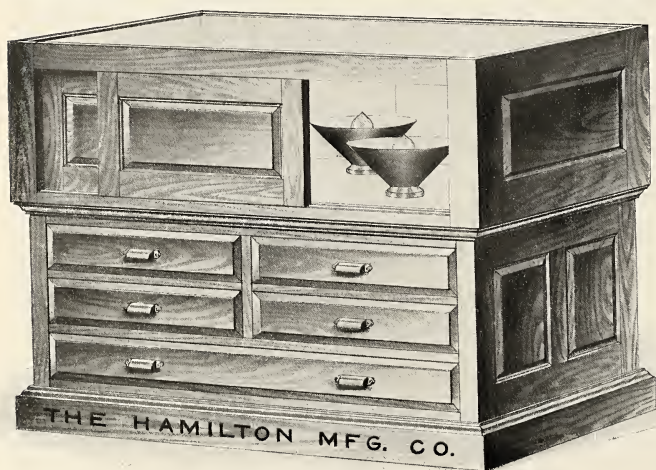
Three lights are fitted in the light-compartment, in triangular form, wired and complete with reflectors.

This light-compartment finished in white enamel.

Access to light-compartment is provided by sliding doors on each side, as shown in the illustration.

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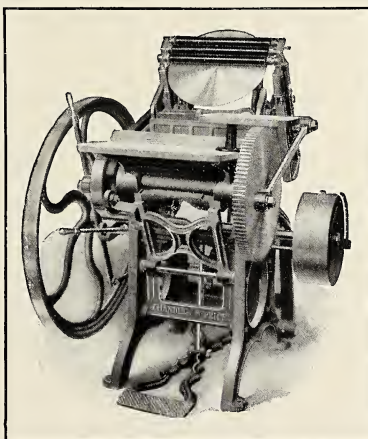
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twenty-one years
more than

30,000

of

**The Chandler
& Price
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have been made,
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We have yet to hear
of one defective.



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It is built from ten to twenty per cent heavier than the make of any other Platen Press of this type. The long dwell on the platen. The throw-off is simple and positive, and so convenient that the impression can be thrown off simply by touching the lever with the elbow, thus avoiding the necessity for letting go of the sheet and reaching for the lever. The ink plates are extra large, and every roller not only covers the entire form, but in traveling up the disc the bottom roller passes beyond the center of the disc, which is true only of the Chandler & Price Press. The discs and gears being cut by special machinery run noiselessly, and the rollers travel at a high speed without jumping, because the angle of the disc and the track of the rollers on the bed are so machined as to avoid the annoyance and noise of the roller leaving the track. The chase-clamp is both positive and instantaneous. The gear-wheel is now made of semi-steel and the race-way is extra deep, giving a much wider bearing surface than on other machines, and the cam-ways are so carefully cut that they do not wear out unless through neglect or abuse. The bed and platen are reinforced.

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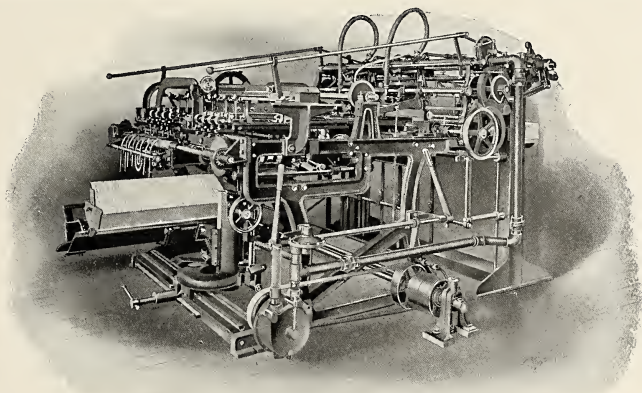
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35 x 48 to 14 x 21 inches*

The man who has never used a Drop-Roller Folding Machine may be unable to see much difference between a Chambers and some others. He often does not appreciate the value of these differences. The man in the bindery, however, who runs the machine, who has to get out the work, who makes the changes from one job to another and who is with the machine day to day, year in and year out — HE KNOWS.

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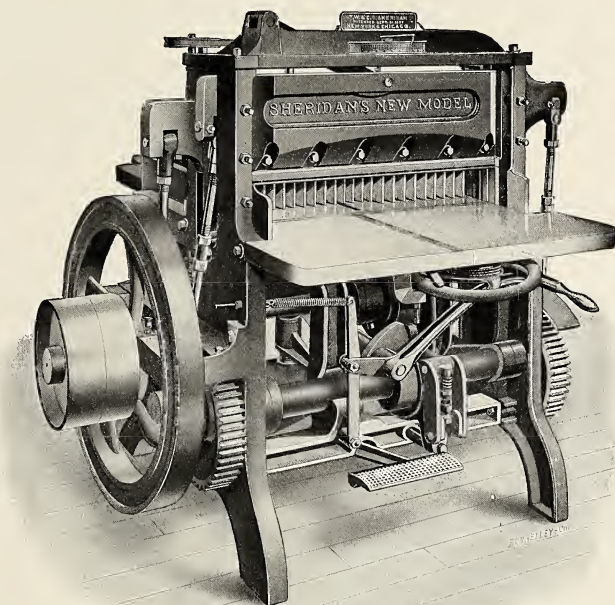
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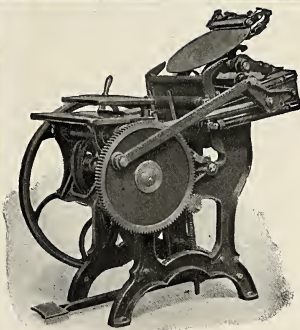
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The press having more up-to-the-minute improvements than any other on to-day's market.

The PEERLESS produces a perfect impression, as a result of a perfect Toggle. Note the diagram.

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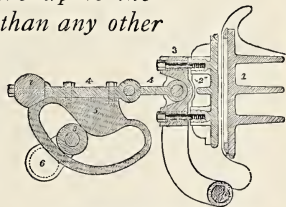


DIAGRAM OF WORKING PARTS OF THE PEERLESS PRESS

1—Stationary bed. 2—Vibrating platen. 3—Platen yoke. 4—Toggle. 5—Gooseneck. 6—Large crank shaft. 7—Solid steel shaft to which large half of toggle is attached. 8—Revolving crank, with large roller, working in gooseneck.

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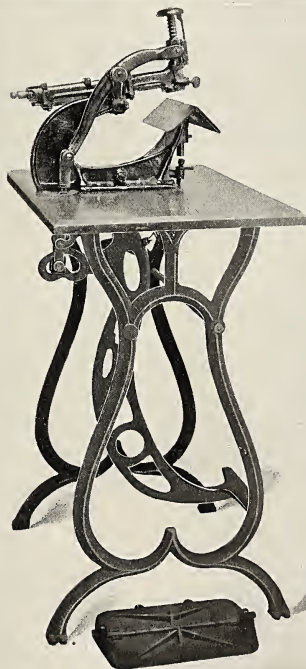
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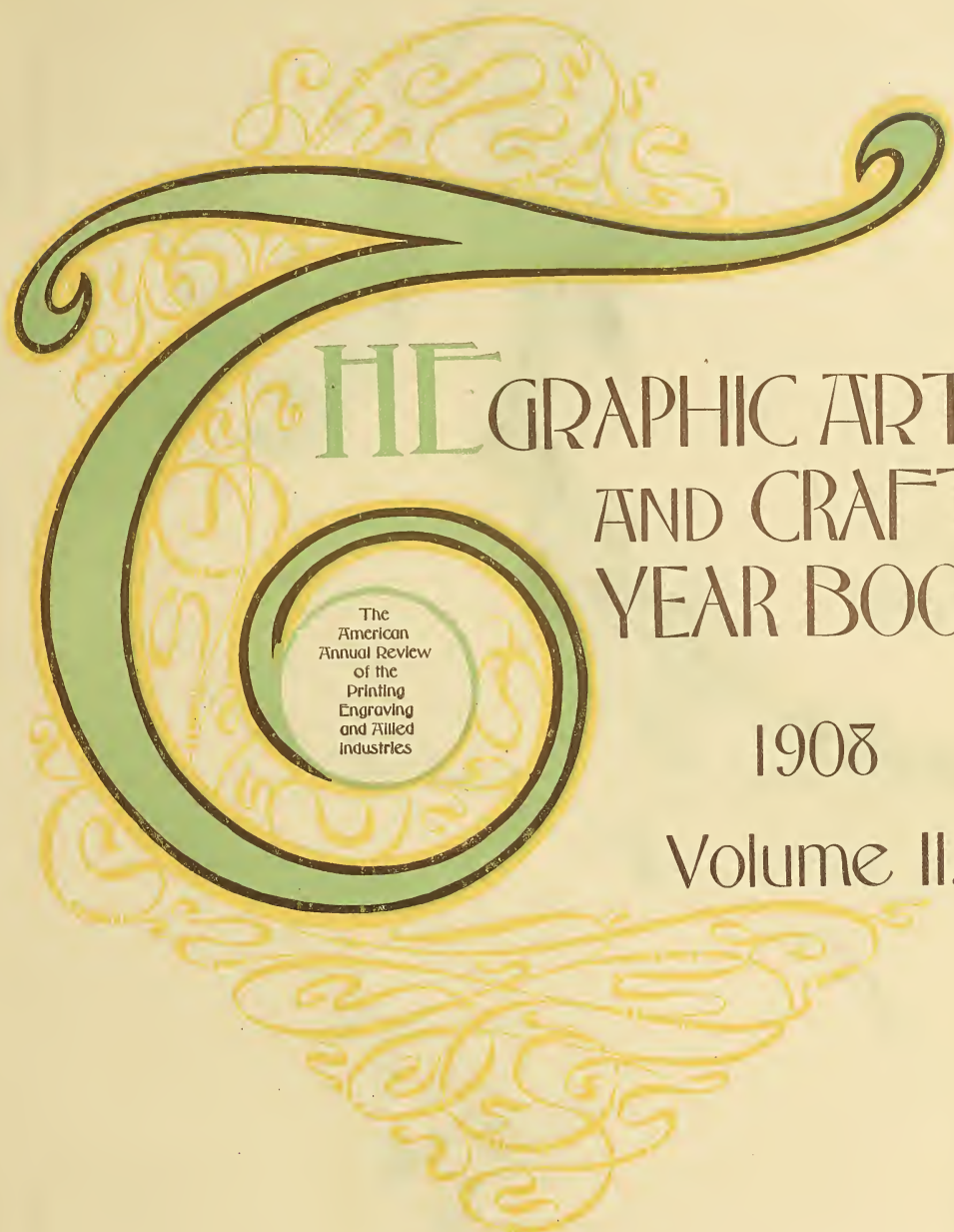
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THE GRAPHIC ARTS AND CRAFTS YEAR BOOK

The
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Annual Review
of the
Printing
Engraving
and Allied
Industries

1908

Volume II.

The Inland Printer Company
Chicago, Illinois

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Referring to your favor, the copy of *The Graphic Arts and Crafts Year Book* has been received, and we wish to thank you for same, and to express our admiration of the beautiful workmanship which its get-up shows. We shall be glad to give this volume a permanent place in our library.

The *Graphic Arts and Crafts Year Book* is a distinctive contribution to the literature of printing. It is a beautiful book and in all mechanical details reflects the highest credit upon all those who contributed. If the initial number is an index of the character of future editions, it will be a publication prized by all lovers of good typography, and no library would be complete without it.

We certainly found that the money invested in the 35 copies of this book, which we have distributed among some of our best customers, has been very well spent, and we have received a very nice lot of acknowledgment. They were presented to some of the best printing houses in the territory we cover, and they all stated that they were a clever piece of work as they had ever seen. We are all very well satisfied indeed, that we purchased the books from you. We trust that you will be successful in your work of this kind.

The copy of *The Graphic Arts and Crafts Year Book* duly received, and in looking through same am very pleased with the execution and arrangement of the work, and the technical articles are most instructive to anybody interested in printing, and I trust that you will have deserved success in publishing this work.

The *Graphic Arts and Crafts Year Book* has arrived and am highly pleased with same. The art work is excellent and affords a great opportunity to study its production. The work which covers about all subjects interesting to one in printing and advertising, is from the pens of the most worthy authorities in their respective lines. The handiwork of this book is an evidence of skill, and also shows that much care has been taken in its compilation. I am proud to be in possession of a copy.

Enclosed find check in payment of bill for copy of the *Graphic Arts*. We congratulate you on the excellence of this beautiful work. A copy of it should be in the hands of every printer in the country who is interested in his art.

I have received the copy of *Graphic Arts and Crafts Year Book* from "The Inland Printer," and have great pleasure in saying that I have never before seen such an excellent collection of samples of the *Graphic Arts* inside a single cover, and if I have the price I will certainly want next year's issue. I wish you every success in your most worthy undertaking.

Our two books of the *Graphic Arts* arrived this morning. We wish to state that in our judgment they are the finest out along this line that we have ever seen.

We have yours of the 6th inst. on the subject of copy of *The Graphic Arts and Crafts Year Book*. The writer has just seen the copy expressed to us, and must say without an exception it is one of the most artistic works I ever saw, and compliment you. We are going to keep the book where we can display it prominently.

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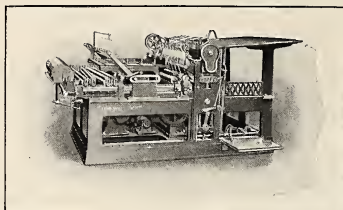
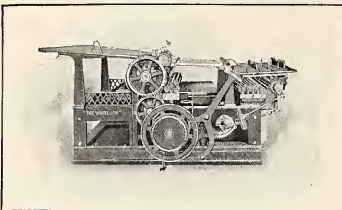
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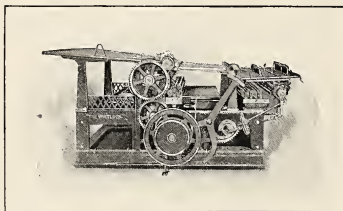
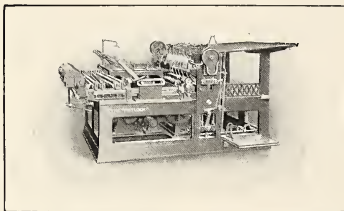


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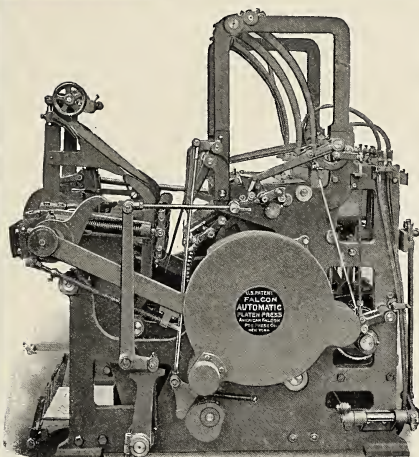
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The *grippers* taking the sheet from the feeder are attached to the platen, just as are the grippers on a cylinder, thereby insuring perfect register.

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The feeder will take a load of several thousand sheets at a time, which are *fed from the top of the pile*.

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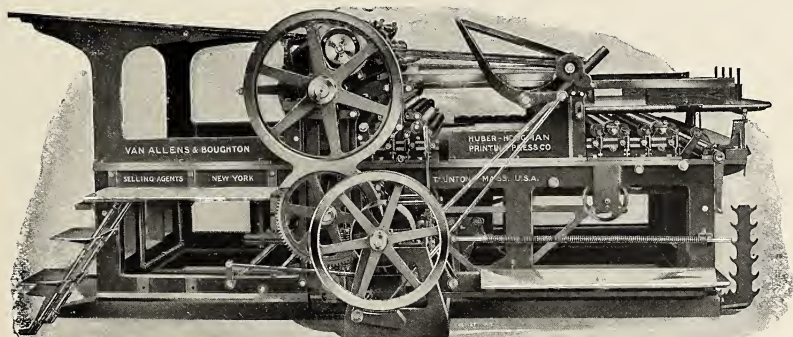
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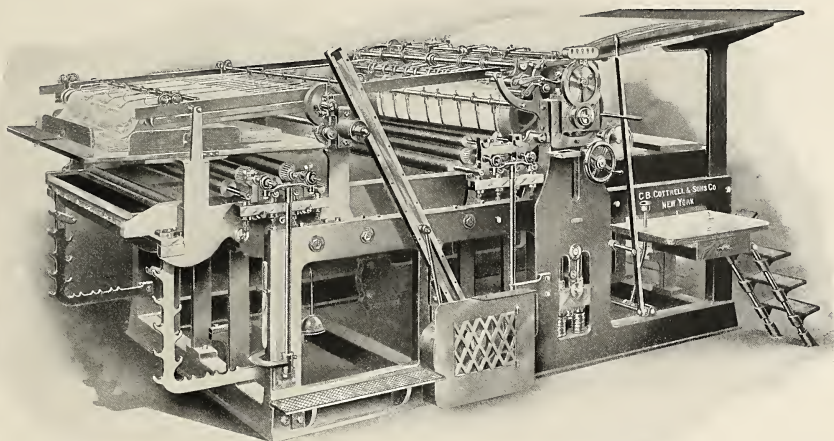
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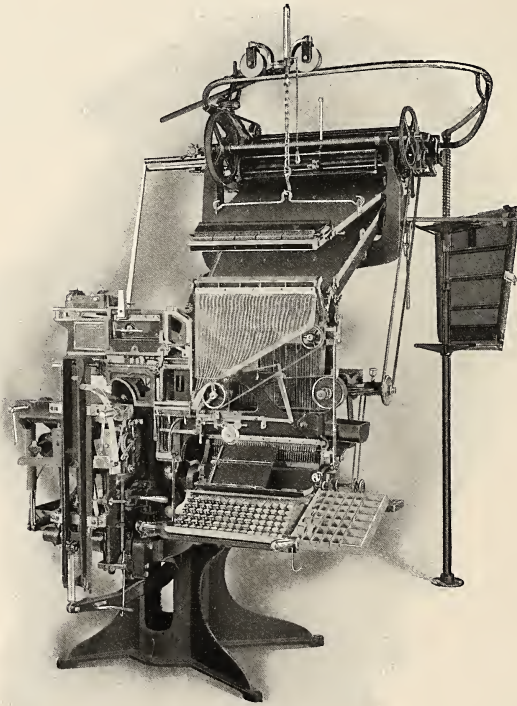
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Toronto, Canada, March 10, 1908.

THE MERGENTHALER LINOTYPE CO., of New York,
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Gentlemen,—As you have made the statement by letter and through your agents that the composing machines made by your Company are superior to those made by ourselves, we are prepared to have a competition between your make of Mergenthaler Linotype and our own. We therefore challenge you to erect one of your No. 4 Double Magazine Linotypes now in Canada alongside of one of our Model 4 Double Magazine Linotype machines in the City of Toronto. The machines to be run four hours a day for one week, the judges of the contest to be entirely disinterested parties. The competition to be for the sum of one thousand dollars, which is to be paid by the loser to the Typographical Unions of Toronto, Montreal and Ottawa for use in their benefit fund—and to cover the following:

No. 1. Speed of both magazines and output of matter in 20 and 30 em lines. 20 points.

The time in setting matter to be equally divided between upper and lower magazine each day during the test. Matter must be corrected and kept separate. The largest amount set during the trial on the Canadian upper magazine and the American lower magazine will count 15 points, and the largest set from the Canadian lower magazine and the American upper, 5 points, making the total of 20 points for speed.

No. 2. Running of distributor. 5 points.

The actual time lost by distributors stopping is to be kept account of during the trial, and the machine having the least lost time against it is entitled to the 5 points.

No. 3. Quick change of magazines. 5 points.

During the test copy to be furnished which will necessitate the changing of magazine. The time of these changes to be kept account of, and the machine on which the quickest time is made is entitled to the 5 points.

No. 4. Quality of slug produced. 5 points.

Test to be made as follows: Take the matter which was set on both machines during the test and set it side by side. Take out at random slugs, first from one set and then the same slug from the other set (at least 25 slugs should be taken). These are to be broken alternately and the set of slugs showing the best percentage of solids and good bottoms is entitled to the 5 points.

No. 5. Simplicity of machine from operator's point of view. 20 points.

TO BE DECIDED AS FOLLOWS:

(a) Which of the two machines will be least confusing for an operator coming from a standard two-letter Linotype.

The competition to take place within one month from date.

The award of the judges to be in writing and in detail, the same to be printed in THE INLAND PRINTER, Chicago, at the expense of the loser.

To facilitate the judges in making their decision, a total of 100 points to be allowed on the above eight items, divided as before mentioned.

(b) In which of the two machines will the operator be most liable to detect transpositions, and matrices not responding to the keyboard from either magazine by the customary click sound of the standard machine.

(c) By which of the two machines would the operator be least annoyed by noise when assembling matrices.

(d) Which machine, taken as a whole, appears the simplest to the operators.

No. 6. Accessibility of the working part of the machines from an operator's point of view. 20 points.

(a) Which of the two machines is most accessible in case of verges, verge springs, escapement pawls, or key rods going wrong on either lower or upper magazine while the machine is in operation.

(b) Which of the two machines is most accessible to the delivery mouth and assembler entrance of both upper and lower magazine.

(c) Which of the two machines, as a whole, is most accessible.








No. 7. Quick change of magazines on the machines by the operator. 10 points.

Which of the two methods used is the safest and which entails the smallest amount of labor and lifting to the operator.

No. 8. Simplicity and perfection in working of assemblers and two-letter mechanisms. 15 points.

CANADIAN-AMERICAN LINOTYPE CORPORATION, Limited.



O be honest, to
be kind  to
earn a little and
to spend a little
less  to make
upon the whole a family
happier for his presence
 to renounce when that
shall be necessary and not
be embittered  to keep
a few friends but these
without capitulation 
above all, on the same grim
condition, to keep friends
with himself  here is a
task for all that a man has of
fortitude and delicacy. 

—Robert Louis Stevenson—

The Inland Printer

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

VOL. XLI. No. 1.

APRIL, 1908.

TERMS { \$3.00 per year, in advance
{ Foreign, \$3.85 per year.
{ Canada, \$3.00 per year.

PHOTOGRAVURE FOR BEGINNERS.*

NO. I.—BY CHAS. E. DAWSON.



THE art of copperplate engraving and printing is very ancient indeed, and far antedates wood engraving and printing from type.

Before taking up the technical details of the photogravure process it will be well to spend a few minutes in describing the outlines of this old process.

In the first place, the subject to be printed is formed by incised lines or dots on a sheet of copper. These lines and dots are then filled in with a sticky pigment, formed with burnt linseed oil in which has been ground the necessary coloring matter. This ink is rubbed all over the plate, filling up all the lines and dots. The surplus is then removed by means of suitable wiping cloths; the plate being kept on a heated slab the while to render the process easier. The surface of the plate is then polished with the palm of the hand and a little chalk, which leaves the lines and dots filled with ink while the remainder of the plate is perfectly clean. A sheet of damp paper is then placed on the copper plate and the whole passed through between a pair of rollers, there being a sheet of felt or "blanket" placed on the plate which forces the soft paper into the lines, dots, etc., so drawing out the ink when the paper is removed, forming the "print."

No matter by what process the plate is formed, whether by graver, acid etching, or dry point, the actual process of printing is the same.

In modern practice, the press rollers are of iron, and the "plank" on which the plate is placed

and which passes with it between the rollers is of hard wood faced with iron; some forms of presses are operated by power so far as the rotation of the roller is concerned, but the inking and wiping of the plate is still largely done by hand except in such cases as bill-heads, cheque forms, etc. A certain special kind of plate has been etched on steel and printed by machine, but in general gravure publications and art plates are printed by the old method in exactly the same manner as was done three hundred years ago.

It would be well for the beginner to get a sight of some trade shop where copperplate printing is done, as a few minutes spent watching the actual process is worth volumes of description.

The photogravure process is at once the simplest and most perfect system of reproduction yet invented, while the apparatus required in order to enable one to produce really fine results is most inexpensive provided it is not desired to make large plates.

I feel very strongly that the presenting of this effective process to the photographic enthusiasts in such a form as will enable them to obtain practical results will have far-reaching consequences, as at one and the same time there will be a boundless field opened to them, and the process itself will surely benefit by enrolling a number of earnest practitioners whose sole desire will be to excel rather than to merely compete one with another on the matter of price, which has tended to eliminate to a large extent the artistic feeling among the trade workers.

THE NEGATIVE.

The beginner must take the process himself seriously and spare no pains in order to follow carefully the various operations, and though of

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course, as is to be expected, failures will precede success, these should only tend to urge the student on to greater efforts.

In dealing with a purely photographic process one must suppose that the student possesses a good practical working knowledge of photography, and has the use of certain apparatus such as is common to the art, but any special apparatus needed I shall describe in its simplest form, so that the beginner may make it himself.

Now a word as to the quality of negative best calculated to yield a satisfactory etching. It should contain all detail, but should not be too dense nor chalky. Both the high lights and darks should be full of detail.

Having exposed your plate, proceed to development, using whatever system you are best acquainted with so long as it yields a nice clean result of good color. Probably the Hydro-Metols are as nice as any and do not tend to yield a too-nonaesthetic deposit of silver in the film. Be sure to have full detail in the shadows and that the high lights are not blocked out; however, as I said, I presume you know how to do all this.

If you are copying a film negative it is best to place it between two nice, clear, thin pieces of glass, which will keep it perfectly flat; do not copy on celluloid films, however, but use glass plates, as they are so much more easily handled during future operations.

THE TRANSPARENCY.

The first thing to be done is to prepare a transparency from the selected negative, and this must be in reverse if it is desired to have the proof

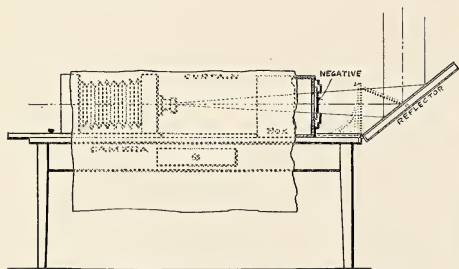


FIG. 1.—Showing a simple transparency apparatus.

appear the same way round as a print from the negative would. This would require the transparency to be made in the camera; but should the student wish to see what success he may achieve without the equipment shown in Fig. 1, he may prepare a direct transparency by placing his negative in a printing-frame with a sensitive dry plate in the place of the paper, and expose to light and develop. If he wishes to make a camera trans-

parency the easiest way is to take a thick wooden box, say about ten inches square, and cut a hole in the bottom the size of the negative, then blacken the inside of the box or line it with black paper. When ready, fix the negative in the hole by means of thumb-tacks and place the box in such a position that, when copying, a clear, even light will pass through the negative. An inclined sheet of white paper on a hinged board will answer, though perhaps an open window having a sky background may answer better. I do not suppose that the beginner will call for artificial light. Having the camera looking into the box and having sized and focused the image, cover the camera and box with a black cloth so as to exclude all light except that which passes through the negative. Of course in a reverse transparency you will copy *through the glass* of the negative.

Having washed and dried your transparency, carefully consider it in all its details, picking out any little specks and determine whether any work on it would improve the result. Oftentimes a little work on the transparency will save much retouching on the plate and it is far more easy and satisfactory too.

Should you determine on working up the transparency, although that work be in the direction of detail and snap in the darks, then coat the gelatin side of the glass with matt retouching varnish. When dry you may use soft pencil, crayon or brush. If the required work is such as only to call for a few light touches, powdered rosin may be poured on the plate, which will enable the soft lead-pencil to take. If soft blending effects are called for, then coat the glass side or back of the transparency with matt varnish and delicately shade up on this surface. Both back and front may be worked up if thought necessary.

(To be continued.)

RARE COLLECTION OF OLD BOOKS.

The Bibliotheque Nationale possesses copies of forty out of the forty-two first books, printed at as many French towns, in the fifteenth century. The two missing ones are the first book printed at Perpignan, of which the only known copy is in the Library of St. Genevieve, and the first book printed at Narbonne, of which the Municipal Library of that city possesses the only known copy. Until lately, only forty-one places in France were known to have issued books in the fifteenth century, but the recent sale of the library of a well-known collector, M. Lanthelme, included a Breviary printed for Uzès, at the command of Nicolas Mangras, Bishop of that city, by Jean du Pré, of Lyons, before 1500. The Bibliotheque Nationale bought it for £76. —*British and Colonial Printer and Stationer.*

NOT EVEN STANDING ROOM.

There's plenty of room at the top, they say,
But there wouldn't be much to spare
If all the people were there to-day

Who feel that they ought to be there.—Geo. L. Bolen.

Written for THE INLAND PRINTER.

WHAT'S THE MATTER WITH THE JOB?

BY A. H. M.



HE straight-matter comp. was out of copy. There was a fair lot of job-work, and the foreman thought he would see what the comp. could do in that line. Smith, from the hybrid store down street, had left an order for some cards. Smith had found no occasion for cards before, so his copy was manuscript. Like this:

*J. B. Smith, grocer
and hardware 10 Main St
Punkville, Mo.*

MR. SMITH'S COPY.

"Here, Spike," says the foreman, "you might try your hand at this," and handed the straight-matter comp. the sample of Smith's handwriting.

Spike, like many others, had a fair record as a good and steady compositor. What came to him in the day's work was done as well as his routine habit would permit. His mental orbit was fixed, and while he would indignantly deny that he had any lack of observation, what he observed induced no reflection or particular interest, because Spike had never been told or had an opportunity to learn even the rudiments of commercial jobwork. So when the piece of copy for a card was placed in his hand, his mental struggle was to recall with sufficient vividness what fashion was followed in the numerous cards that had come under his casual notice. Preoccupied with the throes of the conception of artistic form, his erstwhile accuracy as a compositor tripped a little, and he failed to note the errors in the unaccustomed job letter when with a characteristic air of languid indifference he laid proof and copy before the foreman. Here is Spike's first effort, No. 1:

J. B. Smith
GROCER & HARDWARE

10 Main Street



PUNKVILLE, MO.

No. 1.

The foreman's comment was prefaced by an aspirated monosyllable: "Take that 'flubdub' out and string the town name to the other side, and——." Just then a customer came in and Spike was turned off by a significant wave of the foreman's arm.

The question "Why?" had a large place in Spike's mind as he made the changes ordered, and as pride would not allow him to ask what might be in the foreman's mind, the only alternative was to do the best he could. So No. 2 was produced and submitted.

The foreman was busy squinting at the margins of a try-sheet, and something seemed to be wrong, for his only comment was, "I don't want ALL the styles of type in the office on that card."

Spike was mad enough to let go all holds, but reason got control, and he resolved to puzzle this problem to a solution by simply running it down to something definite. His guess was that all of the address should be in one style, and on this hypothesis he produced No. 3.

J. B. Smith
GROCERIES & HARDWARE

10 Main Street

PUNKVILLE, MO.

No. 2.

The psychological moment had not arrived to address the foreman, whose usual kindness was badly ruffled that day, and the altercation with the pressman which was well under way would have warned Spike not to get near to the live wire, but his troubles made him feel that even a substantial aggravation of them would be a sort of relief, and so he slapped the proof before the foreman. The truculence of his approach made the foreman pause in his argument, and, taking a glance at the proof, he smiled a vapid, angry smile, and said in a smooth, expostulatory tone, "Now, MISTER Spike, you are a printer—and AS a printer you should know that Gothics and Texts do not look well together. Will you KINDLY get up this job in some sort of shape?" And resumed the debate with the pressman.

Spike's mind was in a state of turgid profanity. He slammed up a job case, which happened to be Caslon Old Style. In this he set the middle lines. The address looked pretty big in the Text, so he reduced that and pulled another proof

and threw it on the desk. The foreman made no direct comment, but crumpled up the proof and threw it on the floor; went over to Spike's frame, picked up the job, made some changes in it, and

J. B. Smith

**GROCERIES AND
HARDWARE**

10 Main Street

Punkville, Mo.

No. 3.

then yelled to the pressboy, "Here, get this danged thing on the press as quick as your life, and get a lot of that other chicken-feed cleaned up. Spike, throw in a pair of cases of eight-point, and get up this report."

A few minutes later the foreman O. K.'d No. 4.

And Spike still wonders what was the matter with the job, and if the job is all right now; and if so, Why; and if not, Why.

J. B. Smith

**GROCERIES AND
HARDWARE**

10 Main Street

Punkville, Mo.

No. 4.

And the Why and the Why Not, are they not to be found in the International Typographical Union Course of Instruction in Printing.

THE NEWSPAPER DOCTOR.

A host of newspapers need the advice and assistance of an outsider, who knows the business thoroughly, to tell the publishers just what ails them. The publishers know that there is something wrong, but their very intimacy with the property and the methods employed may be good reason for their inability to right this wrong. Three or four weeks of intensive study of the situation, by a newspaper man from the outside, ought to be invaluable, in many cases. But a publisher who has become wedded to the methods he employed a generation ago is not likely to take kindly to a proposal that he should employ a disinterested man to tell him why his paper is rotten and is constantly losing ground. This is human nature.—*Printers' Ink.*

Written for THE INLAND PRINTER.

RISING SPACES AND MECHANICAL ACTION.

BY VERNON POSSNETT.



UNDER the heading of "Spaces Rising—A Consideration of Causes," in the March number, in which was outlined the results of bad material and bad workmanship as factors in causing spaces to rise, a third cause for this difficulty was mentioned incidentally as "Mechanical Action."

This phase of the subject has seldom been cited as it deserves to be. Some jobs will give enormous trouble during printing whatever care be taken as a precaution, and the writer has had ample opportunity to prove that the press is capable of defeating the best workmanship which may be spent upon a form. The point of some of these experiences is so conclusive that we make no apology for submitting a few illustrations from practice, and if our readers will undertake observations on the lines here suggested, we may collate and compare phenomena if we are unable to discover the law which underlies.

The actual incidents may be prefaced with a brief account of the office. The composing-room is furnished with good material which is kept perfectly clean and a good class of commercial work is handled. Some of the compositors can justify, even in the stonemen's estimation. Stonework is reserved for a special staff, which includes the writer. Wood quoins are in use but they are cut to the exact pitch of the side-sticks, giving perfect grip for every quoin. The pressroom contains about thirty presses of various sizes and build, nearly all of the small jobbing being done on the stop-cylinder type of press. The first illustration was an order for fifteen thousand circulars, four pages demy-quarto (11 by 8½ inches), worked on a 36 by 24-inch two-color press. On pages 2 and 3 were large solid paragraphs of eight-point, set about forty ems long. The spaces in the solid type were the main trouble. Scores of stoppages occurred and several distinct efforts were made to overcome the matter. Every device which could be suggested was tried and eventually the case was pronounced hopeless unless the job could be fed end on. The run was so far advanced, however, that it was inadvisable to incur a fresh make-ready, and no alteration was made. Somewhat remarkably, the order was repeated within a month, and the form was thoroughly overhauled as a preliminary. The chase was changed and every precaution observed. Another press and another man received the job on this occasion, but the pressman followed the natural way—feeding broadside and work-and-turn. Within five hundred runs spaces began to mark, and the writer

was called to see the form. The previous experience was so recent and so memorable that the press foreman agreed to turn the form if no improvement resulted from the first attempt. The effort was fruitless, for the spaces were type-high again in a very short time. Thereupon the form was turned as suggested and the change proved entirely successful, the remaining twelve thousand runs or more giving no trouble whatever. The same job has since been worked again and on this occasion the form was put end on to the grips to begin with. The third order, three thousand or four thousand copies, ran clean throughout.

In a single form we have a fairly conclusive illustration that the cylinder may seriously influence the spaces when rolling along the lines, while having apparently no effect when meeting the lines the other way.

The second illustration was a somewhat similar job, but the paragraphs were in larger type and leaded. As soon as trouble arose with the spaces, the writer urged the same change which had been so amply justified previously. Hope was not abandoned, however, until a few attempts to improve matters had proved futile. Then, with over seven thousand runs remaining, the form was turned and the spaces remained down. A further order of ten thousand ran through perfectly — feeding end on — but a small supplementary order of one thousand in the hands of another pressman witnessed a recurrence of the trouble. The explanation was, as may be imagined, the form was *broadside on* to the grips. Of course, the man should have been told when taking up the form. Neglect to give such instruction was unfortunate for the management, but most profitable as a demonstration of mechanical action having an effect on a form.

Our third case was a booklet of eight pages oblong octavo, about $7\frac{1}{2}$ by 5 inches, the order being five thousand copies. The justification of these pages was an example of splendid workmanship and it was not the fault of the compositor when spaces came up. The lock-up on the press was not the best, but there was nothing to suggest that any other mode of locking up would have been more successful. The pressman found himself in a pitiable fix. After the first one hundred runs or so, the average run between stoppages did not exceed fifty copies, and was probably much less. Many attempts were made to *improve the form*, but all were in vain. The form was practically perfect to begin with, and no amount of tinkering would improve it. The cause of the trouble was an overpacked cylinder. Either the cylinder was right off the bearers or the bearers were above type-high. In either case the cylinder would carry a considerable excess of packing, and a

grinding process was in operation, straining the form and ruining the type. The press in question is an old one, and appears liable to this kind of weakness. On two occasions since the incident referred to, the cylinder has had to be lowered — it is perhaps best not to suggest how much. But several times the lesson has been enforced that mechanical action may be the sole cause of troubles which appear in the form.

There is a general understanding among pressmen that spaces are more liable to rise when the lines of type lie parallel with the bearers. Regular observation proves that this liability increases as the lines increase in length, and reaches the highest degree when matter is leaded. Thus we should expect less trouble with a form of four pages or sixteen pages oblong octavo than with a form of eight similar pages, feeding in the customary manner. But if the eight-page form be fed end on to the grips, we should expect it to work as well as either a four or sixteen page form. Or if we had two jobs in hand, each a four-page quarto circular set by the same man and in the same type, the one being solid ten-point and the other leaded ten-point, we should certainly have more trouble with the leaded matter than with the solid. This statement will be substantiated by any reader who will take the trouble to examine the back of a number of forms after they leave the press. Spaces will be found high in leaded matter far more often than in solid, and almost regularly so where long lines of leaded matter have been parallel with the bearers.

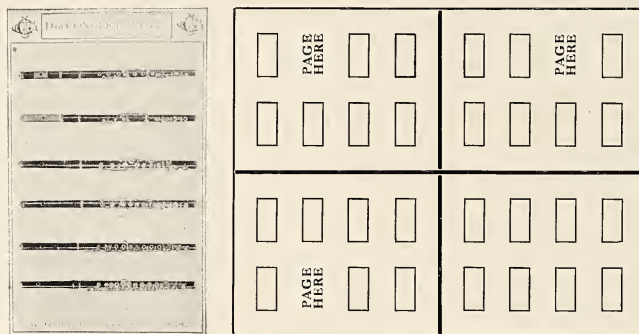
The reason appears to be that a form is more rigid when whole lines receive impression simultaneously than when impression is imparted to the individual letters. And each letter is more capable of withstanding the strain of impression in the former case. The strength of individual letters is certainly an item to be considered, for the most troublesome lines are the most condensed fonts. The effect of leads being placed between the lines is simply to isolate each line, leaving full opportunity for the cylinder to strain letter after letter. This phase of the subject may be characterized as

RESILIENCY OF THE FORMS.

When the highest skill in justification has been directed to each line or column or page, and the make-up is practically and theoretically perfect, the fact remains that rigidity is not absolute. There is a certain stress upon each type in the form, and if the contact of type and cylinder is not perfectly in unison during the impression, there must be a grinding process in operation. For the sake of argument, let us suppose that the lines in a form are twelve-point roman, forty-two ems long. The types average an en in width, giving twelve types per inch. The cylinder there-

fore grips twelve separate types in each line during the printing of each inch of the job, whereas when the job is sent line by line under the cylinder, there are only six types per inch. And each type is more susceptible to strain when going sideways under the cylinder than when going the other way. The relative strength of type may be proved simply enough. Any one can break a twelve-point figure between thumb and finger by straining it broadside, but let any one try to break a similar figure by pressure of thumb and finger while holding the type the narrow way. The resisting power of the type increases enormously when thus turned from broad to narrow side. It is a most logical deduction that the same

two pages was printing on a 50 by 40 press. Every page contained blocks, and had a rule border. Most of the blocks were square or nearly so, with type set narrow measure wherever it could be crowded in. A few full-width lines filled up the pages. Three pages, however, contained a series of very narrow blocks, electros on wood mounts $1\frac{1}{2}$ to 3 ems wide by perhaps 20 ems long. Of their kind the blocks were good, but the pages containing them gave great trouble. Leads worked up rapidly in spite of all ordinary resources. Not a lead nor space rose elsewhere, although the character of the forms would naturally lead one to anticipate trouble. Eventually the pages had to be stereotyped, the press running splendidly after-



SAMPLE PAGE (REDUCED) AND POSITION OF THREE SIMILAR PAGES IN THE FORM.

difference characterizes the forms. Whatever strain the cylinder exercises on the form must have an effect varying proportionately to the strength or weakness of each single type, multiplied by the greater number of type per inch.

The objection will be raised by many that the cylinder can not possibly strain the form as here suggested, or a slur would appear on the job. But we submit it is the only *possible* cause, and it must always be the cause when spaces, leads and furniture are gradually raised type-high while the types remain dead upon their feet. An uneven mount for an illustration, or battered material, or type incrust with dry ink — these things spring both type and spaces; but when the type is solid as a rock under the planer, and when no vibration can be detected in the forms, it is solely the grip of the cylinder and the strain of the type which disturbs those units in the form that are not in direct touch with the cylinder.

Illustrations prove nothing. But we are always driven to our practical points when theories need enforcement. Therefore, we introduce a somewhat remarkable experience in support of the above contention:

A quad crown (40 by 30 inches) form of thirty-

ward. The pages were widely separated in the forms, and it could not be simply a trick of the press that lay at the root of the trouble. In the diagram a sample page is shown, together with a plan indicating the position of the pages in the forms.

A similar experience attended a four-page oblong circular on a smaller press. A four-page oblong form should work splendidly, but in this case a few half-tones, illustrating cigars, were a source of much trouble. The wood mounts being long and narrow are subject to a strain in passing under the cylinder, and although the mounts may be good they are not strong enough to resist the mechanical action on their broadside. The same blocks would be ideal if they were to pass under the cylinder the narrow way.

The principle appears to be universal. The unit in the form may be type, Linotype slugs or blocks, but all are liable to give trouble when they encounter the strain of impression broadside, whereas to receive impression end-on insures almost perfect immunity from trouble of the kind we are considering.

There is another point from which to regard mechanical action. The natural effect of a cylin-

der rolling heavily over a flat sheet of metal is to develop a curve, bring the surface in contact with the cylinder more or less concave. The weight of impression, the ductility of the metal and the quality of the base supporting the plate are the deciding factors in the effect which is produced. Every pressman has seen the result of a few impressions when an electrotype has been imperfectly secured to the mount. The edges of the plate are lifted, the nails are drawn, and sometimes the plate is torn off entirely. Those who have been privileged to visit large engineering works may have seen ponderous machines engaged in transforming flat sheets of metal into cylindrical shapes.

Many impressions are necessary to complete the process, but a practical printer can not avoid a mental comparison when witnessing the operation and thinking of the impression of the cylinders he is familiar with. We are all aware that the bed yields, however slightly, when impression is heavy. The curvature may be extraordinarily slight, but if present at all it is repeated a thousand times in half an hour or so, and may be one reason why spaces gradually rise. We do not contend that this is so; we simply mention it as a possibility. At any rate the urgency of securing forms in the best manner known is suggested by this parallel.

THE PROTECTION OF PUBLIC SPEAKERS.

In a newspaper discussion regarding the careless and flippant manner in which some newspapers report public speakers, Edmond Kelly, the eminent American lawyer practicing in Paris, France, made this sensible suggestion in a letter to the *New York Sun*:

"In answer to the letter addressed to you by Dr. F. Adler yesterday, I beg to suggest that he and other public speakers would be amply protected were we to adopt in America the provision of the French law which authorizes any person who has been misrepresented to send a correction to the misrepresenting newspaper and compel the newspaper to print it in the same place and in the same type as the article complained of. Careful newspapers would not be affected by such a law; careless newspapers would find themselves so invaded by corrections that they would have to become careful if they wanted room for news."

PROGRESS.

The education you get through books and teachers is elementary. That which you gain yourself may be profound. You will find more tendency to scatter than to concentrate. It is, therefore, well to do whatever you do with all your might, and regard nothing as too small to be done the best you know how. Cleverness will not accomplish much. Brilliance only serves to permanently polish good things and temporarily polish bad ones. Grace and culture lend charm to anything, but none of these things make up for progress. Advancement only comes through good hard work, diligent application, faithful performance, correctness, accuracy, and that fine display of judgment which flows only from a well-ordered mind, capable of thinking independently, acting resolutely, and fearing nothing.—*W. C. Kerr.*

Written for THE INLAND PRINTER.

HOW TO ADVERTISE.

NO. I.—BY S. ROLAND HALL.



HERE are several reasons why the printer should know how to advertise. In the first place, if the printer sets advertising matter, a comprehensive knowledge of the whole subject will help him greatly in his part of the work; advertising men deplore the small proportion of compositors who seem to grasp the right advertising ideas. In the second place, a printer who has a good knowledge of advertising is often able to be of great assistance to a customer; his ability in this direction may easily result in the securing of orders that could not otherwise be secured. Thirdly, if the printer owns his business, he should know how to advertise it effectively. Furthermore, the printer may become a publisher some day, in which event a good knowledge of advertising is almost indispensable; or he may wish to get into the advertising field as an advertising solicitor for a publication, or as a copy-writer, or as an advertising manager.

This article is the first of a series designed to aid the printer in acquiring a comprehensive knowledge of the essentials of advertising.

One who hopes to do the most successful advertising should have or acquire three distinct qualifications:

1. First in importance is the business sense to "size up" the prospective market for the article or service to be advertised—to gauge, with reasonable accuracy, the existing demand or the demand that could be created, and the competition; to form a fair mental picture of the prospective customers, and to learn their whereabouts, their instincts, tastes, needs, manner of reasoning, and ability to purchase; and to devise an effective selling plan. The best advertisement will accomplish little or nothing unless the selling plan is right—unless a way is provided by which prospective customers can buy conveniently.

Not all articles can be advertised successfully to the general public: a soap could be; but there would be so few prospective purchasers for a \$125 pneumatic riveting-hammer in any community of one hundred thousand people that advertising to the general public would be impracticable; in the case of the hammer, the advertising would have to be directed exclusively to a special class.

Sometimes a plan of sampling or of demonstrating is more effective than any other form of advertising. The salesman is very often an indispensable factor.

This first qualification necessitates that the advertiser shall understand human nature and

that, in planning, he will ask himself, "What would appeal to these prospective customers?" rather than, "What would appeal to me?" If he is planning to sell something to women, he must see, in his mind, the particular type of woman he is trying to influence; he must understand her circumstances and her manner of reasoning. If he is attempting to sell something to farmers, he must have a correct understanding of farmers and of their probable attitude toward the advertised commodity. It is not always easy to do this. For example, one writer trying to appeal to farmers will have in mind the "Uncle Josh" type; another writer will swing to the other extreme and picture the farmer with his automobile and high-priced piano. Both of these types exist, but neither represents the great mass of agriculturists.

2. The second essential qualification is the ability to study the commodity and to see the features that will appeal favorably to prospective purchasers. This necessitates that the mind shall be kept open to impressions, and that its possessor shall cultivate the keen investigating spirit of a good news-reporter. A single feature that might easily be overlooked or undervalued is sometimes the "open sesame" to success. A certain revolver that has had wide sales in the last few years owes its success to a lock mechanism that makes it impossible for the revolver to be fired unless the trigger is pulled; but it took a keen mind to see that the fear of accidental discharge was the thing that kept thousands from purchasing revolvers, and that this revolver would overcome that objection to a large extent.

3. The third qualification, which is sometimes erroneously put first, is a reasonable amount of skill in writing, so as to be able to put into clear, concise, well-arranged, interesting language the features about the advertised article or service that will influence people to buy or to investigate. Along with this ability there should be some knowledge of illustration, printing and engraving methods, comparative values—under varying conditions—of newspapers, magazines, street-car cards, posters, catalogues, booklets, letters and other mediums for advertising. Millions have been wasted because of injudicious selection of mediums. Farm magazines are no more the best mediums for the advertising of automobiles than are city dailies for the advertising of farm fertilizers. In selecting mediums, the advertiser must not be guided by what he sees and reads, but should ascertain what his prospective customers see and read, how many of them see and read any given medium, whether such medium is seen and read under circumstances favorable to the good effect of the advertising, and whether the cost of using the medium is reasonable, considering the number of prospective customers influenced.

There are successful advertisers who do not possess all three of the qualifications outlined. All three are not absolutely indispensable. A man who can not write can employ some one to write for him; but it would be better, nevertheless, if he *could* do it himself, even if he does not always do it.

Advertising is merely "selling through publicity." The best advertisements give such information as a skilful salesman gives a prospective customer—the principal difference being that the language of the advertisement should be more carefully selected, should be more direct, should be more nearly complete in its description (because the written advertisement can not show the article itself—can only show a picture and describe in words), and should be more logically arranged. When space costs from \$25 to \$75 an inch, every word counts. This principle is apparently simple, but when it is so well grasped that the writer realizes that he is to play the part of a skilful salesman when he writes advertising copy, one of the great essentials of good advertising has been mastered.

These definitions of the qualifications of the successful advertiser and of advertising make it clear that advertising in the commercial world is just promoting sales by means of plain business sense—that it is not by any means a mysterious art. There is a false popular idea—encouraged by much advertising of questionable value—that advertising is a royal road to fortune, that a man makes something, adopts a "catchy" name for it or does some "clever" original thing and lo! his fortune is made. One of the hardest tasks in teaching advertising is to convince the learner that the advertiser should not try to play the part of a merry-andrew, that effectiveness must always come before cleverness or "originality," that advertising campaigns are hard-fought business battles. One of the best advertising men of America says he hangs his head in shame when any one, looking at an advertisement that he has written, says, "How clever!" What he tries to make them say is, "*There is something I want to buy.*"

"Sizing up" the market and deciding on the selling plan is sometimes easy, and at other times a most complex problem. If the advertiser is a retailer with a new stock of Manhattan shirts, he is usually restricted to a selection from five or six methods of notifying prospective customers: exhibiting samples of the new goods in his windows; making an announcement through the newspaper; sending a letter or folder to a mailing-list of prospective customers; using street-car cards, posters, or theater programs. The newspaper is the mainstay of the retailer, but he is not restricted to it.

But some retailers reach out farther than the immediate community and offer to receive orders

through the mails, and the problem grows a little more complex.

The problem of the manufacturer is usually still more complex. Will he offer to sell direct to the consumer or will he sell through retailers (or first through jobbers and wholesalers, then to retailers), and let the purpose of his advertising be only to influence the prospective customer to go to the retailer for the article? Or will he aim mainly to send the prospective customer to the retailer but at the same time offer to supply direct in case the retailer will not fill the order? Shall magazines, newspapers, car-cards, posters, signs, programs or circular matter be used, or several of these mediums? Is it best to try at the outset to create a demand over the entire country, or to concentrate the advertising in a small section of territory, gradually enlarging this territory? These are problems requiring much judgment and a good understanding of trade conditions.

Another important point in connection with the selling plan is to determine whether the advertisements should attempt to complete the sale, or should merely develop interest and leave the completing of the sale to the salesmen or to catalogues, letters, etc. Should price be given in the advertisements or is the price such an obstacle to the sale that it is policy to withhold this information for the salesmen or catalogue to impart, at which time more details can be given than can be included in a single advertisement of ordinary size, and when perhaps the article itself can be shown.

Price is nearly always an important point of the retail advertisement.

In buying by mail, people will send a dollar or less when they have little information about an article, but purchases requiring more than \$1 are — as a rule — made only after careful investigation; and the advertising must be planned accordingly.

(To be continued.)

HOW THE ANTI-PASS LAW OPERATES.

Publishers who formerly received transportation only in exchange for advertising now pay for their transportation, but receive for advertising sums exceeding their expenditure on this account, the excess varying with the importance of the paper as an advertising medium. No motive for friendly relations between railway companies and publishers which may have existed under the old plan has been eliminated, but the pass the newspaper employee formerly used on his summer vacation has been eliminated. The wage-earner and not the man who directs the policy of the paper is the victim of this reform. The publisher is cash ahead and his employee is out of pocket. As a consequence of this effort to apply the anti-pass revision to the newspaper, the man who decides what its course toward the railway corporation or railway legislation shall be has been benefited at the expense of his hired help.—*Dubuque (Iowa) Times-Journal.*

Written for THE INLAND PRINTER.

THE PRODUCTION OF HIGH-ART JOB PRINTING.

BY FREDERICK F. TURNER.



HIGH-ART job printing is that which has charm, grace, richness, style, symmetry. Having these qualities a job of printing will be admired, and infinitely greater are its chances of being preserved for future reference over that which does not appeal — that strikes a discordant note. A second perusal is seldom granted any work if it does not hold something of charm, of compelling power, unless from a strictly utilitarian point of view it has a special interest for the reader. The drama that is not interest-compelling is short-lived. As the love motif in it or a novel is intended to appeal to the human heart, so in graphic or mural art color is intended to delight the eye. In both cases the theme must be so artistically done, and so adroitly, that the reader is overcome by a sense of satisfaction and interest. As the strains of classic music delight the ear, so artistic coloring, symmetrical shapes, dignity and richness appeal to the eye and taste of nearly all intelligent men, the more especially to he whose tastes lean toward the esthetic.

Job printing is as utilitarian to-day as it ever was. The province of the greater part of the output of the job presses is for advertising purposes — to bring business. Yesteryear this was accomplished satisfactorily if it were executed so that it could be easily read and comprehended. To-day it must be this and much more. It must make the reader feel that his intelligence, his sense of things artistic and beautiful, is appealed to. Illustration, price, detail, etc., must be artistically clothed in elegant expression and richness of mechanical execution. And yet it must be rational. There is a vast difference between richness and lavishness — the difference between gaudiness and dignity. The simplicity of much modern job printing is its redeeming feature, because it is the more direct. This is an element in it that the intelligent business man seldom fails to praise, and the absence of which he seldom neglects to notice and condemn. And, moreover, it is the kind of printing that is the more profitable to produce from a mechanical standpoint. There should be no straining for artistic effects through intricate typographical design. The finest example shown of the book-work of Mr. Cobden-Sanderson (having a printing-office and binding establishment for works of art in the line of books at Hammersmith, England), now on exhibition at Columbia University, New York city, is the Doves Press Bible, which, connoisseurs say, outranks every other printed volume. It has no lavish ornament. Indeed, it is

astonishingly simple; practically the only decorative feature is the graceful "I" making the opening words, "In the beginning." The type designed by Mr. Sanderson is considered the purest example of roman letters ever used, there being not the slightest hint of a flourish in the whole alphabet. It must not be inferred from this that decoration is to be tabooed. Artistic decoration lends charm to a job of printing. It requires the acme of artistic application, however, to obtain just the right touch. It is the plethora of it that makes for incongruity.

The first requisite to the production of high-art job printing is material — modern types, borders, flourishes, tailpieces, etc.; the second: good working conditions, which comprise plenty of daylight, cleanliness, good treatment of men, etc.; the third: men of intelligence and artistic ability, who can use the best materials to the best possible advantage, men who possess originality, who understand the art elements that govern job printing, who are good mechanics, and who have a sense of the fitness of things; the fourth: the coöperation, the common interests of all departments, art department, composing-room, pressroom, bindery, looking to the production of the very highest grade of work that can be produced. It costs but little more, and great is the resultant satisfaction. Even if profit and reputation could not be gained by producing such work, it would be its own reward. Great importance is attached to the feature of coöperation by Mr. Cobden-Sanderson. Whenever possible the names or initials of the men participating in the whole process in his establishment are put inside the book. "This," he says, "is to make each man feel that what he does is his own; that if he does a good piece of work others may know that it is his. The labor of binding a book is usually divided and distributed between six or more classes of persons, employed by a master binder to whom they are responsible. The master, in turn, is subject to the orders of the public. The majority of men and women who labor at the trade being unknown beyond the immediate circle, have no incentive to take an interest in what they do. Blame or praise is given to the master, not to them. He is the thinking machine, they merely the irresponsible tools. Under present conditions it is impossible for binders either to develop their highest qualities or make of themselves either men or craftsmen. The manual deftness," he concludes, "and pleasure in seeing beautiful accomplishments aid the brain and make it much more creative."

The artisans employed by Mr. Cobden-Sanderson are above the average in ability and receive wages commensurate with their ability — that is, higher wages than are given others in their craft,

and on the base of their wage the value of the products is determined. The demand is never made the criterion for the price.

While such procedure as that outlined in the foregoing is probably impossible in the product of the modern job printery, still we see the necessity for individual interest in the doing of a piece of work. Responsibility and interest are goads to right endeavor.

No doubt the present method (in vogue in some large printing establishments for economic reasons), of having all work designed and laid out before it reaches the composing-room is carried to extremes, as are nearly all new fads. The job compositor is merely a tool, doing the bidding of a superior whom he often believes is not superior, and he is chagrined. For this reason the best product is impossible. Not only is the design drawn for him, but the type decoration and color scheme is chosen. This leaves nothing for him to do but the bare mechanical construction, which is not sufficient to keep up the interest of an intelligent, artistic, capable job compositor. His best faculties lie dormant. To give unto him the interest in the work that should be his, all that is necessary is to give him in rough sketch an idea of what is wanted and let him work it out. Upon artistic production largely depends the exchange of ideas, the responsibility of all concerned.

A mighty power for business-bringing, to the consumer directly, and the printer indirectly, is a modern catalogue, pamphlet or brochure when produced under these conditions by men and women who love their labor, rendered by them so beautiful and artistic that it is a thing of beauty, worthy of preservation.

WE PLEAD "NOT GUILTY."

Among the influential periodicals which have adopted the "simplified spelling," or in the words of the *New York Sun*, "are willing to spell as badly as anybody else dares," are the *Army and Navy Register*, *THE INLAND PRINTER*, the *Nebraska State Journal*, the *American Printer*, the *Circle*, the *Dry Goods Economist*, the *Independent*, the *Literary Digest*, the *School Journal*, the *Educational Review*, the *Philistine*, the *Automobile Trade Journal*, the *Medical News*, the *Medical World*, the *Providence Journal*, the *Springfield Republican*, the *Seattle Post-Intelligencer* and the *Journal of Education*.—*The Printing Trade News*.

The man who makes a success of an important venture never waits for the crowd. He strikes out for himself. It takes nerve, it takes a great lot of grit; but the man that succeeds has both. Any one can fail. The public admires the man who has enough confidence in himself to take a chance. These chances are the main things, after all. The man who tries to succeed must expect to be criticized. Nothing important was ever done but the greater number consulted previously doubted the possibility. Success is the accomplishment of that which most people think can't be done.—C. V. White.

WRITTEN FOR THE INLAND PRINTER.

ART AND THE PRINTING CRAFT.

NO. V.—BY THOMAS WOOD STEVENS.



E find by the examination of architecture that the various letter-forms have their analogies in architectural style; and that there is abundant precedent for rulework, so long as it is used for legitimate paneling; and that some letter-forms react upon others as ornament. The similarity of principle between good building and good printing has been everywhere apparent. Following this line of investigation, we come to the use of pure ornament in architecture; we now propose to examine building ornament, first as to its essential character, and second as to its application—the principles which govern its use. Here again we shall find analogies in abundance, and binding principles which apply just as clearly to the use of type as to the work of the decorator.

The builders have from the first recognized that in raising a structure for human use and habitation they have never been engaged in producing other than an artificial thing; architecture is not a manifestation of nature, but of art. Form in architecture, then, must be conventional and structural form. The elements of buildings must first be submitted to formation, or manufacture; the shape of the baked brick never grew of itself; the oak never squared itself off in a column. So architecture is an art of form and convention.

So is printing a craft of form and convention. The alphabet is in itself a convention. Our commonest tools—types and rules—are conventions. And never have we fallen lower, as craftsmen, than when, in the fashion of rule-twisting, we lost sight of this primal truth.

The *motifs* of ornament, as any text-book of design will inform you, are comparatively few. Geometric shapes, plant, flower and animal forms, birds, fish, reptiles, insects, abstract shapes, the human figure—these are all. And in a technical classification this fund of material can be still further reduced. These *motifs*, however, are susceptible to endless variation. The *motif* chosen, for instance, is first affected by the material in which the ornament is to be rendered—and the results vary as the workman carves, or paints, or draws in monochrome. Then the style of the period has its influence; the ancient Egyptian, working from a given beetle as a shape, arrived at a given form of ornament; the modern German artist of the *Nouveau* school, working from the same beetle in the same medium, will arrive at an entirely different ornament. Then the personal manner of the workman has its influence, of course.

But, you say, why bother with styles? If the beetle is a thing of beauty, why not reproduce him as he is, in whatever medium we wish? Right there you strike the crux of the ornament idea. The beetle grew, and exists as a product of nature. The panel which we desire to ornament with his likeness did not grow—we made it. The idea of art steps in and forbids, because art is a creative conception of eternal and universal fitness.

The conventional thing we have made must be ornamented with a conventional form. This fact the builders have kept in mind through the ages. The printers knew it once, but they have forgotten it.

For the sake of a rapid view of the field of ornament in architecture, let us examine briefly the uses made by the Egyptians of a few *motifs*. We find that the most characteristic of the efforts of the period are produced by the impress of the Egyptian style upon the shapes of the lotus, the scarab or beetle, the palm and the winged globe. And even here we can see at once that the style depended in no small measure upon the method of execution—the carving of the ornament below the surface, and then filling the incision with color, giving a stenciled look to the result. But while the thing is immediately recognizable, it is by no means a realistic presentation of a beetle or a lotus; it has become a beetle or a lotus translated into the eternal fitness—it has been touched with art.

So with the ornament of the Greeks. Here we come again upon a highly developed and highly conventionalized type of beauty—moldings refined to perfection, and borders or friezes (always the most frequent form of architectural ornament) developed to a decorative fitness which can only distantly suggest the natural forms which suggested them. The ovolo, the key border or fret, the anthemion—all the characteristic forms of the Greeks, share this common quality of style and formality. The rosette, too, a concentrated form of ornament, appears, and is perfect—yet you could never name the flower from which it came. Figures, when they are used, are statuesque and reposeful—not people in any sense, but compositions in beautiful line, marvelously fitted to the formal spaces they occupy.

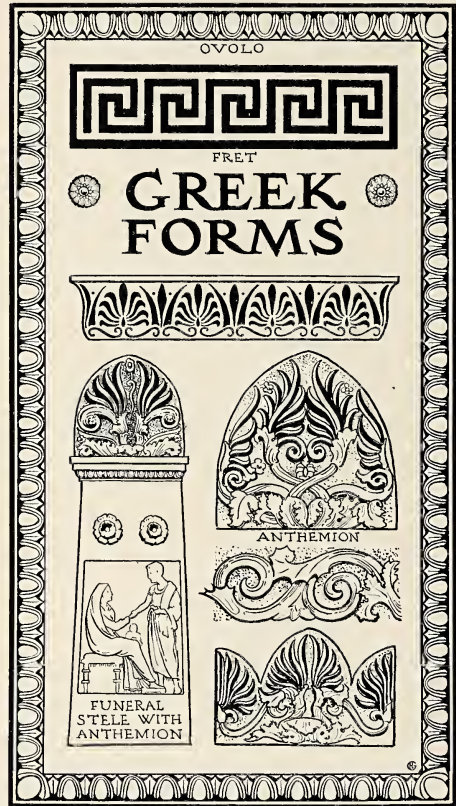
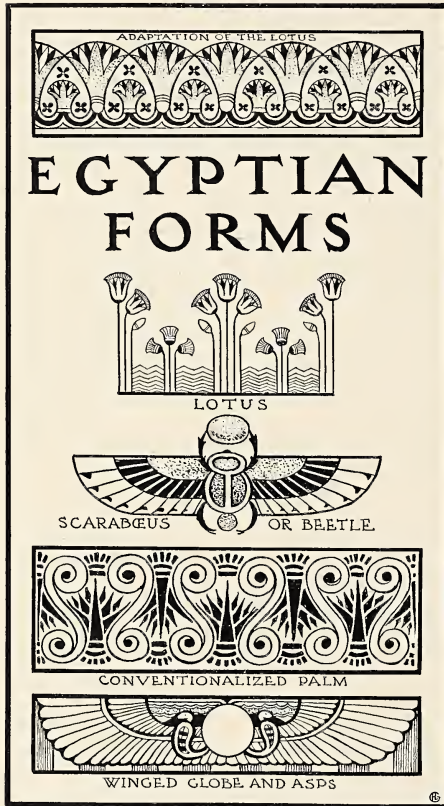
Among the works of the Romans, from whom we take our letters, we find this same limitation of effort for conscious effect. The scroll which filled the friezes of the Romans—the spirals clothed with the forms of the acanthus—have our most skilful designers found anything as rich to stand with roman letters? The severe perfection of the Greeks was gone, but the builders still clung to their idea of convention.

In the varied forms of birds, animals and plants of the Byzantine period; in the Romanesque,

with its wreath and scroll and strap work, and the animal shapes that came to it out of the North; in the Celtic, with its fascinating interlace; in the Scandinavian, with its entangled dragons; through all these times and schools the builders held fast to this principle—the fitness of formality to formality.

The letters and ornaments of the Gothic period have been illustrated in a previous paper, and the

of lack of skill, you are gravely mistaken. Take stone-carving, for example. The precise repetition of the forms of the ovolo ornament are far more difficult to accomplish than a rough imitation of a natural vine. For that matter, the drawing of the thing in line, for reproduction by the engraving process, is more difficult than any mere copying of nature. In a border, to apply the matter to printing directly, it is far easier to draw a



work of the Renaissance shows no exception to the fact we have observed throughout the previous styles. Modern architects for the most part depend upon the store of ornament handed down to them, though they often use these forms in new and graceful ways. They consider that all the ornament in the world is open to them, and that they have liberty to evolve any new thing they wish—but it must never be a purely realistic thing.

If you think this failure to reproduce the exact forms of nature in the building crafts is because

vine which grows around the page, than to execute a perfect repeating pattern.

Nor is the distinction due to materials or tools. The essential conventionalization of architectural ornament is by intention, by principle—never by accident. And the same principle applies as strongly to our craft as to that of the builders.

The particular means employed to produce from the natural *motif* the artificial ornament will be found to vary greatly between one craft and another. The builders deal chiefly with three dimensions, and more or less plastic materials,

working in relief. For printing, the designer works on a flat surface — the paper for which the ornament is intended. Thus the beetle is first translated into a picture of a beetle, then into a conventionalized drawing of the beetle ornament. In practice, the intermediate step is usually skipped, of course; the drawing being done by outlines (which are themselves conventions, never found in nature) we find it virtually formalized

In plain work, where little ornament is used, we find it so placed as to accent and emphasize, invariably, the structure beneath. Thus moldings are used around openings — doorways, windows and the like. By a baseboard we accent the rise of the walls from the floor. On a column, the ornament is at the top, where the work of support is performed; and the moldings at the base, where the rise of the perpendicular begins.



as soon as it is expressed. But we must go further than the supplying of an outline before the drawing becomes a design; we must select, and simplify, and render symmetrical the wayward form of the natural object; we must touch it with something which shall stand, in the ultimate, for style.

In architecture, too, we find a principle which will guide us in the use we make of pure ornament, as well as in its selection. This principle is that the ornament must always be used in a definite relation to the structure.

Where ornament is used on outer walls, it is placed first along the joints, interstices, and visible supports. And it may be noticed in passing that where ornament is used on a building, without its support being distinctly visible, it is always unsuccessful from an architectural standpoint. Panels are surrounded by bands and moldings to mark the interstices of the structure; pediments, placed above doorways, mark the openings; friezes emphasize the joining of the wall and roof. Everywhere the structure is the dominant idea; and so long as this is pre-

served, the work can not be other than stable in appearance.

So the most structural forms of ornament are used first and oftenest—the moldings and panels. Similarly the printer, working by sound knowledge, uses the plain types and rules before he indulges in more ornate materials. The architect, finding that a proper richness for the building he has in mind has not been attained, uses next the various forms of band ornament—frets and borders. Then, marking the more important elements, the rosettes and finials. Sculpture, too, he may employ, but only for work of some opulence; and the more luxurious effect of mosaic and mural painting are reserved for the most impressive of his works.

But when we consider printing, the idea of decorating the structure takes some puzzling turns. It is plain enough in the binding of a book that the tooling of the back-straps is in accordance with this principle. But in many of the common problems we find the application of the plan difficult to define. It is plain enough in rule-work, that the structure of the panel is to be marked, and its divisions ornamented where necessary; it is also clear that in the free spaces of a panel we have little use for straying and unconnected bits of rule. The principle gives a reason for the effectiveness and dignity of good corner ornaments, and for the employment of borders. But the chief usefulness of a concept of this kind is in the general sense of power which the craftsman gains by working along a line of reason, in which he feels the weight of the world-crafts behind him, rather than a line of imitation, in which he depends upon the chance ideas which the wind may blow in his direction.

(To be continued.)

A NEW TICKET PRINTING MACHINE.

For some weeks past an apparatus has been experimentally in use at the Cologne Central Railway Station for the instantaneous printing of third-class railway tickets, which renders the provision of a stock of ready-printed tickets unnecessary. Not only does this machine work with the utmost speed and simplicity, and deliver any required ticket more quickly than one could formerly be sought for from the rack and date-stamped by the railway clerk, but it also furnishes a safe and valuable check on the sale of tickets and the cash receipts. The machine has been inspected by the Minister for Railways, and if, as can scarcely be doubted, owing to the results of this trial, the apparatus is pronounced satisfactory, it is intended to fit up similar machines in Cologne and other large German railway stations.—*British and Colonial Printer and Stationer.*

THE *Mole* is the name of a newspaper recently started in London. It is to be sold exclusively in the subway tubes, where also the printing-plant and editorial rooms are situated. The editor thinks his paper is sure to be a success, because about twenty-four million travel annually in London subways.—*Fourth Estate.*

Written for THE INLAND PRINTER.

THE PRESENT COST OF LABOR.

BY M. C. ROTIER.



THE opposition of printers generally to everything really systematic seems almost a fatality; and at the present time when we are all working under an increased cost of from twelve to twenty-five per cent, this lack of system and intelligent action may prove fatal to many of us individually and the future prosperity of the printing business generally.

We must be honest with ourselves and face this increased cost, squarely.

The problems and trials which confront us now are serious. Efforts to get the corresponding increase in price when nearly every other commodity is on the downward scale, naturally meets with fierce opposition from the consumer, and if there ever was a time when the employing printers ought to get together and keep a stiff backbone, it is now. Of course we can not fix prices, but we can in a general way settle on a basis of what our costs are at the present time, and if we know them, it is not so likely that our prices will be below them.

While printing is an art and we all stick to it because we like it, the practical, mechanical and business side of it must be more fully considered if we wish to earn enough money to continue it for art's sake.

System in cost-keeping is still, comparatively, in a primitive state so far as the printing business is concerned.

The desirability for system in ascertaining costs is no longer a subject for debate, and while its adoption may be delayed in some offices, it is bound to come finally if those shops continue to exist.

Now the question is, "What are the costs at the present time?"

Before giving these figures, let us again consider a few facts of how we arrive at costs so that we may more fully understand the reasonableness of the results as given.

Take the composing-room. A scale basis of \$17 per week, with a reduction from nine to eight hours a day, means that a man's wages have increased from 31½ cents an hour to 35½ cents an hour, or twelve and one-half per cent increase. Add to the 35½ cents per hour a proper percentage of the expense of a foreman's time, proof-reading, rent, insurance, taxes, errand boys, depreciation, light, heat and all other departmental expenses of the composing-room, which records show sums up to forty per cent, and you have a cost of 50 cents per hour per man. To this

must be added a proper percentage of general overhead expense, such as officers' salaries, office rent, bookkeeping, salesmen, etc., and this amounts to another forty per cent, which makes a total of 70 cents per hour. This corresponds with the generally accepted belief that when you add one hundred per cent total overhead charges to actual labor cost, you are figuring about right.

This is where many printers stop in their research for actual costs. They will argue that if a man's time costs 35½ cents per hour, and you add one hundred per cent to it, you have his actual cost.

Is this true?

Records of offices where a proper system of time-keeping is kept show that, no matter whether the shop is large or small, the average productive time of each man does not average over sixty-six and two-thirds per cent—that is, the time that is actually chargeable from your time tickets, does not exceed sixty-six and two-thirds per cent of the total time you pay for. Distribution, cleaning up, *resetting work due to wrong instructions or conception of what the job should be*, taking care of cuts, waiting for copy and general idle time; all of these make up the other thirty-three and one-third per cent of a man's time which is not directly chargeable.

If, therefore, our time tickets prove true, and which no one can dispute, sixty-six and two-thirds per cent of chargeable time makes the actual productive labor of your cheapest journeyman compositor cost you 93 cents per hour, and this brings the actual full cost to where it properly belongs at the present time.

We have no doubt but that those who have not kept cost records believe that this figure is high. If you remain in doubt and figure below this, go into this matter if you want to make a success of your business. You will find it interesting, educational and profitable.

In the platen pressroom we take the number of presses as the factor instead of the men for ascertaining costs, because, naturally, we charge presswork by the hour.

The cost of these presses is, of course, first determined by the help you employ to operate them. On a basis of three platens, we paid on the old scale: One pressman \$12, and two feeders, each \$6 per week, making a total of \$24 per week of fifty-four hours. The new scale rates pressmen at \$14 and feeders at \$8 per week, making a total of \$30 per week for eight hours a day, or an increase of twenty-two per cent and an average of 21 cents an hour per press for bare labor cost.

To arrive at the full cost per press per hour we must add to it a proper percentage of all the departmental expenses, such as rent, power, ink,

rollers, light, insurance, etc., which here amounts to about fifty per cent, and then forty per cent of the office overhead expense, the same as in the composing-room. This brings up the cost of each press to 43½ cents per hour. That is, this would be the cost if all the time was productive, but as the time records show here that the average product of a press is about sixty per cent of the time of each working day, it brings up the actual chargeable cost to 61 cents per hour for each platen press.

The cylinder room or presses we treat in the same manner as the platens for arriving at our costs. The old scale for one pressman at \$18 per week and two feeders at \$11 per week for the operation of two presses will be taken as an example. The present scale of \$21 and \$13 per week, respectively, has raised the cost from 37 cents to 49 cents per hour per press for bare labor cost, which amounts to an increase of twenty-five per cent. In this department we have as great an element of departmental charges, such as handling of stock, rollers, oils, power, foreman, helpers, rent, light, heat, etc., which amounts to fifty per cent, and then the forty per cent overhead or office expenses, the same as in the other departments, and we have a cost of \$1.02 per hour per press. Now, if we have good luck in this department, we can also get about sixty per cent productive time out of our cylinder presses, and the remaining forty per cent brings up the actual cost to \$1.52 per hour per cylinder press.

All of these figures as submitted are not mere guesswork or theories. They are actual facts taken from carefully kept records, and as you will notice, all based on the lowest scale of wages which, by leave of the unions, we are permitted to pay.

Naturally, in shops where higher priced men are employed the costs are slightly greater. All of the figures given are somewhat below what the records show in some shops.

To sum up the results as secured by the deductions made, the costs now run about as follows:

Composition	\$0.93 per hour
Platens .....	.61 per hour
Cylinders	1.52 per hour

For cylinder-press work it might be well to arrange a proper division of the cost according to the size of presses, as follows:

22 by 32 and smaller.....	\$1.35
25 by 38 and smaller.....	1.45
28 by 42 and smaller.....	1.50
36 by 48 and smaller.....	1.60
44 by 64 and smaller.....	1.70

These figures are *costs* and not selling prices.

We can not afford to sell at these prices.

We must get a profit out of the business. That's what we are in business for.



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The originals are in colors.



A. H. McQUILKIN, EDITOR.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

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Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

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JOHN HADON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. MCCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & Sons, Cannon House, Breains buildings, London, E. C., England.
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COWAN & Co., Wellington, New Zealand.
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A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTREPEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

THIS issue is the first of a new volume—the forty-first—of THE INLAND PRINTER. To have lived twenty-five years is a record-breaking event in the annals of craft journalism. Gratified at the success which has come to it, THE INLAND PRINTER is also impressed with the responsibilities it owes to the generous clientèle which has been such a factor in placing it in the enviable position which it occupies. Each day brings its quota of commendation and praise, which stimulate to further endeavor. THE INLAND PRINTER has long passed from the stage of a mere craft journal—it is, the publishers firmly believe, an institution. It has been the adviser and trade confidant of thousands of our best workers and most successful employers, to their mutual benefit. Out of this has naturally and gradually grown a system whereby writers on trade topics can give of their knowledge to the world not only in serial form but in the more compact and permanent shape of books, which can be sold more cheaply and with greater profit to the writer than was possible without the aid of THE INLAND PRINTER. Then there followed a technical school which has improved the efficiency of more than a thousand printers. To this is now added the employment exchange, which aims to bring the man who wants to change in touch with the employer quickly and cheaply, much as the man with ideas is brought in contact with those seeking aid. The department of physical research is the application of laboratory methods to the problems that confront devotees of the graphic arts. As is the rule when accuracy is essential, progress is slow, but the results justify the outlay of money, time and patience. THE INLAND PRINTER is especially proud of what it has been able to contribute toward the formulation of the I. T. U. Course in Printing, which technically and in the manner of promulgation is on a broad and liberal scale. So beneficial have been some of its efforts, and so full of promise are others, that more institutional features will be added as opportunity offers. Possibly earnestness has betrayed the editors into the fault of being prosy. In a retrospective mood they have formulated a new-volume resolution that they will endeavor to curb the tendency to prolixity. No matter what the degree of absorption that enwraps them, they will try to discuss subjects and views in terse and courteous phrase, free from dogmatism, and with a desire to ascertain what is economically right, commercially feasible and socially desirable. THE INLAND PRINTER thanks its friends for their support, and is resolved that it shall be even more worthy their esteem than in the past. It invites their criticisms and suggestions also, so that its services and coöperation may be made more efficient in every effort to uplift the graphic arts.

THE basis of a successful business is profit — that is, the surplus after labor, interest, rent, insurance, depreciation and the boss's wages of superintendence have been provided for.

THOSE who have had the wit to put on a little extra pressure to display ingenuity in showing prospective patrons how printer's ink can be of service are complaining least of hard times.

IN building a business the cumulative effect should be kept in mind quite as much as immediate returns. It is better to have one satisfied customer from whom you have received reasonable profits, than two indifferent patrons who have been compelled to disgorge much, for the first-mentioned will return many times and bring another with him.

SPOKESMEN of the so-called Paper Trust are insinuating that publishers are unduly restraining trade by their method of fighting the papermakers. If nothing occurs to curb appeals to the restraint-of-trade theory we may wake up some fine morning to find that a small 2 by 4 partnership is illegal because it contravenes some common-law conception of what constitutes good public policy.

IN decorative — or job — printing, simplicity is the key-note. Too often that which has been done at great expense of time and labor results in merely spoiling the job. It is quite as important that the artisan know what to avoid as that he should know what to do and how to do it. The I. T. U. Course of Instruction gives the negative element its proper weight in the education of printers.

THE action of the Canadian Government in restoring the old rate to newspapers and insisting on periodicals paying 4 cents a pound shows the value of making a noise. We do not wish to impute that the Canadian officials are cowardly, but their notions of the Postoffice Department's duty toward the people is at variance with that held by the public, and in free countries the popular view of what public utilities should do will ultimately prevail.

THERE are many indications that business is reviving, among the most significant to the trade being the reported unusual heavy spring buying of jobbers in stationery. *Geyer's Stationer* asserts that this is due to depleted stocks of wholesalers and retailers, and warns manufacturers they will lose if their factories are not in condition to fill orders rapidly. Our contemporary is sure we are at the threshold of another boom in the stationery

trade. So be it, for the stationer is first cousin, commercially, to the printer and lithographer.

SOME of our esteemed contemporaries are evidently afflicted with papertrustophobia. The rumors current regarding the purchases of wood-pulp timber rights by the trust would lead one to fear that it had secured a lien on the bounding Dominion to the north of us. There will be no reduction in the tariff this year, and the papermen are improving the shining hour by endeavoring to convince the people that their association is no better and no worse than business combinations that are denouncing it.

NOT all officers of labor unions regard their duties as being limited to collecting dues and settling disputes. In a recent speech Mr. H. Skinner, secretary of the National Typographical Union of Great Britain, said: "Some people think it is my business solely to run about and worry employers; but I have other and higher duties to advance, one of which is to incite men with loftier ambitions until they are masters of their craft. This means that employers reap an advantage, while the men at the same time become more self-confident, independent, and more satisfied with the fruits of their labors."

THE necessities of the publishing business are a fruitful mother. In order that its editions may be delivered promptly, the *Evening Journal* has established what is practically a second office in New York. With one plant it was found impossible to cover the city promptly and properly — if the lower sections were served thoroughly, the upper portions would have to be neglected. In order to save about one hour's time the enormous expense of an additional outfit was incurred. If this venture proves successful, we may see newspaper offices numbered or lettered in the manner made familiar by elevator companies and some great corporations.

IMPROVED sanitation of printing-trade workrooms, and, we suppose, the promotion of hygienic methods among the workers, is to be promoted in London, England, by an organization. The Printers' General Medical Aid and Sanatoria Association is the name of the society, the officers of which are recognized leaders in the various branches of the trade. The association will aid in the distribution of literature showing the way to right living and provide a means for a system of specialist medical treatment for wage-workers. Sanitary workrooms are a necessity, but they can accomplish little while employees disregard hygienic laws, a condition which, we take it, the new association will seek to remedy.

THIRD ASSISTANT POSTMASTER-GENERAL LAWSHE says of a recent order of the Postoffice Department: "This regulation has taken out of the mails since January 1 millions of copies of publications whose circulation, for advertising purposes, was swelled to the limit." A publisher who upholds the rulings recently remarked in an exulting tone that the second-class matter — periodical publications — passing through the Chicago postoffice had been decreased twenty-five per cent on account of this regulation. Paraphrased and made applicable to the printing trades, these items read: "This regulation has reduced the work turned out of our offices by millions of copies," and "the printing of second-class matter in Chicago has been curtailed twenty-five per cent." Is it not about time Washington was hearing from the industry that is "paying the freight"?

IN commenting on the recent opening of the new buildings of the Belfast (Ireland) Municipal Technical Institute, United States Consul Knabenshue shows how thoroughly alive the Irish are to the necessity of modern methods in industrial instruction. The school is a municipal institution supported from the public funds, and is housed in a building containing 128 rooms, which cost \$500,000. More important than this is the attitude of the industrial population toward the project. The consul says: "The labor unions and other trade organizations have taken an enlightened view of the institute's operations, and have encouraged apprentices and young journeymen to avail themselves of the facilities provided, especially in the evening classes. Much encouragement has been given by employers, a number of whom pay all or a part of the tuition fees of their employees. All such are furnished with monthly reports, showing the progress of each employee paid for." The need for similar coöperation in this country is apparent, and now that the International Union has taken high and broad ground in presenting its "Course of Instruction in Printing," it is to be hoped American employers will prove as progressive as the men of Belfast in giving "much encouragement."

AFTER much persuading the employing printers of Chicago are awakening to the fact that it is not well for business competitors to live alone, as will be seen by reference to the report of the meeting of the Ben Franklin Club, which has been growing in a most refreshing manner in these days of — well, cautious progression. To our mind, the club would do well to extend the scope of operations, but the founders and promoters hold fast to the policy of restricting its activities to the development of the social side of craft life and

educating employers to the necessity of ascertaining costs, and charging accordingly. It is admitted, however, that as time progresses the club will take on new functions and perform additional duties. While not comprehending the logic of an organization dodging or trying to postpone the inevitable, we have no quarrel with the Ben Franklins, and wish them well on their journey. Their success is especially gratifying to THE INLAND PRINTER, as it demonstrates the employing printers of Chicago are realizing the economic requirement of the age, which is coöperation. Man does not reach his highest development in a state of solitariness, but by commingling with his kind and understanding his neighbors and their point of view. The fact that a person becomes a business man and a struggler for trade does not alter the social character of his nature. Those who act on that false assumption are cheating themselves out of some of the best of life, and there will be much more pleasure in business — joy in their work — when men learn to meet each other in a fraternal spirit. The friendly contact will banish much of that canker of commercialism — distrust.

"TU QUOQUE."—In a leaderette in its February issue, our esteemed contemporary, THE INLAND PRINTER, refers to 'the staid and conservative *British and Colonial Printer and Stationer*.' Well, perhaps we are, at any rate in comparison with THE INLAND PRINTER, to which we are willing to concede a front place amongst printing trade serial literature. Still, even Mr. McQuilkin is to be caught napping at times, and this is in fact the case in the issue of his journal just referred to. In an article headed 'Wanted — Paper Stock,' he refers to the report in which United States Consul-General Skinner dilates at great length on his recent discovery, at Marseilles, of esparto grass, a papermaking material which is far older than wood-pulp, having been in constant use for the purpose during nearly *fifty years!* This alleged discovery by the smart and up-to-date (!) Yankee consul has already been the laughing stock of the paper-trade journals on this side, but THE INLAND PRINTER seems to think it something genuinely new." Including caption, the foregoing is from the *British and Colonial Printer and Stationer*, which seems to be anxious to repudiate the appellation of being "staid and conservative" for it has — inadvertently, we are sure — donned the methods of the "yellows." Had it read the article in question with more care it would have seen that, except in the incidental reference to it in Consul-General Skinner's report, esparto grass was not mentioned. The purpose of the item was to direct attention to what the French Government was doing toward developing alfa grass, and

to suggest that the American Government might do something in the line of acquainting the American farmer with the possibilities of developing a new crop that would prevent a paper famine — an entirely feasible undertaking in this land of magnificent distances and various climates. Whatever it may be across the water, directing attention to such opportunities is not regarded as “napping” in this crude and raw republic.

THE Canadian publishers and reading public have had some experience with the theory that the way to make the postoffice pay is to place limitations on second-class matter — and they are apparently not at all pleased with the result. Having a much smaller population than the United States, society is less complex and the effects of governmental policy is more readily and widely felt than with us. According to the *Printer and Publisher* of Toronto, “the avalanche of criticism being hurled at the Postoffice Department in connection with the ill-starred postal convention with the United States continues unchecked. Evidence keeps piling up, showing how injurious have been the results so far.” Our contemporary quotes from influential Canadian papers to show the quality and extent of the opposition. When the Canadian Government determined to abrogate the old rates and compel second-class matter from the United States to pay 4 cents a pound, reciprocal rates were charged Canadian publications in the United States. This resulted in the elimination of American subscribers, who were not a few, and made Canadian publishers very wroth. But not all papers reason from such a low plane. The *Weekly Sun*, which caters to the agricultural interests, designates as a pretense the claim of the Canadian Government that it abrogated the agreement “because the Canadian postal department was carrying at a loss a vast volume of United States publications.” Under the arrangement which was supposed to obviate this inequality, the postoffice charge is 2 cents for a Detroit publication delivered across the river in Windsor, while publications of the same size are carried from Great Britain to the Pacific Coast for 1 cent. The *Sun* insists that the new postal regulations were deliberately designed to make it difficult to obtain reading matter from one source and easy to secure it from another, and intimates that it is equivalent to saying that the citizens require the guidance of the Canadian Postoffice Department as to what they shall or shall not read. It cites the case of a live-stock journal — which is the peer of its kind, and shows that through the machinations of his Government it costs the Canadian farmer one-third more than it does the American to acquire the knowledge it dispenses. The Public Library

Board of Woodstock, Ontario, also voices the opinion that the change was a mistake, and says: “The increase in the cost of the periodical literature to which the people of this country have been accustomed, and which they consider best suited, under existing conditions, to their needs and tastes, is a serious matter to public libraries, and, therefore, to the people by whom these libraries are supported. In some cases the Canadian subscriber is compelled to pay nearly, or quite, as much in the form of postage for the benefit of the United States Postoffice Department as he does for the publications. If there was any noticeable compensation it would not be so bad; but, judging by the complaints of the Canadian publishers, they have suffered quite as much as the Canadian readers. We believe that the attempt to force on the Canadian people a preference for the literature belonging to another and far-off continent was unwise, and calculated to defeat its own purpose. Canadian people are naturally more interested, and must continue to be more interested, in the affairs of the American continent than in the affairs of any other part of the world, and they must naturally depend on the literature of the North American continent for both their enlightenment and entertainment. More than that, there is a danger that the very attempt to force British periodical literature on a free people will have the very opposite effect to that intended.” The Canadian Government has sought to calm the storm by entering into an arrangement whereby the American and Canadian newspapers may enjoy the old rate. This may remove the incentive of self-interest that moves many newspaper publishers to oppose the postal department, but we are very much mistaken if the people of Canada will be satisfied until the department, under the guise of “making second-class matter pay,” ceases to attempt to dictate the character of the literature which the people shall read. In Canada, as in the United States, the proper function of the Postoffice Department is to aid in the dissemination of literature the people want. When it attempts to take unto itself other and illegitimate functions it is sure to make a mess of it, perpetrate injustice on some and do wrong to others. It is apparent now to what astounding lengths the Canadian officials have gone under the cloak of making the department pay. Blinded by that purpose, and averring it was the only aim they had in view, they did not hesitate to penalize persons who desired to read what the officials deemed pernicious literature. American officials have the same object as primarily moved the Canadians, and the policy of having them pass upon the need for a publication or the “legitimacy” of a project is not only pernicious but is directly at war with the most glorious traditions of the Anglo-Saxon people.

THE JOB COMPOSITOR.

IT is surprising that more compositors who are "in the rut" do not endeavor to become job men. The ambitious ones seem to yearn to be machine operators, and, failing that, are content to drift along. It is a question whether the future has as much in store for the operator as the past has had. There are signs that the demand for operators may not be so general as it has been. That consideration aside, all can not be operators, and though the haze of a few extra dollars in the minimum rate may have obscured the vision of the craftsmen, there are other fields as fruitful and possibly pleasanter. No one ever heard of a man speaking of the joy of "running a machine," even if it called for the exercise of as much "head work" as a typesetting device does. One may like that sort of thing, but he does not put his heart into it; that is impossible where the work is of a routine nature.

It is the job printer with an understanding of his art who enjoys labor—he is doing original work, and as he goes along his mind is fully and happily employed. It not alone gives zest to the work in hand, but helps to keep the mind fresh and young, as it is disuse or abuse, not mental activity, that causes decay. If the job printer does not receive as much money as the operator, he is compensated by the fact that the nature of his work is such that he can maintain his maximum efficiency for a longer period than the routine worker. A contributing cause to this longevity is that the job printer is not so dependent on speed as the operator, and the earning capacity of a \$5,000 investment is not determined by the nimbleness of his fingers. If the job man's work continues to show that his mind is in a ferment it is not of so much importance whether he has the physical sprightliness of youth. It is a characteristic of the professions that a neophyte must struggle with adversity; he does so with a light heart in the hope that his reward will come with gray hairs—at the period in life when the dead line is being drawn on manual laborers. So, if in youth and early middle age the operator does receive higher wages, the job printer has an assurance of longer service, and of possibly being more in demand during years of maturity than in youthful days.

This is a phase of trade custom that should be considered by every apprentice and journeyman. Proficiency as a "display man" is a valuable asset; it is obtained by the application of native taste or acquired knowledge to the mechanical work of setting type. This coördination of mind and hand is the best developer of a well-developed, full-rounded man that is possible in the industrial world.

The I. T. U. Course of Instruction in Printing

opens the way to every worker at the trade to broaden his knowledge of all its branches and become thoroughly grounded in the artistic end of the business. Those compositors who are wondering how much longer they will "last" have in this course a splendid opportunity to become up-to-date, increase their efficiency and prolong their life as desirable workmen.

While a correspondence course has its disadvantages, as with everything else, there are compensations. Few who have attained the dignity of manhood care "to go to school" to remedy the defects resulting from neglected early training. They shrink from displaying their deficiencies before younger men and boys. Education by correspondence obviates this subtle hurt to one's self-respect. In the privacy of his room the student can solve the problems before him, unembarrassed by the quickness or superior skill of fellow-students. This freedom from extrinsic influences is beneficial in that it stimulates mental activity—the real purpose of every proper educational project.

"COSTS" AT THE GOVERNMENT PRINTING-OFFICE.

M R. CHARLES GILLETT, secretary of the Franklin Club of Wisconsin, favors us with the following pertinent and self-explanatory preambles and resolution:

"WHEREAS, It has come to the attention of the Franklin Club of Wisconsin, through the medium of the public press, that President Roosevelt, on the recommendation of W. S. Rossiter, has ordered that the Public Printing-office at Washington use a rate of 80 cents an hour for hand composition and 80 cents a thousand for machine composition, and

"WHEREAS, We know through conference and consultation and the study of carefully kept records in many of our best-managed printing-plants, that the rate established for hand composition is inadequate, and, coming from the high authority which it does, tends to the demoralization of the printing industry both in Washington and elsewhere throughout the country, while the rate per thousand ems for machine composition is equivalent to \$2.40 per hour for the machine and is greatly in excess of what is considered adequate for work of this kind; therefore, be it

"Resolved, By this organization in regular session that a protest be submitted to the President of the United States by the Franklin Club of Wisconsin, and that a copy of this resolution be also submitted, together with the request that a most careful and thorough investigation of the cost of production be made before the order now in force be made permanent."

Exception is taken to the foregoing by a gentleman qualified to speak with authority. He

expresses the opinion that the club acted under a misapprehension as to the scope, purpose and permanency of the presidential order. After pointing out that conditions in the Government Printing-office differ from those that obtain in commercial establishments, the gentleman goes on to say, in part:

"A given sum of money is appropriated by Congress annually for the maintenance of the office, a portion of which is divided into what is known as allotments to provide for and limit expenditure for printing in each executive department and bureau. Estimates of the amount thus needed are made by the various branches of the Government eight or ten months before the appropriation becomes available, and when made and approved by Congress, can not be changed. Therefore, a violent advance in the schedule of price for printing made in the midst of a fiscal year places the departments and bureaus in a position where they must meet a sudden increase of charges without any means of increasing their assets.

"This was the immediate effect of the advance in charges for printing made in November by the Public Printer. The embarrassment and irritation of the various executive departments had become so great that it seemed best, pending a decision concerning the justice of the advance, at least to temporarily restore approximately the old prices. Eventually it may prove necessary to increase the charges for the various classes of printing, but obviously such advance ought not to be made without due notice to the departments at such date as will make it possible for them to adjust their estimates to meet the advance.

"In returning temporarily to practically the old rates, it was recommended to the President that an increase be made in the cost of composition to the departments from 70 cents per hour, a rate which has prevailed for many years, to 80 cents. I can not agree with your statements regarding this charge, merely because the burden of evidence in the various large cities is against you. As already intimated, it is not known as yet what composition actually costs in this office; that is one of the matters to be worked out by a careful analysis, but in the absence of any definite knowledge upon the subject, the authorities felt justified in accepting the average price to the customer prevailing in New York, Boston, Philadelphia and other cities, mindful of the fact that composition in these cities can be obtained in unlimited quantities at prices mentioned, upon which the producer is naturally expected to make a profit. He is certainly not anxiously seeking customers at 80 cents per hour in order to incur a loss.

"This recommendation was made only after securing prices charged by leading printers in the

large cities mentioned. A rate of 80 cents per thousand for machine composition may prove to be unduly high, but there are serious doubts whether machine composition, on the class of work under consideration, is any less expensive than hand composition when all things are considered. Furthermore, I believe that you and your associates will agree that this doubt is shared by the leading job printers, at least in connection with classes of miscellaneous work put upon the machine. Of course, I do not refer to newspaper composition."

A CALL TO DUTY.

YOUNG man, don't be timid in the days of your youth. Timidity is the bane of mankind, for it is a phase of that element we all possess but which we endeavor to hide from our friends—fear. In boyhood the dread epithet "Cowardly!" spurred many of us to flee the valley of indecision and escape being enrolled among the mollicoddles. When our physical exterior shows we have reached nubile years there is no one to shout "Cowardly!" as we hesitate to grasp what opportunity offers. Our hesitancy and indecision are politely ascribed to "temperament," and we can go on our listless way without rude oral reminders from acquaintances—at least, delivered within earshot. It is then ambition begins to wane and we doubt our ability to do this or that. When the cloud of indecision envelops our mentality, then, indeed, have dark days come. No more climbing the heights of imagination; no more living in the invigorating atmosphere charged with hope and ambition. The thrill of exaltation is not for us if we lie inert in the fogs and gloom of the vale of inaction, perchance excusing our sloth in the name of sweet contentment. The better part of us is dead.

It is only by constant effort that man has proved his superiority in the animal kingdom. Little by little the human race has improved as a result of constant individual striving for better things. It is historically proved that man's highest purpose in life should be to improve himself, always keeping in mind his duty to his neighbor. It is as marvelous as it is usual how quickly the blight of timidity settles down on men who have acquired "a trade." Acting under minute orders as to when to come, where to go and what to do, they become habituated to playing second fiddle. If by any chance one of these shop-drilled youths goes into a new world, where men act on their initiative and are assertive in bearing or tone, the chances are nine to one the mechanic looks around fearfully and furtively, for all the world like a little brown mouse, and quickly scurries from the scene. Not having attempted to counteract the baneful influences of "taking orders" by striving,

he has become a "cowardly" in truth, and flees from a conflict with men who are not his superiors — perhaps not his equals — in natural mental endowments and moral character. He has allowed the equipment which prodigal nature bequeathed him to rust so thoroughly that on taking stock of his efficiency he bemoans, not the fungus growth of inaptitude, but his luck at not being endowed as other men are.

This lack of confidence and its brood of evils are insidious enemies of progress and advancement. We see their deplorable effect on the bright, quick and (so far as he has gone) successful artisan who fears to undertake work he has never done before, knowing withal that less efficient persons have succeeded, and that the same road would prove the way to a new and more congenial life for him. Such timidity is not merely lamentable; there is something of the tragical in seeing one with all the physical power of youth hesitate and finally refuse to do that which he knows is right, and which would call into play all his talents and energies, so that he might live the full life — be all that nature and kindly opportunity intended he should be. But he prefers to allow the rust of inaction to eat up his most god-like attributes.

Remedy — Think well of yourself; be assured you are as good in intent as any other man; substitute self-appreciation for distrust; resolve to do anything which offers, and when the opportunity comes your way, grasp it, thinking only of the determination to forge ahead, and tarry not in the valley of indecision till the specters of doubt unnerve and unman you. Be a living, breathing protest against the theory that a mechanic is a fixture and can not advance.

Few there are making a living at the graphic arts who are not capable of better things, if they would take courage and apply their minds to "climbing."

PROSPERITY IN PEACE.

WHY does THE INLAND PRINTER — a technical journal — give so much space to the discussion of labor or economic matters? is the question of a reader. The subject of the query is not new — it has come to our attention in many guises — some of them disagreeable enough. Interested parties have pointed the query with the assertion that THE INLAND PRINTER was a "mere labor paper," while unions, angered at our attitude on some issue of the day, have denounced and even boycotted the "capitalist sheet."

In these circumstances, it is much easier to allow industrial questions to remain in abeyance. Peace of mind and immunity from many troubles of a harassing character constitute the reward of silence. But a paper owes a duty to the public

which it serves. That can only be done by covering the field in such a way as to permit of a presentation of all the facts. THE INLAND PRINTER caters to those engaged in the graphic arts; it has no legitimate reason for existing if it fails to advance their interests in every possible way. What is loosely termed the "labor question" embraces issues which are of vast importance to its clients. Labor is the most costly element the employer is compelled to buy, and it is the one thing the employee has to sell. To discuss trade happenings and affairs without reference to the labor situation in its more important and pertinent phases is really worse than the presentation of Hamlet without the melancholy prince.

It is comparatively easy for one to be a partisan — to uniformly uphold one element and as regularly denounce the other; your views are known, and no one bothers or takes offense at what is said if it be but calm in tone and decent in phrase. But the path of duty does not lie along such a primrose-strewn way. Duty bids the trade papers to examine the facts thoroughly, to judge of the merits of conflicting contentions, to ascertain the temper and purpose of the contenders and express itself frankly and fearlessly, and, if possible, suggest a means whereby difficulties may be overcome and loss avoided.

In the nature of things, it is difficult to accomplish much. The conditions change with such frequency, and a bitter, unreasoning controversy is so quickly generated that men, losing their sense of proportion, refuse to recognize the situation that confronts them. THE INLAND PRINTER discerns in this an additional command to do its duty and discuss these issues in a rational manner. It has aimed to give employers and employees a picture of the real situation. If it has laid stress on explaining the reasons behind the demands of workmen, it is because their views and the reasons therefor are not so well understood and are more systematically misrepresented by injudicious friends and by enemies than are those of employers. The difficulties of the latter have been presented just as they existed, without exaggeration and not in a threatening key, but in a manner calculated to convince the workers that all was not beer and skittles with the employer. Always the object has been the advancement of the graphic arts. At no time has the pose been that of a prophet, but if our warnings had been generally heeded or our advice followed, some bitter experiences that achieved no permanent results might have been avoided. We have tried to show that the age of defiance and force has passed in the settlement of printing-trade labor disputes, as the employment of those agencies have been productive of nothing but loss, and we will continue to work toward the era of common sense.

CARE OF THE HUMAN MACHINE.

HOW to make labor more productive is an eternal problem in manufacturing enterprises, and the higher the class of labor the more insistent the pressure. That is the purpose of our machinery, the aim of all inventive geniuses and the object of all manufacturing development. We have been devoting our attention to these methods and, with rare exceptions, have been correspondingly neglectful of the most important element in production — the producer. Of all the appliances in an establishment the most delicate is the human machine, and yet comparatively slight effort is put forth to make the conditions congenial under which men and women work. The reason for the neglect is not inhumanity, but thoughtlessness or ignorance of the enhanced productive value of workmen who are contented in mind and body. An ideal condition can not be created by the employer, but he can contribute to it; he can at least minimize the conditions that produce the opposite and undesirable results. As time is measured, it was but yesterday that even a professional man's office was the abode of disorder and dirt, and without the most elemental conveniences. Now such neglect can be indulged in only by Philistines who have won their way; it would repel business and lead to ruin if affected by a "climber." Men have improved, and they know that neatness and order — even a degree of comfort — are not deterrents, but rather conducive to good work. Nowadays we know that which is pleasing to the eye and makes a comfortable atmosphere is an aid to obtaining satisfactory results.

If this be true of the office, it is doubly so of the workshop. The greasy and dirty workman possesses delicate nerves and his senses are as acute as those of the more cleanly garbed worker. If his better nature is in natural and uncontrollable rebellion against his environment, it is impossible for him to devote all his energies to his tasks. He becomes irritable or withdraws within himself and is indifferent, or perhaps the foul air, which slight attention to ventilation would obviate, makes him "dopey." Insanitary conditions are commonly accepted as a matter of course, but many of them are remediable, and they will go when we come to a full realization that the worker's effectiveness is determined largely by the condition of his nerves, which are in turn regulated by shop atmosphere.

How subtle the influence is for good or evil was demonstrated to the observant proprietor of a large printing-office. He installed an apparatus to eliminate electricity in his pressroom. The device was successful, and not the least of its benefits were found in the effect it had on his employees. The proprietor noticed a great im-

provement in their temper, and, of course, productivity. Investigation developed that when the air was dry the workers were impatient and showed a disposition to "have nerves"; when it was moist and healthier, they were more normal and capable. If a workshop is the abode of noxious and enervating odors it is not only a menace to the health of all who come in contact with it, but it is a depreciator of profits, for, as has been said, the most delicate and easily affected of all the apparatus in the shop is the wonderful human machine, which we too often neglect or abuse as though it were an enemy.

AS WE LOOK TO OTHERS.

It is a good thing to get away from yourself and your business at times and take a view of both from the other man's viewpoint. It is a hard thing to do, and anything that enables us to get an unbiased estimate of how it appears to the outsider is valuable and should not be considered a "knock" or a "kick," and something to be avoided or passed up in contempt.

The printer is apt to consider the advertising writer and stationery clerk as a rank outsider whose opinion is not worth much; but sometimes he says something worth listening to, and we think he has in the case of one of the parties from whom the *Master Printer* solicited an advertisement. He writes as follows:

"You will pardon the unusual reply to your letter which simply asked me for an advertisement, but, personally, I am deeply interested in your work and am moved at times to say a few things about the printing business myself. You divide printers into three classes, or some editorial writer does so, and you know only one factor to their success or failure and that is 'their charges to customers,' and by customers you have always in mind only the man who 'brings' in a job 'or the salesman who goes out and gets a job for the shop.' There is a kind of man who is something like 'the candlestick on the see-saw,' with whom the printer does not reckon to best advantage as a rule, but who is really a most important proposition to a printer if he handles him intelligently and honestly. That is sometimes my kind of man, who 'thinks up a scheme,' works it out in every detail, basing the costs on the estimates given him by 'the master printer' in open competition with his brother printer, and, relying on the standing and apparent ability of the printer (often misjudged by the size of his plant), he makes a contract to deliver say one hundred thousand books at a given time, and finds that the printer can not deliver as per his agreement because 'of the electricity in the paper,' 'the press broke down,' 'just mashed a plate,' 'they put on another job and that ties up the press unexpectedly,' etc. What you want as much as 'education' is honesty and fair dealing. The man with whom I make my contract to deliver by a certain time does not know any of the printers' stories; he looks to me and when I am deceived he may cancel his contract or refuse to take the goods. Having filled many printing contracts during the past twenty years, beginning on the Pacific Coast and covering the country pretty well, I may be credited with having some experience at least, and some day I may write a line or two from our side of the fence."

— *The Master Printer.*

"TO DARE is often the impulse of selfish ambition or hair-brained valor: to forbear is at times the proof of real greatness."— *Washington Irving.*

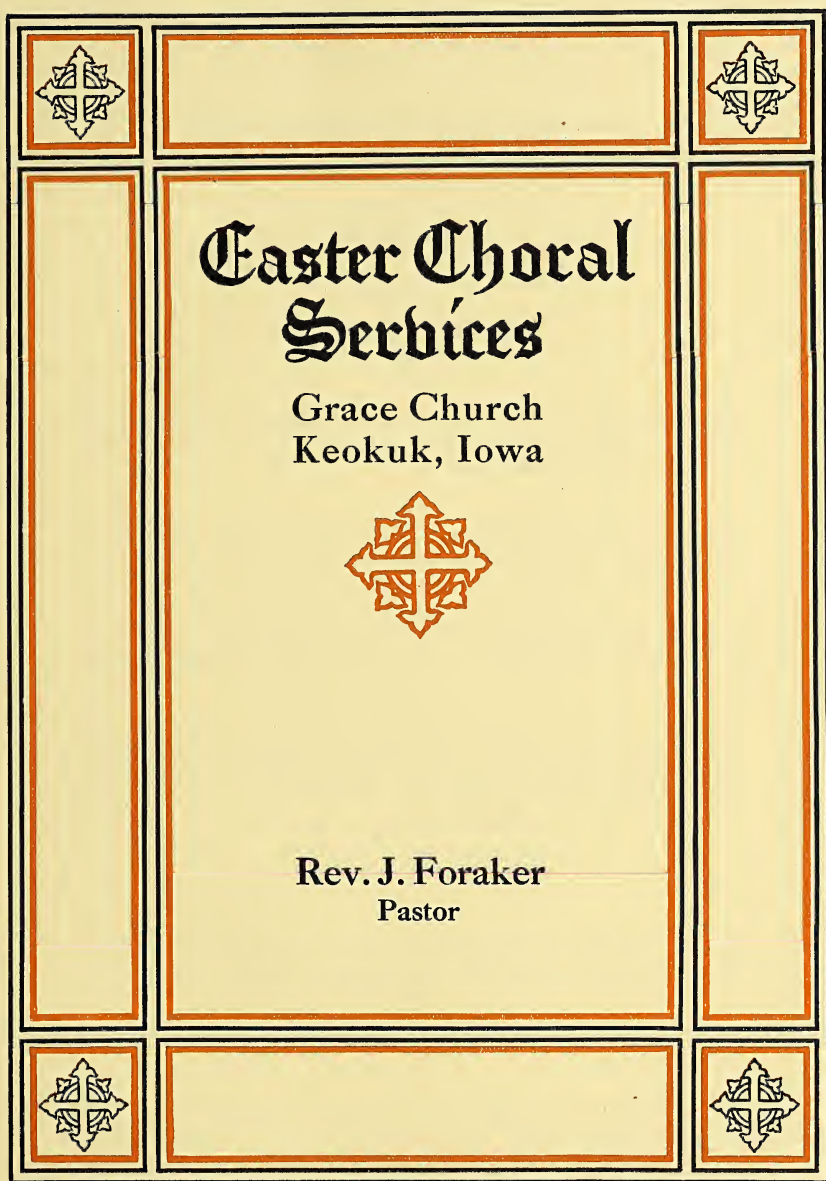


FIGURE 1.

Order of Easter Choral Services



Organ Prelude.



Invocation.



Recitative. (TENOR). The first day of the week cometh Mary Magdalene early, when it was yet dark, unto the sepulchre, and seeth the stone taken away from the sepulchre.

St. John xx, 1.



Chorus. And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

Isaiah xl, 5.



Aria. (ALTO) and Chorus. And the napkin, that was about his head, not lying with the linen clothes, but wrapped together in a place by itself.

St. John xx, 7.



Recitative. (BASS). For, behold, the darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Isaiah lx 2, 3.



Reading of the Scripture.



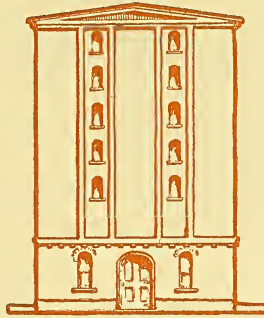
Chorus. And Thomas answered and said unto him, My Lord and My God.

St. John xx, 28.



Prayer and Benediction.

FIGURE 2.



Security in Moving and Storage

**Storage-Packing,
Shipment, House to
House Removals,
Storage for House-
hold Goods, Desks,
Pianos and Trunks**

**The Jefferson Warehouse
& Van Company, Chicago**

THE RESURRECTION

¶ And the napkin, that was about his head, not lying with the linen clothes, but wrapped together in a place by itself.

¶ Then went in also that other disciple, which came first to the sepulchre, and he saw, and believed.

¶ For as yet they knew not the Scripture, that he must rise again from the dead.

¶ Then the disciples went away again unto their own home.

¶ But Mary stood without at the sepulchre weeping: and as she wept, she stooped down, and looked into the sepulchre,

¶ And seeth two angels in white sitting, the one at the head, and the other at the feet, where the body of Jesus had lain.

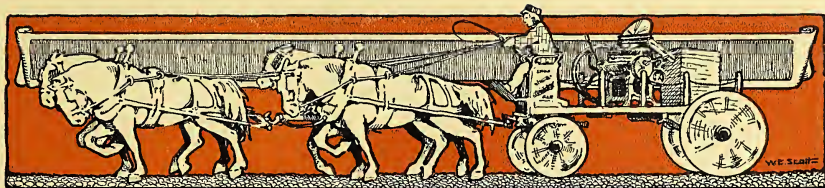
¶ And they say unto her, Woman, why weepest thou? She saith unto them, Because they have taken away my Lord, and I know not where they have laid him.

¶ And when she had thus said, she turned herself back, and saw Jesus standing, and knew not that it was Jesus.

¶ Jesus saith unto her, Woman, why weepest thou? whom seekest thou? She, supposing him to be the gardener, saith unto him, Sir, if thou have borne him hence, tell me where thou hast laid him, and I will take him away.

¶ Jesus saith unto her, Mary. She turned herself, and saith unto him, Rabboni; which is to say, Master.

St. John xx, 7-16.



We're Moving

*Not to be in the swing
of events but because
we have got to do it.*

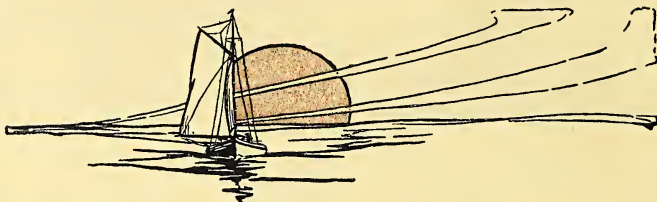
SO we've packed up our junk and
stowed all the devils and you'll
shortly find us very much at
home and extending you welcome at
48 South Kortwood Avenue

*Also you will find us doing printing of the very
best style with our usual rush in handling orders.*

The Riverview Press

Formerly at 143 Highside Place, New York

FIGURE 5.



Sylvan Beach Hotel

Channel Lake
Illinois

W. W. Watson & Sons, Proprietors


The Inland
Printer
120-130 Sherman
Street - Chicago



Private Mailing Card

FIGURE 6.

LAKE GEORGE

“HEY made an excursion one day to Lake George—a Poetical Pilgrimage that recalled the romance of early days. To men of sentiment its beauties will never be exhausted. There is no pleasanter place in the North for a summer residence—the ideal of a summer retreat. As the traveler approaches the middle of the lake, the gems of green islands multiply, the mountains rise higher and shouldering up the sky seem to bar a farther advance. From the boat landing a park-like lawn, planted with big trees, slopes up to a picturesque hotel. Lights twinkled from many a cottage window and strains of music saluted the travelers. It was an enchanting scene.

“They long remembered the sail of that morning, seated in the bow of the steamer, through scenes of ever-changing beauty, as the boat wound about the headlands and made its calls, now on one side and now on the other, at the pretty landings and decorated hotels. On every hand was the gayety of summer life—a striped tent on a rocky point, a miniature bark hut on an island, a rustic arched bridge, hotels with winding paths along the shore and at all the landings groups of pretty girls and college lads in boating costume.”—*Charles Dudley Warner in “Their Pilgrimage.”*

THE DELAWARE AND HUDSON COMPANY



FIGURE 7.

SPECIMENS OF WORK FROM THE INLAND PRINTER TECHNICAL SCHOOL

THE foregoing insert pages are the work of students in the Inland Printer Technical School. They represent the exercises carried out under conditions which are given as part of the problem, the object being, in this particular work, to reproduce the limitations of an average shop, and carry out certain pieces of typographical design under these limitations. The plan has also entailed the handling of matter that is seasonable, or even a little in advance of the season; this is done in the hope that the pages set by the students may be useful as suggestions to the craft in

general. It is our intention to make this a feature of our insert pages—so that the subscriber to the magazine may receive each month some commercial work which may help with the copy to be found in his own shop at the time THE INLAND PRINTER arrives.

While the number of type-faces at the pupil's disposal is limited, he is allowed to use hand-lettering where necessary, and such adjuncts to design as may be easily acquired by taking the I. T. U. Course of Instruction. The illustrations, when used, are in the general nature of stock cuts, rather than elaborate, special drawings.

Figure 1. This cover for an Easter program adheres to the simple panel style; the colors used—orange-red and black—being merely for the sake of formal rubrication. The lines in Text have been lettered by hand, as the student did not have at his disposal a Text letter large enough to fill the panel acceptably.

Figure 2. An inside page for the program, the cover of which was shown in the foregoing example. Here again the color is purely for rubrication, the arrangement of the ornaments being designed to give something of an ecclesiastical character to the page; obviously this part of the program is much more severe than the cover.

Figure 3. This page is planned with reference to the small cut of the storage warehouse. A heavy rectangular style is adopted, and the Winchell type chosen, in order that a harmony of shape and character might be established between the type work and the extreme severity of the architecture.

Figure 4. Church Card for Easter. The border is the only ornament necessary in a page of this character, the use of a more decorative head-line being considered too much of an elaboration for the text.

Figure 5. Page announcing the removal of a print-shop, the illustration and typographical treatment being quite unconventional in character.

Figure 6. The cover for the summer hotel booklet is handled in an informal style, the only use of color being in a single spot. The color scheme is capable of a wide variation. The card below is the reverse of the printer's post-card shown in Fig. 7.

Figure 7. A panel of summer-resort matter, using a more literary text, and the treatment accordingly more severe. The card below is a piece of hand-lettering—a sample of design by a printer.

Written for THE INLAND PRINTER.

DESIGN AND COLOR IN PRINTING.

NO. XIII.—BY F. J. TREZISE.



NOT only from the fact that the cold color should control on the white paper printed page, but also from the necessity of having an arrangement of color pleasing to the eye, the darker color of the combination should be gathered into masses, with the bright color appearing only in spots. The principle (referred to in a previous chapter on the arrangement of type-designs) that too many forces of attraction become confusing to the eye is applicable also in the arrangement of the colors. If, as is so frequently done, we break up our job for colors in such manner that the colors alternate over the entire page, the effect upon the eye is far from satisfactory. The arrangement of the color on the page should be as carefully considered as the arrangement of the type. Just as a few groups or masses of type tend to simplify the type-design, so will a small number of spots of the brighter color simplify the color arrangement. And if possible these spots should be so distributed that they balance on the page, instead of seeming to weigh down one side or the other.

The fundamental colors—red, green and violet—mentioned in a previous installment, are used as the basis of the plate-making for three-color printing, the operator sifting these colors out by means of filters or screens of colored glass. In our discussion of color as ordinarily used we take the primary colors—red, yellow and blue—as a basis, for, as before stated, we are dealing with opaque surfaces and reflected light, but in three-color printing we work on the basis of the scientifically correct fundamental colors.

In three-color printing the process consists of making three half-tones from the same original, one through a red (or, more strictly speaking, red-orange) screen, one through a green screen and one through a violet screen. The red-orange screen excludes all but the blue rays, the green screen excludes all but the red rays, and the violet screen excludes all but the yellow rays. Thus we have three plates, one containing or representing the yellow rays that reflect from the subject photographed, one containing the red rays, and one containing the blue rays. The plates are then printed in inks of these colors, which are complementary, or nearly so, to the colors of the screens through which they were made. Thus the plate made through the violet screen is printed in yellow, the plate made through the green screen is printed in red, and the plate made through the red-orange screen is printed in blue, inclining toward blue-green. They are usually printed in

the order above named—yellow first, red second, and blue last.

There is noticeable in the printing of to-day a tendency toward a greater use of broken or subdued colors. This is but the natural outcome of education regarding color and its use. As stated before, the uneducated eye sees only the brighter and stronger colors, while the trained eye perceives the richer and more delicate hues. For instance, in the decorative effects of the savages the primary colors—red, yellow and blue—are used as contrasting colors, and the effect of the combinations of these colors is rather violent. And these combinations are not confined to savages. How frequently we see printed matter on which is found the red and blue combination. In fact it would seem that in many offices as soon as a job is ordered in two colors the first thought is of red and blue. However, the red and blue specimens are gradually giving way to combinations that are less violent. Complementary harmonies—harmonies of contrast between a primary and a secondary color, such as red and green, yellow and violet, and blue and orange—while vastly more pleasing than the combinations of the primary colors, are still rather strong. Combinations of secondary colors—orange and violet, green and violet, and orange and green—frequently afford subdued and more satisfactory effects than do the combinations of primary and secondary colors, while a combination of a secondary and a tertiary color—violet and citron, orange and olive, or green and russet—give still softer and more subdued effects. It is in the use of these broken colors that the printing of some of the older countries—and especially that of Germany—excels.

As printers we do not give enough attention to the proper use of color. We are too prone to think that as long as our type-design is correct and in the latest style or vogue that all else is of practically no importance. This, however, is a great mistake. As before stated, color will make an appeal to people who would not be in the least affected by any style of type or design. Hence it is necessary that the printer understand color. Even in the larger offices where the printer follows his instructions on the time-ticket in regard to the colors, he must have some understanding of how to properly use them or his work will not be of the best. The man who never gave a thought to what proportion of red he should use in the familiar combination of red and black is all too liable to set up his job in such manner that the proportion of red will be too great. And if this can so easily happen where red and black—so often used that they are frequently called printers' colors—are concerned, how much more liable is he to go astray on the colors with which he comparatively seldom comes in contact.

Just as the art of printing has in recent years undergone vast changes and improvements and is to-day on an entirely different plane than that of a generation or two ago—with all indications pointing to an even greater advancement in the next decade—just so has the meaning of the term “job printer” changed, and will change, for if it does not the printer will find everything but the strictly mechanical parts of the work slipping away from him and going into the hands of artists and designers. To “know the boxes” is but a small part of the knowledge necessary to the job printer of to-day and to-morrow. He must know the principles of design and he must know the theory of color harmony. These things he can learn only by supplementary education, for conditions in the ordinary printing-office do not favor the education of the apprentice along these lines. Study outside of working hours, either independently or with schooling such as the I. T. U. Course in Printing now provides, will alone give this desired information. The possibilities and growing demand for the finer grades of printed matter should fill the job printer with a desire to make of himself a true craftsman rather than a mere mechanical drudge.

(Concluded.)

1,600 MILES OF ENGRAVING.

The new issue of \$50,000,000 of New York city $4\frac{1}{2}$ per cent bonds is the latest of the big jobs recently completed by the American Bank Note Company. The actual physical preparation of security issues calls for an amount of detail work which it would be hard to appreciate were it not for statistics on the printing of the Pennsylvania and New Haven French loans, and the New York municipal $4\frac{1}{2}$ s supplied to the engravers and printers. In these three issues twenty-five or so tons of paper, worth a few thousand dollars, were converted into bonds which lacked but the signatures to render them marketable for over \$100,000,000. These bonds, in their various stages of preparation, were in the company's custody for weeks. To insure their safety the sheets of which the issues consisted were counted no less than 49,000,000 times, and it was necessary to adopt the most thorough system of safeguarding possible until the bonds were delivered to the issuing corporations.

Some idea of the required detail work may be gained from the fact that there were used in the preparation of the three issues forty-seven tons of ink, thirty-two miles of wire stapling and 158 miles of tape; 263,000,000 figures were placed on the bonds, and there was required the affixing of 1,900,000 signatures and 1,580,000 seals. The bonds, if laid out end to end, would form an unbroken path approximately 540 miles long. Counting an average of three impressions to a sheet, the total of plate printings amounted to well over 1,600 miles, or about the distance from New York to Denver.—*New York Times*.

THE DISTINCTION.

“And do you mean to say you prefer Chollie? You told me that you always feel so perfectly at home with Algie.”

“So I do, but with Chollie I feel as if I were at a restaurant.”—*Harper's Bazar*.

Written for THE INLAND PRINTER.

REMINISCENCES OF AN OLD PROCESS ENGRAVER.

NO. III.—BY CHARLES E. DAWSON.

ZINC ETCHING AND HALF-TONING.



WE never did much experimenting in the direction of zinc etching, but about 1879-80 there was a Frenchman “blew in” with a bitumen process, but he failed to make good. After he left us we made some further experiments along these lines, but at that time failed to obtain a satisfactory resist. We tried the ether process for improving the sensitiveness of the bitumen, but could not produce a print which would stand etching. In later years we found that the solvent used had much to do with the resistance of the bitumen and also with its printing qualities as well. About 1881 another Frenchman came to us with a transfer zinc-line process. He prepared an ink transfer in the same manner as is done for stone; laid it down on the bare zinc and gave it the first etch; then rolled it up and reetched it till sufficient depth was obtained. But the resulting plates were very ragged on the edges of the lines and needed a great amount of tooling to render them useful. We did not prosecute these experiments with any great vigor, as we did not care to go in for this cheap class of work, and so the matter was ultimately dropped until the “tone” business began to assume importance.

As I said in a previous article, we worked off some very early “screen” negatives sent to us by Brown, Barnes & Bell. These were very coarse and made on dry plates. As I remember, they must have been about sixty lines to the inch. I tried some experiments to obtain screen negatives by the use of “bolting cloth,” such as is used by millers in sifting flour, but the results were unsatisfactory by reason of the threads forming the mesh being round in section and so of varying distance from the plate. We did not do anything along these lines for some years, sending whatever small amount of such work as came accidentally our way to Messrs. Angerer & Göschl, of Vienna. All this work was at that time known as the Meisenbach process. When the fish-glue process came along, we again took a turn at it, and by this time the Levy screen was obtainable. Previous to Levy's success in screen ruling, some amusing expedients were conducted by various men. One of these hired a large hall with a glass roof and ruled the floor in alternate black and white lines, subsequently photographing this giant “copy” from the roof. There were many photo-produced single-line screens made by getting a cardboard ruled by one of the regular ruling machines, and

others by coating a glass with smoke, spraying this with varnish and ruling this on the machine; but none of these proved satisfactory. Having bought a screen, we plunged into negative-making and fish-glue resist. I followed out much the same system of investigation as regards negatives that Mr. N. S. Amstutz has so ably illustrated in his recent articles in *THE INLAND PRINTER*, but had to do this rather by an inductive method of reasoning than actual observation, not having the apparatus needed. However, I succeeded after a time in getting pretty good negatives. We employed, from time to time, sundry special half-tone photographers, but none of them really knew more than a rule-of-thumb system and were very uncertain in their results.

I made all the apparatus needed myself, being a skilled mechanic, so obviated a deal of expense, but I found it wasted time to attach fine screen-adjusting apparatus to a wooden camera, and had I continued in the business, should have made an aluminum camera.

While working at negative-making, I found that better results were to be got by having a series of screens of differing proportions of opaque line to clear glass. For general work I used a screen about fifty per cent opaque. I separated the screen from the plate by means of small pieces of sheet celluloid 0.003 to 0.005 inches in thickness, as preferable to the uncertainty of the mechanical separation then possible. I used to "cut" the negative with a solution of iodine and potassium iodide, followed with cyanide to remove the soluble portion, and then black up with bromide of copper and silver in the same way as is now general. Another system we had long used was to bleach the negative with lead acetate and black with ammonia hydrosulphuret, but this was an evil-smelling process and not much in favor in the studio. As for reversing, I copied by means of a reversing mirror, and these I made from the best plate-glass, rather than buy the so-called optical plane mirrors; and though we had one of these, costing some \$7 (\$35) and about six plate-glass ones, costing about 25 cents, I never could find any difference. The arc-light plant which we had set up for the swelled-gelatin process came in here first rate, and we seldom used daylight, owing to the greater certainty of the electric light.

Regarding the fish-glue process, I forget just when this came along, but it must have been about 1892. When first introduced in our works, we used to clarify the glue by mixing it with white of egg and then bringing the mass to a boil, the coagulation of the albumen carrying all matter which rendered the glue opaque with it. I did not think, however, that any real benefit arose from this practice, and discontinued it.

At first we worked on copper only, as there was

much trouble from nasty little specks coming up during the drying of the film on zinc and also the resist did not stick properly during etching. I overcame both these difficulties by coating the zinc with a weak solution of shellac in alcohol, using the whirler, and then thoroughly burning this coat. This coating prevented the appearance of the little specks and also kept the resist sound during etching. If the glue showed signs of weakness by blowing up or washing off while developing, I used to add a little albumen or isinglass. I also found a little chrome alum a remedy. After developing and burning, I used to treat the plate with a solution of caustic soda and prepared chalk, applied by means of a bob of cotton batting. This removed the thin coat of shellac and left a perfectly clean surface for the acid to act on. I found much cleaner work was produced by using alum with the etching acid. I also used a pump system to keep a stream of acid constantly falling on the work. I rarely rolled up the work or "fine etched," but just made one straight etch suffice. I sometimes used to "stop out" during the etching to bring up the high lights, but that was all.

We had not sufficient work to employ an engraver to "tool" up the cuts or rout them out on the metal. What was done in this way was either done in the camera or by painting out on the negative.

Being a gravureworker, I early conceived the idea of etching a gravure from a negative to produce a relief block and made some very successful blocks about 1895, but I found a defect which it seems practically impossible to prevent—that is, the irregular size of the grain. This is rather an advantage than otherwise in the darks and middle tones, but spoils the high lights by leaving a proportion of comparatively large dots. Another difficulty with this process is the same which causes loss of detail in the blacks in the gravure; that is the fact that these parts become overetched, so "burying" the detail; only, in the case of the relief etching, this occurs in the light portions.

(To be continued.)

DON'T BE A CHEAP CANVASSER.

If the country newspaper man would cease to act as a free-will, unpaid and unthanked agent for the city dailies it would be better for country newspapers in general. The little street gamin has his price for selling the city daily on the streets, but the country editor will hire a livery rig, drive twenty miles through the mud, and actually feel proud if he succeeds in selling a half dozen city dailies to the farmers at the regular price of such papers to agents, without any compensation whatever, except the poor privilege of including his own paper at a discount of from fifteen to twenty-five per cent. Would the city daily do so much for him? Is it not time, boys, to cease this process of self-destruction? Let us quit now.—*Batesville (Ind.) Tribune.*

Written for THE INLAND PRINTER.

COST-KEEPING SYSTEM IN PRINTING PLANTS.

BY F. AD. GEHRING.



It has been the writer's experience, after working in many printing-plants in the United States, that the average system which is used is adapted especially to the handling of the class of work that may be done in that particular printing-office, and that in nine cases out of ten these systems are thorough and satisfactory, inasmuch as they follow the work, get it through correctly so it is shipped promptly, proper charges returned to the office and entered on the books. The plant of The Curtiss-Way Company, Meriden, Connecticut, of which the writer is superintendent, is the first, so he has been informed, to put in a system of cost-keeping with time clocks.

We had a very good system, but the great fault to be found with it was that after all work was finished and reports sent to the office, there was the usual uncertainty as to whether the time shown on all these reports, envelopes and tickets was accurate, and there was no way of proving that it was. The employee would in many instances wait until after his day's work was done, sit down at the press or go to his case and make up the time for the day, and it was simply a question of "guess" that he was on such a job so many hours and minutes. To sum it all up, the time handed in was practically worthless.

The writer claims that the only satisfactory system of getting cost is with an automatic time register, because the basis of a reliable cost system is the accurate distribution of time, and it was with this idea in mind that we wrote for a time stamp, thinking that this was what we required for our composing-room to check the cost of composition. The representative of the time-recording company called and stated that we did not want a stamp, and after a somewhat heated argument he convinced us that we did not. The result was that we tried one of his card clocks in the composing-room.

After extensive experimenting we felt that we were on the right track, so equipped every department in our factory with these clocks, and in this way have worked out a system which we believe is the best there is and absolutely reliable. Now when a job is finished and has gone through our factory we do not have to worry as to who "guessed" the time on it, but find it recorded in hours and minutes.

To get at this in the composing-room it was necessary to employ an assistant to the foreman to look after this, so we secured the services of a

young lady and taught her the handling of the tickets. The tickets, measuring 4 by 6 inches, contain the employee's number, the job number, form number and date, with columns giving the day of the week, when the job was started, the operations through which it passed, and when work was stopped on it.

These composing-room tickets are to be found in the "Job Ahead" rack every morning, one for each man; the work he is to start on is checked, the job number also is written in, and copy and envelope with instructions is found in a basket convenient to the clock. The employee takes his ticket, rings in his time, puts the ticket in the active-work rack on the other side of the clock, showing that the work is "in operation," takes his copy and goes to work. After the job is completed he takes proof to proofreader's desk, rings out on the job ticket and takes another one and rings in. The ticket that he rings out he puts into a box marked "Finished Work," and so the work goes on from day to day.

There are many essential points to this system which do not appear on the surface, and one of the first is that this is not only a correct check on all the help in the room, but it is necessary for the foreman to plan his work ahead a day so his assistant can lay it out, and as fast as one ticket is taken out and in operation another must be placed in the job-ahead rack for the next job and thus the foreman must be "onto his job" all the time.

We have found that the time lost in making out time-clock cards is more than compensated by the employment of an assistant to the foreman, and of course the necessary factor of having "correct" time is understood.

In the pressroom the proposition is not so easy, as each press has its own clock card, and always has more than one for each job. The pressroom clock cards bear the number of a certain press, and when the foreman selects a press on which to run a certain job he informs his clerk, who makes out the time-ticket for the press; then the pressman rings in his card for the "make-ready" on the job. As soon as the job is ready the feeder assigned to that press begins work and the pressman rings out the "make-ready" card and rings in the feeder's card. If the press is held up for any particular reason a new ticket is checked in and card is stamped "Waiting Time." This is checked out when the press is started again. The reason for "waiting" is always specified on the card. The pressroom cost card is of the same dimensions as the composing-room cost card, and bears, in addition to the number of the press, the number of the pressman, feeder, the job and form numbers, and date. The columns contain the day

of week, when the job was started, when stopped, the number of operations through which it passed, the number of impressions, and the total number of hours consumed. A space is provided for "Cause of Waiting" when the press is stopped before completion of the job.

A counter record is always handed in at the end of each job, showing number of impressions the counter started and finished with. These of course must correspond with number of impressions given on the clock ticket, so that we have a double check and there is no chance for error in quantity run on each job. Time for make-ready, also feeding and waiting time, are all accurately recorded, so that a complete record of ten hours' work is given for each press per day. Some days there may not be more than one or two tickets for a press and again there may be fifteen or twenty.

In figuring cost of the work it is very easy to get at the actual cost of each job any time of the day, especially when all of these tickets come to the office and are checked up on cost sheets. This cost sheet measures only $8\frac{1}{2}$ by 11 inches, and gives all the particulars of the customer's order, and the details of composition, ink, binding and shipping directions. Space is provided for each department through which the job passes, such as "Composition," "Bindery," "Job Pressroom," "Cylinder Pressroom," etc. Suitable sub-headings under these departments are arranged giving the date, time consumed, number of impressions, etc., while the back of the sheet contains a summary of the time occupied in each operation, and the actual cost of each operation. By the use of these forms it would appear to be difficult to dispute cost, as there is no chance for error to creep in, and guesswork is entirely eliminated.

The bindery cost card, $3\frac{1}{2}$ by $5\frac{1}{2}$ inches, and the ruler's cost card, 4 by 6 inches in size, are arranged in precisely the same way as those for the composing-room and pressroom, excepting that the items under the head of "Operations" are varied to conform to the particular department through which the work passes. All the forms are small, easily handled and easily understood. Considerations of space will not permit of the reproduction of the different forms. The headings on each and the sizes given, however, will prove an abundant guide for those who wish to try out this system of cost-keeping.

If you wish your foremen to be onto their jobs, keep ahead of their men, have their work planned and ready when called for, this system will compel them to do so. This has always been a drawback in nearly every department, as the foreman will invariably wait until a man is ready for a job. The assistant to each foreman calls their attention to it when there is no job ahead, and in this way there is no slip-up. No waiting for next job means

money saved every time and a good many times every day.

The proprietor or superintendent of any plant can see at once the advantage of the above point alone. The help are producers and are not doing the work of a clerk who can be hired for \$1.25 per day. The writer feels it an injustice to ask a pressman or any other man who is an expert in any particular line of business to do a lot of clerical work each day. He had the peculiar experience of hiring a man for our bindery some years ago, and when told to make out a slip keeping track of amount of time consumed on each job he politely stated that he had never done such a thing, that he was not a clerk; took off his apron and left. The help do not object to registering their time on a time recorder, and when made so easy it is a pleasure for them to keep track of their work.

The output in our factory has increased about fifteen per cent since we put in this system, and this in itself is proof of the fact that it pays.

In conclusion I wish to emphasize what I consider the one weak point of the average printing-office cost system, namely: the failure to obtain an accurate record of time on each operation or job.

Accurate time is especially important to a printing-office because of the vast amount of small jobs handled.

The average article on the subject of printing cost systems fails to mention this important fact.

ENTERPRISING "PANHANDLERS."

That the divinity which hedges royalty in England has lost a chip from its halo is shown by an exceedingly amusing incident which is described in a recent *Harper's Weekly*. It appears that a body of the unemployed in Northampton sent to Queen Alexandra, upon the occasion of the last reopening of Parliament, the following telegram:

"The Queen, London,—Very kindly secure this postscript to to-day King's Speech:

"We learn by telegraph that seventy-five faithful lieges bearing on foot from Manchester, Birmingham and other towns a petition to us for restoration of ancient right to work, lie to your order in pig-trucks at Northampton Station.

"God's will be these men are given the inducements to thrifty independence provided for their forefathers under 59 George III., cap. 12, section 13."

"Facts as stated. Some men sick, many bootless, women and children abandoned on journey or evicted or starving, along with 25,000 left behind. Awaiting his Majesty's instructions.—Alexander Stewart Gray."

This message was regarded with horror and amazement by the public. No answer was, of course, received from it, but such was the consternation evoked by the dispatch that the senders, who had been marching from Manchester to London to look for work, were paid £2 by the chief constable of Northampton to leave the city.

THERE is an old Scotch adage that has a world of suggestion to printers in dealing with finicky customers:—"Fools an' bairns shouldn't see work half done."

Written for THE INLAND PRINTER.

THE PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS.

NO. XXV.—BY N. S. AMSTUTZ.*

(8) WOOD ENGRAVING.

DETERMINING CROSS-LINE GROOVE WIDTHS.



AST month's article related to the determining of single-line tone values through changes of tool-depth adjustments. There is now presented a brief description as to how tone values made up of square dots may be secured through properly proportioned grooves.

The hypotheses of 100 lines per inch, a 90-degree included angle of groove, and a middle-tone region are applied in this instance as in the issue of last month. In addition it is first assumed

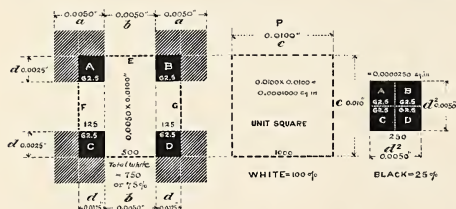


FIG. 144.—Showing a group of square dots, a unit square and the aggregate of black found within such an area, at 100 lines per inch, 90° cross-lines of middle-tone, single-line values, producing "three-quarter whites." Made to the same scale as Fig. 145.

that the "lines" or cross-cut grooves are placed at right angles to each other and that the value of the single lines is a middle-tone, such a condition being produced by having the white spaces as wide as the black lines, each of the same width as one-half of the pitch or distance the line centers are apart. Ignoring ink-spreading, the white tonality of such *middle-tones* will be increased twenty-five per cent by forming a second set of grooves at right angles to the previous ones, if they are the same in number per inch, and of the same width.

In Fig. 144 a unit square, similar to the one shown in Fig. 143 of the March, 1908, INLAND PRINTER, is placed in the center of the three diagrams. At the left is shown a group of isolated black, square-shaped dots formed by cross-cutting, and at the right is combined the one-fourth of each square dot included within the dotted lines of the unit square. These are placed side by side to form a single comparison dot whose area in relation to unit area is a measure of the black tonality. This unit square possesses an area of 1000, the

unit white-line space, E, 500, and the quarter-unit, white-line spaces, F and G, 125, each. All three areas added together make 750 or seventy-five per cent of the whole area given over to white. Within the unit-square dotted lines are found four quarter-dots in dead black, A, B, C and D, each one being 0.00250 inch in size. As combined at the right-hand side of Fig. 144 they aggregate 0.0000250 square inch, or, in the shortened designation 250 of black, which represents 250/1000 of the whole area, or twenty-five per cent. This, subtracted from one hundred per cent, leaves seventy-five white, as has been pointed out. The practical man, as well as the beginner, will learn from this that any middle-tone value made up of single lines will gain twenty-five per cent white if cross-cut with the same number of lines per inch, having the same width of grooves.

When cross lines are cut of a different number per inch, having another width of groove different from the first set, the solution of the problem is not so easy or simple. It is desirable to adhere to the same lines per inch and groove widths for both sets of lines. However, Fig. 157 shows what changes take place when the grooves are varied in width.

A brief recapitulation of the several dimensions shown in Fig. 144 shows, a, to represent the dot widths; b, the groove widths; d, half-dot dimensions, or the sides of "quarter" dots; d², the aggregate of two quarter-dots, being the same as a. The pitch is represented by P or c.

CROSS-LINES AT 60 DEGREES.

It is also desirable to consider the tonal changes when the lines run at 60 degrees instead of 90 to each other, as this is a commonly used substitute angle. Figs. 145 and 146 show the details of such a method and the calculations involved are described as follows:



FIG. 145.—Showing a group of "diamond" dots, a unit "diamond," modified unit area and dot dimensions for 60° cross-cutting at 100 lines per inch, of middle-tone, single-line values, producing "three-quarter whites." Made to the same scale as Fig. 144.

* Member of the Royal Photographic Society and Royal Society of Arts, London; Principal of the Inland Printer Research Department, Chicago, and Associate Member American Institute of Electrical Engineers, New York.

The diagrams are almost self-explanatory and are also based on a middle-tone value of single lines at the same pitch and groove width as those shown in Fig. 144. They are drawn to the same scale. The unit area is not a square, however, but a form commonly called "diamond-shaped," made up of two equilateral triangles.

The area of such a diamond-shaped figure is found by the following formula: $\text{Area} = b' \times c' \times 2$, in which b' equals the line pitch P . The value of c' is found as follows: $c' = \frac{1}{2}$ of a' and $a' = P \times$

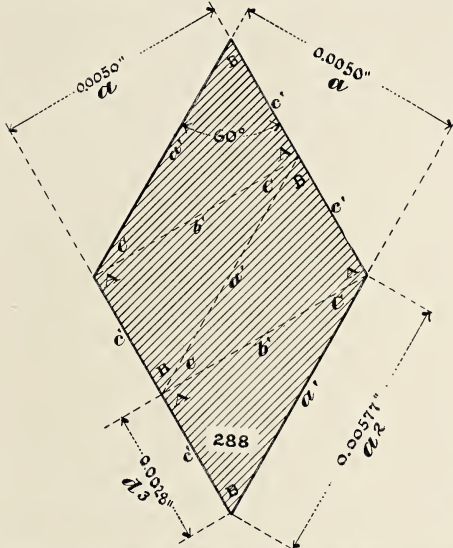


FIG. 146.—Showing one of the "diamond" dots of Fig. 145, giving its modified dimensions, comparable with the square dots of Fig. 144.

$1.1547 = 0.0100 \times 1.1547 = 0.011547$ inch, which, divided by two, $= 0.00577$ inch. In order to show the factors which enter into the determination of a 60° unit area a series of four right-angled triangles are shown within the boundaries of such an area in Fig. 145. These triangles are composed of angles A, 90° ; B, 60° , and C, 30° , and they have bases, b' , altitudes or heights, c' and diagonals, a' . They are all of the same dimension; thus, when two are placed with their diagonals a' coinciding, a rectangle is formed whose area obviously is the side c' multiplied by the length b' . This process will produce *two* such rectangles from the four right-angled triangles, and hence the area of the whole 60° unit area $= c' \times b' \times 2$.

When cross lines are cut at 60° angles there is produced a modified pitch P^2 , which is found as previously described by multiplying the normal pitch P by a constant 1.1547, which only holds good for 60° cross-cutting. The constant 0.577 is also only applicable to this angle.

Practice has shown that cross-cutting lines at 60° and 90° is usually all the variation that is required, hence no list of constants with rules of application for other angles is given.

Again referring to Fig. 145 it is seen that the "diamond" dimensions a^2 are comparable to a , in 90° cross-line work shown in Fig. 145, b^2 to b , and P^2 to P , the dot area of 140 to 250 and the unit area 1154 to 1000 of the former case. These contrasts are brought out in Table No. C1 (29th).

The changes in tone value shown in Table No. C1 (29th) take place whenever any set of middle-tone lines are cross-cut at 90° or 60° at the same number per inch and having the same widths of grooves in the second as in the first cutting.

A diamond-shaped dot is shown in Fig. 146. The normal line or ridge width is represented by a and b , the diagonal "width" by a^2 , and the half "width" by d^3 . The same rules apply to the determination of the dot sizes and areas as for 60° unit areas described in connection with Fig. 145. A similar set of triangles is drawn on Fig. 146, and the angles will be found the same in both cases. However, to briefly describe the process, the dot area $= b' \times c' \times 2$; as $c' = b' \times .577 = 0.0028$ inch the area $= 0.005 \times 0.0028 \times 2 = 288$. As the 60° unit square has an area of 1154 and a 90° square one of 1000, it is evident that the area of a 60° dot is correspondingly larger than a square one, or 1.1547 times the area. A square dot of 250 area $\times 1.1547$ will give the area corresponding to a 60° diamond-shaped dot, or 288.

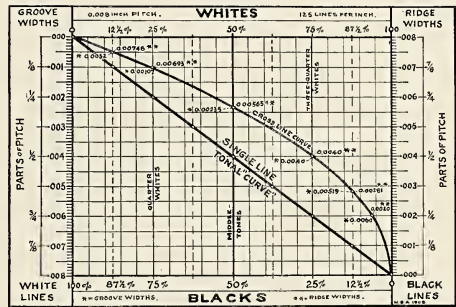


FIG. 147.—Showing the variations of groove and ridge widths for various tonalities at 125 lines per inch—single or cross line.

From this it is seen that the change in tone value of a single-line engraving by cross-cutting is the same if done at 90° as at 60° providing the lines per inch and the groove widths are unchanged.

tone values other than middle-tones.

The curves of Fig. 147 show other variation values of single and cross-cut lines than middle-tones, with grooves $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$ and $\frac{7}{8}$ of the pitch. The only object in giving these arbitrary

values is to make the data of service to engravers who approximately estimate the line widths by the space they occupy relative to the distance they are apart.

These curves will be found a great convenience, for the engraver can tell at a glance what width of groove will give quarter, half and three-quarter tones in single or cross cut effects. This is found by simply following a tone line to where it intersects a curve and then at right angles to the groove width scale. Conversely a given groove width line followed to its intersection with a curve and then proceeding at right angles to the tone values found along the bottom of the diagram will show how much white and black will be produced by the selected groove width.

If the groove width is a fixed part of the line pitch, as for instance $\frac{1}{8}$, $\frac{1}{4}$, etc., such values can be arbitrarily selected and treated in the same manner. The groove widths rise in value to 0.008 inch, which is the equivalent of 125 lines per inch. This value has been arbitrarily selected because the fractional parts, $\frac{1}{8}$, $\frac{1}{4}$, etc., are even divisions of the whole.

The change in tone value by widening grooves for single lines varies directly with the modification of groove width (see the straight-line "curve" of Fig. 147) as a given groove of twenty-five per cent value if doubled will represent twice the tone, or fifty per cent, and if made three times as wide will raise the tone value three times, or seventy-five per cent. As soon as cross-cutting is done this law no longer holds good, for certain grooves that at $\frac{1}{8}$ the pitch in width will represent 23.5 per cent value, at $\frac{1}{4}$ the pitch will equal 42.3 per cent, not 50 as in the case of single lines.

(To be continued.)

AN ELEGY IN A COUNTRY PRINT-SHOP.

He's taken thirty off the hook; it's quitting time for "Slim";
We've closed the shop this afternoon to read the proof on him,
And find it pretty middling clean, a pi line here and there,
But only such a one as apt to slip in anywhere;
His ticket's on the Foreman's desk, all figured up, I s'pose.
He had some fat takes and some lean, but that's the way it goes;
I don't know what's his overtime or what his check will be,
I guess he'll strike the average, along with you and me.

He set a measure middling wide — he liked to set that way;
His work was mostly solid stuff, and not much on display;
He ought to lived threescore or years, a friend of yours and mine.
It's tough to think some worthless chap is quadding out his line.
He told me nigh a month ago, as cool as anything,
His dupes were cut and pasted up — a middling longish string.
He said he never skinned the Shop, and guessed he'd had his share
Of overtime and double price, and maybe some to spare.

He set a proof that showed up clean, and did his work up right,
He never shirked by day so he could double-space the night.
The Make-up's dumped his matter in, his form is closed, you see;
His galley's empty on the rack, his slug is twenty-three.
We don't know what the Cashier's desk will have to give to Slim;
We'll mark a turn rule in the proof and say a prayer for him.
For him the dawn is in the East, it's getting light Uptown,
And thirty's taken off the hook, the last form's going down!

—J. W. Foley, in *New York Times*.

Written for THE INLAND PRINTER.

DETAILS OF PROOFROOM WORK.

BY F. HORACE TEALL.



ROOFREADING is exactly like any other work in one respect, though radically different from almost any other in practically all other ways. Every establishment, especially every one where a number of readers are employed, has its own peculiar conditions, involving some matters of detail that no one would think of without personal experience in that place. Only the general phases of the work can be considered with profit in writing about the subject, and the peculiar conditions must be left for peculiar, or individual, treatment.

Undoubtedly of universal interest is the question of economy in securing production. Everybody wants the largest possible amount of good work, at the least possible expense. In fact, this is so important a desideratum that danger is ever present of misjudging the relative importance of quality and expense, only too often resulting in sacrifice of quality in the effort to avoid expense. True economy involves a great deal more than simply getting a great deal, either of goods or of service, for a small amount of money; although so many persons fail to learn this fact.

We have to-day, as we always have had and probably always will have, many large printing establishments where proofreaders earn no more, and often even less, than compositors. It should not require much thought to convince any one that the kind of work done in most large places demands that the proofreading be done by persons who simply will not work for such small pay as is commonly offered them — that is, will not stay permanently in a place for small pay, as they are reasonably sure to get offers of better pay, and are seldom foolish enough not to accept it. This, of course, is not strictly germane to our subject, the details of the work; but it is vitally important toward successful provision of a force to carry out the details, and so properly introductory to the subject. It may well be said, also, that it is not meant simply as a plea for higher pay to proof-reader.

The point is that, when a proofreader has shown himself thoroughly competent — which many of them never do — it is false economy to allow him to leave because he can get better pay. The wisest course is to give a really good worker every incentive to remain, such, especially, as good pay, comfortable quarters, and little interference.

One of the problems in managing details is the matter of keeping everybody busy. Where enough work is done to have a certain number of readers

always on first proofs, the same number of copy-holders also will have their time well occupied. But much time is often wasted, where a little care would save it. One thing that might easily prevent such waste is proper utilization of the time in first reading. Advice is given in some books that indicates wasteful practice, and it must arise from actual use of the method advised. The worst advice of this kind, of course intended to be good, is in a book of which a prominent section deals with proofreading, written by a proofreader. In it we are told that the best proceeding with a first proof is for the reader to look mainly after the wording as the copy-holder reads to him, then to read the proof again for spelling, and once more for punctuation, etc., all this to be done before the proof is given out for correction, which of course would make it all come within the first reading—that is, stand as one reading.

This is bad advice from any economic point of view, but especially because of the fact that such work would leave the copy-holder unengaged at least half the time, which is certainly unprofitable. Three times over is none too much for reasonable certainty of correcting every error, but it is a great deal more than many employers can afford to pay for, and surely more than many of them will pay for. While it is supposed to be the best practice known to a practical writer on the subject, it has never been seen in use by the present writer except once, when a man used to sit poring over a proof in such a fashion in the printing-office of an old-established and very prominent publishing house that afterward failed.

A plan commonly recommended, and too often practiced, is that of having the copy-holders do the revising. Many of the errors that get into books are there because of incompetent revision. Many copy-holders are competent revisers, but many more are incompetent. No revising should be intrusted to one of them until that one's fitness has been carefully ascertained. It is a sad mistake to take it for granted that anybody can do revising, and those who make this mistake inevitably reap the harvest of errors in their work otherwise mainly avoidable, although a book with no typographic errors would be almost miraculous.

An excellent plan, where copy-holders have leisure time, is to have that time employed at the case. The best proofroom is one whose every member is an accomplished typesetter, and whose every man is thoroughly qualified for every kind of composing-room work. And such a force composed of persons perfectly willing to do anything wanted is ideal.

Copy-holders, of course, naturally expect eventually to become proofreaders. They may do so without ever working at the case, but they will do much better in almost every instance if they

learn typesetting also. As far as possible, some typesetting work should be made incidental to their training. An additional incentive to careful training should be found in the unavoidable necessity of supplying competent successors of those who must from time to time leave the desk. Haphazard provision will surely bring haphazard results.

Some proofreaders excel on first reading and others on later reading. They may well be chosen accordingly, as far as possible, in the apportioning of the work. Certainly it is better to have second or final reading done by some one other than the first reader. Even the best reader is not unlikely to overlook the same errors—that is, some of the same ones—a second or even a third time, especially if the later readings come soon after the first. Nothing is easier to do than to take in the words entire, as words, and what the proofreader needs to do is to see each letter, as a letter, and to see it individually so thoroughly that he will surely know that it is the right one for the place where it is, and if it is not right to cross it out and mark the right one in its place. Only long experience can make this anywhere near possible without an actual individual examination of each letter, and of course proofreaders can not take the time to spell over their work letter by letter. There should always be one exception to this, however. Every line of display type should actually be read in just this way—letter by letter. The larger the type, the easier it is to allow a wrong letter or word to go uncorrected.

Nearly every one who writes about proofreading prescribes a certain routine, each differing somewhat from all the others, according to the practice with which the writer is most familiar. No better evidence could be wanted to support the assertion that no set routine can be called the only right one. Everybody knows that it is simply impossible, even on the plainest work, to get the matter surely clear of all errors by one reading, and the difficulty increases according to the nature of the work. In some offices hardly anything can be done without at least three readings, and occasionally one reading and a careful revising, amounting practically to a final reading, will suffice. Where the author is to have a proof, his proof should be as nearly as possible free from typographical errors. This is not secured nearly as often as it should be, and I must confess that I do not know how to recommend any way to improve conditions in this respect, except the procuring of the best proofreaders that can be had, and that, when once secured, they should be kept as long as possible.

KEEP a superior class of goods, for people remember quality longer than they do price.—*Success Magazine*.

Written for THE INLAND PRINTER.

MODERN PRESSWORK.

NO. VII.—BY FRED W. GAGE.

TYMPANS — Continued.

HIS will illustrate the theory of hard packing and demonstrate why it yields so much sharper and cleaner results than the felt, rubber or composition packing of a generation or two ago. Not that these tympan were illy adapted to the work in hand, for, as a matter of fact, they were not. The rougher papers (usually requiring dampening to be printable) and the relatively coarser illustrations of the earlier days made the felt or rubber blanket a very necessary component of a tympans, and even to-day, for poster printing and the like, they are unexcelled.

But with the introduction and perfection of highly surfaced book papers and a corresponding increase in the use of fine wood engravings, came the desire for a hard, smooth tympans on which the fine lines of the engraving would print their faces only.

Hence the now commonly used hard packing, usually a sheet or sheets of hard, smooth board, known as "bonnet board" or pressboard, the best and most desirable being imported. Where this is not readily obtainable, smoothly finished manila tag board is sometimes used.

For a number of years pressbuilders calculated the printing face of their cylinders so that the softer tympan could be used if needed, and to get a hard tympans on one of these older presses, two and sometimes three sheets of pressboard are needed. Latterly the depth of the printing face has been decreased, until on some recent productions an allowance for a thin sheet of packing and five sheets of paper only has been made. And some pressmen are securing excellent results by substituting a sheet of polished zinc for the pressboard.

On the supposition that our press is of the ordinary type, we can doubtless carry about eight sheets of paper over the hard packing, and we will proceed accordingly.

HARD PACKING.

A great deal depends on so attaching the sheet or sheets of pressboard to the cylinder that they may not work loose, and particularly that they may lie down tight to the cylinder without a "bag" or "buckle." There are many different ways of accomplishing these ends, and each veteran pressman will have his own pet methods, which, if effective, are as good as others. A very good procedure is as follows:

In laying a new sheet of pressboard, first be

sure that it is cut the right size and square. It should almost fill the space between the bearers from side to side, should extend clear to the back edge of the printing surface of the cylinder, and project over the forward edge about two inches.

Now take a narrow strip of cardboard, hook it over one of the hooks under the forward edge of the cylinder, and drawing it back snugly, mark the edges of the cylinder. Using this as a guide, score the pressboard lightly but with a true straight-edge, so it will bend squarely over the front edge of cylinder, and also give it another light score so it will readily bend back over the hooks.

The position of the hooks may be carefully marked by laying the pressboard up on the cylinder, or a strip of paper can be pressed on to the hooks and used as a template. Punch the holes (an ordinary belt punch will do very well) a little larger than the hooks, and carefully fit the pressboard onto the hooks and then draw it down on the cylinder. If your calculations have been carefully made it should fit the cylinder as does the skin to an orange. If another sheet of pressboard be needed, proceed in the same manner as at first.

The next step is to draw over the pressboard a sheet of muslin or paper, which shall hold it in place and prevent the back edge from sagging away from the cylinder during make-ready. Only very fine and evenly woven muslin must be used for this purpose, and if not obtainable in this quality a sheet of tympans manila is to be preferred.

In using the muslin, glue into a "hem" or double fold along its forward edge, a strip off your pressboard or some similar material about an inch wide, and when dry, punch holes for the hooks in the same way as for the board itself. Hook the sheet on firmly and draw it down tight, winding the back edge on the reel provided for that purpose, nearest the printing surface. Be careful that your sheet reels on true and even, so that it draws down fair and tight all over.

Next lay on two or three sheets of medium weight calendered book paper, and over this reel down another sheet of manila, using the second reel for this purpose. If you are preparing for a long run and cut overlays, it is an excellent plan to paste the edges of these sheets under the tympans clamps so they may not become loosened during the run.

Some pressmen dampen this manila sheet before reeling it down, so that the subsequent shrinkage may draw it even tighter than the ordinary reeling will, but there are on the market several grades of tympans manila in varying widths of rolls, which are so strong and smooth, that carefully put on they will lie perfectly tight and unyielding.

TRIAL IMPRESSIONS.

You are now in readiness to take trial impressions of your form, which, to begin with, should be very light ones, lest an overly high block might be ruined by a killing "squeeze" at the very outset. Put a sheet or two of the stock you are to run down to the guides and take an impression. If it be clear enough to define your margins, etc., see now that you have the correct amount of gripper-hold, and that your form is otherwise correctly placed on the bed as to sheet-slitter, etc.

Proceed to take additional impressions with more and more sheets added until you have a fairly good print of the entire form, and if the form backs itself, "turn" a sheet in good register. This sheet may now be sent to the stoneman or foreman for a preliminary looking over, and if satisfactory should come back to the pressman with the endorsement "O. K. for make-ready." While it is being looked over, the pressman need not be idle, however.

He can determine what his plan of make-ready is to be, and in many instances do considerable of the actual work. None of this, however, should be of a character that would prevent or interfere with a subsequent unlocking of the form or a change in its margins, such alterations being frequently necessary for a variety of causes.

UNDERLAYS.

Even with all the care that can be exercised by engravers and electrotypers, their blocks will not always reach the pressman level or type-high, and despite all pains taken before the form comes to the pressroom, some underlaying will be necessary.

And probably no branch of the art has ever seen greater sins committed than those due to an ignorant attempt to do the impossible by underlaying.

In the first place, to be most effective, the underlay should be placed between the plate and the block, and not under the block. Here is where it will do the most good and the least harm. For it is an easy matter to so underlay below the block as to make it "rock" in the form, a condition sure to develop troubles galore later.

So important is this point that it would be well for every pressman to have the necessary tools and conveniences for lifting plates from their blocks. An excellent outfit for this purpose comprises a screw-clamp mounted on an iron base, for holding the blocks, also a thin chisel for lifting the plate, pliers, blocking hammer, brads, etc.

Of course care must be exercised in taking off plates that are tightly nailed on, and the increasing use of screws by electrotypers is to be commended accordingly. And in many instances the

block must be underlaid below anyhow, to bring the general level up to type-high.

In placing underlays below the blocks remember that the results aimed for can only be general in effect, for it is foolish to expect a hardwood block, practically three-fourths of an inch thick, to have such elasticity as to transmit to the printing surface of its plate the finer details which can only be brought out in the overlay.

The writer has seen many an overzealous pressman using tissue paper on a carefully marked out underlay when better effects were easier and quicker attained by a thickness or two of fifty-pound book paper.

Avoid a spongy underlay of many thicknesses of thin paper. Bring your blocks up to type-high so that they will be properly rolled, and when the form as a whole pulls a fairly even impression, you are ready for your overlays.

In underlaying between plate and block, a far greater degree of sensitiveness will be observed, and the use of fairly thin papers will be advisable, particularly in handling original half-tones or electrotypes therefrom.

PATENT BLOCKS.

The procedure in underlaying plates mounted on patent blocks is of course simpler, in that the plate is readily removed and replaced at any time. It will doubtless be noted by the pressman that the old-style wooden blocks, even of the best manufacture, and with brass-bound edges, will not yield so level an impression as the more modern all-metal bases. Because of the defects inherent in all wood blocks, more or less unevenness is certain to develop.

In handling a series of forms on the same blocks, it may be found advisable to attach to the blocks (on their upper surfaces) what might be termed a "standing underlay" which shall, in a general way, compensate for these imperfections in the blocks, and in addition underlay each plate as its own condition may indicate.

There are many pressrooms, particularly those handling book editions of the less particular class, which do practically all the make-ready under the plates, and this too in such feverish haste that the plates bear mute witness to their ill-use. Such conditions do not require pressmen, but rather machine operators, the resulting product being of a grade that should properly be designated by some other word than "printing."

The more modern iron beds and the various metal bases built up of adaptable sections are so much to be preferred to any wooden base for almost every grade of printing, that it becomes a wonder that their use did not become almost universal long ago.

In underlaying plates on these unyielding

bases however, the pressman will find that more care is necessary than where the slight yield or compressibility of the wood was a factor. Thinner paper may be used and it must be placed with greater exactness.

One of the points which the pressman must have in mind is the direction in which the cylinder travels over the plate. No matter how well adjusted the machine, nor how carefully made ready the form, the tendency to wear will be on those edges which are parallel with the cylinder shaft. Old machines will quickest show this, and in underlaying plates it is well to leave these edges a little low for this very reason. Even on an old press, however, if properly made ready, and the cylinder not overpacked, no form should show the blackened edges or "guttering" which invariably accompany such wrong handling of the press.

Underlays for plain bookwork without engravings may often be "marked out" on the back of the sheet and patched up with French folio or thin calendered book paper, the procedure being similar to overlaying. To do this and subsequent similar work, the pressman should have access to a mark-out board, situated in such a light that the unevenness of the impression will show very plainly on the back of the sheet.

Patching up, as it is usually called, can be easily done by the feeder or pressman's assistant on a near-by table, and to expedite the work as much as possible, the sheet is usually divided into quarters or even handled by the single page.

Underlays for engravings can usually best be made by cutting out those portions needing heavier impression from one or more proofs of the cut itself, and pasting these on to another sheet from which the portions requiring a lighter impression are cut away. Some pressmen use a piece of carbon paper under the sheet marked out, which allows marking up by the appearance of the face without reference to the degree of impression which may or may not show on the back.

In any event, and in spite of the haste with which this part of the work is usually done, see that the underlay is placed in correct position and pasted well to the plate.

If the form now pulls a sheet with a reasonably level and clear impression, the final stages of make-ready may be entered on, provided there has been given a definite O. K.

OVERLAYING.

While the purpose of all overlaying is to produce exactly the correct degree of impression on every portion of the form, so that each individual letter, line and dot may impart to the paper its exact contour, methods in use to-day are widely varying.

It is safe to say that until hard packing was introduced the necessity for careful overlaying was unknown, and by the same token, the harder the packing and the closer we print to the bare iron, the more carefully must the work be done.

Theoretically, of course, we are handling a machine built of "unyielding" materials—steel and iron—and it is difficult for one unacquainted with the actual details of presswork to understand why so much time must be given to overlaying, when apparently all that is necessary is to bring a perfectly level bed and a perfectly round cylinder into even contact.

As we all know, however, the steel and the iron do yield, and though it be measured only in thousandths of an inch, it is these same thousandths that the overlay compensates for.

Then too, we must bear in mind that in printing engravings, certain portions must be impressed lightly on the paper while others must have very heavy pressure, in order that the tonal values of the picture may be preserved.

Naturally the finer grades of work require the most careful overlaying, while it is not uncommon for an average form of type and cuts to require from five to ten hours' make-ready.

As the time of a modern two-revolution press is worth about \$2 an hour, various plans have been devised for shortening or entirely doing away with the time so apparently wasted.

Most of these attempts have contemplated an elastic blanket or packing, which should automatically give just the right pressure on every portion of the form, the latest development having a fine, spiral wire spring closely interwoven and imbedded in a rubber or composition blanket. While quite new, this is said to give excellent results, but under continued use is reported to lose its "life" and consequent usefulness.

For plain typework, nothing has yet developed that is better or easier to produce than the marked-out overlay. But as modern engraving methods have made the half-tone available for practically every class of printing, we find the great majority of forms to carry a generous proportion of illustrations.

In the old days of wood engravings, a pressman who could produce a good cut overlay was an artist. With his three (sometimes four) sheets of paper he faithfully built up his middle-tones and deep shadows, and with more or less difficulty transcribed the engraver's meaning. But with the introduction of the half-tone and its innumerable degrees of color value between deepest shadow and highest light, the cut overlay became, at best, but a lame attempt to achieve results which could only be attained by some sort of a replica of the half-tone itself.

To be sure, many half-tones are being printed fairly well with combination cut and marked-out overlays, but any pressman who tries faithfully to cut an overlay for a good-sized half-tone with wide variation in shadings will quickly realize the futility as well as the magnitude of his task.

PATENT OVERLAYS.

It is therefore not to be wondered at that various inventors have sought processes by which overlays might be produced which would obviate the shortcomings of the old-style cut overlays, and at the same time do away with much of the time-consuming labor necessary.

Several such processes are in successful use to-day, and it is perhaps unnecessary to add that not only do they save a vast amount of time and labor, but produce results which it would be impossible to equal by hand-cut overlays.

One of the best-known of the patent overlays is an actual low bas-relief of the half-tone, in reverse of course, but made from a mold of the half-tone, and being of gutta-percha or similar composition, is practically indestructible.

Another style is made by dusting various powders (as flour of emery, wheat flour, starch, and the like) on a strongly inked proof of the half-tone, and then fixing the varying thicknesses which remain on the heavy or lightly inked portions with a varnish. A variation of this process also employs heat to fix the powder.

Still later has been introduced the etched overlay, which from its ease of production and extreme durability, bids fair to become extremely popular.

In making this style overlay, a print of the half-tone is taken on a thin sheet of prepared zinc, which after slight preliminary manipulation, is etched in nitric acid. The zinc is eaten away, to a greater or less extent, depending on the density of the ink on the surface, leaving the full thickness of the zinc on the deepest shadows and thence graduated down to the thinness of almost tissue paper on the high lights.

This overlay is easy to prepare, is readily attached to the tympan, and has no limit to its durability, so in spite of the expense attendant on a shop license (for the process is covered by letters-patent), it has become a favorite one in establishments handling half-tone work in quantities.

A very ingenious plan of overlaying recently in vogue employs a very quick-drying liquid, which may be painted on the various portions needing added impression, and while this method has not the exactness of outline of others, it is useful where speed is the chiefest requisite.

Still another style of overlay is really but a modification of the old hand-cut overlay, only in

this method there is no building up, but all the work is done by cutting away. An impression is taken on a suitable quality of cardboard, and the various layers or "plys" of the board are cut and peeled away, to meet the necessities of the case.

It will readily be seen that overlays by any of these or similar processes may be readily prepared in advance, so that when the form goes to press there will be no delay in waiting for overlays. This is another illustration of the saving in time which may be effected by coöperation between departments, it being a great convenience to the pressman to be furnished the half-tone blocks in advance, so that he may take sufficient time to make his overlays carefully. Indeed a small hand press for taking the necessary proofs for this purpose will be found a most decided acquisition to the efficiency of the press-room equipment.

But let us now return to the make-ready of the form in hand, with the presumption that we have the necessary overlays for the illustrations in readiness, and that the underlaying has been completed.

If our manila stretch sheet has become more or less disfigured during the preliminary work, it will be well to lay a fresh one, on which to take the necessary impression for attaching the overlays. In any event be sure that the impression you work by shows the actual position of the form, and was not taken previous to a possible shifting of some portions, as is sometimes done.

This impression should be sharp enough so that the position of the overlays may be clearly defined, and should allow four to six sheets being pulled on top of it to secure the working impression.

At the beginning of the work of overlaying, the pressman can work with thin book paper, say 28 by 42, 40-pound, as this will be at the bottom of his tympan; but the second and third overlays should be made largely of French folio and tissue.

Now pull a sheet with enough sheets under it to give you a fairly strong impression, and cut it into single pages or rather small sections. Tear away the highest spots, outer edges of vignettes, etc., having in mind the direction in which the cylinder travels over the form and favoring these edges a bit. Preserve as far as possible a good margin by which this sheet may be attached to the tympan a page or section at a time, and attach to this sheet your cut overlays, being especially careful to match them in their exact position. By this means, pages or sections of the form carrying several illustrations may be attached to the tympan far easier than to attempt to set singly all the cut overlays on the cylinder.

(To be continued.)

Written for THE INLAND PRINTER.

SOME TWENTIETH CENTURY FIGURES ON PRINTING AND PUBLISHING.

NO. V.—BY MERSENE E. SLOANE.

NEWSPAPERS AND PERIODICALS —
CIRCULATION.

THE aggregate circulation per issue of all classes of newspapers and periodicals combined was 68,147,619 in 1890; 106,889,334 in 1900, and 139,939,229 in 1905. The rate of increase was 56.8 per cent during the last decade of the nineteenth century, and 30.9 per cent during the first five years of the twentieth century. On a ten-year basis, the latter per cent would be 61.8—an advance of five per cent over the preceding period.

Multiplying the per-issue circulation of each class of publication by the number of issues per year, and combining the results, we find that 10,325,143,188 copies were printed during 1905. This is an increase of 62.8 per cent (on a ten-year basis) over 1900. This per cent is but slightly different from that just given for the increase in the per-issue circulation, indicating that, on the whole, there has been little change in the relative distribution in the item of frequency of issue.

The quantity of paper used increased 137.8 per cent (on a ten-year basis), against 95.0 per cent in 1900. This indicates greatly increased average size of publications, due to increased advertising patronage rather than to added reading matter, although the greatly extended use of typesetting machines has led to some increase in reading columns. Mr. Rossiter estimates (in the *Census Bulletin*) that the paper used for newspapers and periodicals in 1905, if spread out sheet to sheet, would cover an area of more than five thousand square miles.

In 1890 there was an average of 1.1 copies per issue to each inhabitant of the United States. In 1900 the figure was 1.4, and in 1905 it was 1.7 (computed on the estimated population). In each instance the increase was three-tenths of one per cent. Doubling the figure for the five-year period, to make it more comparable with that of the previous decade, the increase for the new century was six-tenths of one per cent. The number of papers and periodicals per issue increased during the opening period of the twentieth century more rapidly in proportion than did the population, indicating the rapid increase of the "reading habit."

No significant figures can be given regarding circulation in the several States or sections of the country. As a matter of course, circulation is greatest in the most populous States. To-day, circulation is an interstate proposition, and the circulation figures given by publishers in the census

schedules do not afford any information as to where the circulation is distributed.

In the 1905 census the first attempt was made to show the foreign circulation of American newspapers and periodicals. Of the total number of establishments (18,033), 3,716 reported a total foreign circulation of 1,905,210 copies per issue. Of these, 1,002,685 went to Canada, and 902,525 went to other countries. Idaho and Mississippi were the only States not reporting copies sent to Canada. Every State reported copies sent to other countries. A little more than one-third of the Canadian circulation was from the State of New York, and considerably more than two-thirds of all the other foreign circulation was from that State.

Says Mr. Rossiter, "The large circulation in Canada of newspapers and magazines published in the United States, here measured for the first time, suggests that they must exert a decided influence upon the thought and public opinion of the citizens of Canada. Bearing in mind the fact that the population of the Dominion at the present time is approximately five million, the circulation of American periodicals as shown in 1905 is thus one copy per issue to every five inhabitants. . . . Unfortunately, the census of Canada does not report the number and circulation of newspapers and periodicals. From other sources, however, the total circulation of Canadian publications may be approximately computed. In 1905 there were in all 1,058 newspapers and periodicals of all classes published in the Dominion of Canada. The total circulation of these periodicals was approximately two million six hundred and fifty thousand copies per issue, thus indicating that the newspapers and periodicals received in the Dominion from the United States equals 37.8 per cent of the entire circulation per issue of Canadian publications. In other words, in the total newspaper and periodical circulation in Canada there are approximately two publications received from the United States to every five published in the Dominion."

In the 1905 census for the first time has circulation per issue been shown by character of publication, so no comparative statistics can be given on this point. The figures at hand are of some interest, however, as a historical beginning, at least. In the order of largest circulation, they are as follows:

News, politics and family reading.....	43,285,399
General literature, including magazines.....	30,615,577
Religious	22,383,631
Society, art, music, fashion, etc.....	15,289,431
Agriculture, horticulture, dairying, stockraising, etc.	8,106,275
Fraternal	5,356,427
Trade journals generally.....	3,428,596
Commerce, finance, insurance, railroads, etc....	2,470,832
Education and history.....	2,119,797

Medicine and surgery.....	1,054,948
Science and mechanics.....	525,523
College and school publications.....	248,240
Law.....	194,035
Miscellaneous.....	4,860,518
Total.....	139,939,229

In the circulation of class publications it is notable that religious periodicals take the lead, and law journals have the smallest circulation.

The percentage changes in the circulation of tri-weeklies, semi-weeklies and quarterlies have been so slight that no discussion is suggested. For aggregate figures on these, see Table 9.

The changes in circulation of dailies, weeklies and monthlies have been marked, and merit special attention. The following table gives a general view of the situation:

TABLE 8.—NEWSPAPERS AND PERIODICALS—AGGREGATE CIRCULATION PER ISSUE OF DAILIES, WEEKLIES AND MONTHLIES, WITH PER CENT OF INCREASE, 1890 TO 1905.

CLASS.	1905	1900	1890	PER CENT OF INCREASE.	
				1900 to 1905	1890 to 1900
Dailies.....	21,079,130	15,102,156	8,387,188	30.6	80.1
Weeklies.....	36,732,037	34,242,052	28,954,515	7.3	18.3
Monthlies.....	64,306,155	37,369,897	18,632,723	69.8	103.3

Multiplying the percentages in the first column (1900 to 1905) by two (to place them on a decade basis for comparison with the second column) we find that the per-issue circulation of daily papers increased 79.2 per cent during the opening period of the new century, against an increase of 80.1 per cent during the closing period of the last century — a drop of nine-tenths of one per cent. Weekly publications gained 14.6 per cent during the later period, against 18.3 per cent during the earlier one — a drop of 3.7 per cent. Monthly publications gained 139.6 per cent during the later period, against 103.3 per cent during the earlier one — a net advance of 36.3 per cent. The circulation of dailies and weeklies has continued about normal, with a relatively light falling off in the latter class. Both the aggregate and percentage figures for monthly publications show a remarkable advance. The aggregate per-issue circulation of this class, in 1905, was about nine per cent greater than the combined circulations of dailies and weeklies, and was 46.0 per cent of the entire aggregate circulation of all classes.

It is significant of the reading tendencies of the people that, in 1905, one copy of a monthly magazine was published to every 1.3 inhabitants of the country; one copy of a weekly to every 2.2 inhabitants, and one daily to every 4 inhabitants.

The following table is of value in permanent records of the industry:

TABLE 9.—NEWSPAPERS AND PERIODICALS—NUMBER AND CIRCULATION PER ISSUE, BY PERIODS OF ISSUE, 1890 TO 1905.

PERIODS OF ISSUE	1905		1900		1890	
	NUMBER OF PUB- LICATION	TOTAL CIRCULATION PER ISSUE	NUMBER OF PUB- LICATION	TOTAL CIRCULATION PER ISSUE	NUMBER OF PUB- LICATION	TOTAL CIRCULATION PER ISSUE
All classes.....	21,394	139,939,229	18,226	106,859,334	14,901	68,147,619
Daily.....	2,452	21,079,130	2,226	15,102,156	1,610	8,387,188
Tri-weekly.....	58	2,96,194	62	228,610	94	50,067
Semi-weekly.....	645	2,937,464	657	2,832,808	194	561,743
Weekly.....	15,046	36,732,037	12,979	34,242,052	10,814	28,954,515
Monthly.....	2,500	64,306,155	1,817	37,369,897	1,734	18,632,723
Quarterly.....	353	11,709,655	257	11,067,422	225	8,124,500
*All others.....	340	2,873,594	268	5,540,329	290	3,436,883

*Includes publications issued bi-weekly, bi-monthly, semi-monthly, etc.

Dividing the total circulation per issue of each class by the number of publications in that class, we derive from Table 9 a table of averages, as follows:

TABLE 10.—NEWSPAPERS AND PERIODICALS—AVERAGE CIRCULATION PER ISSUE, BY PERIOD OF ISSUE, 1890 TO 1905.

YEAR.	ALL CLASSES	DAILY	TRI- WEEKLY	SEMI- WEEKLY	WEEKLY	MONTHLY	QUAR- TERLY
1905.....	6,541	8,597	5,107	4,554	2,441	25,722	33,172
1900.....	5,865	6,784	3,687	4,447	2,638	20,342	46,698
1890.....	4,573	5,269	1,473	2,396	2,078	10,746	36,109

From this it is clear that publishers of quarterly and monthly magazines enjoy the distinction of having the largest mailing lists. A falling off appears, since 1900, in the average of weeklies and quarterlies. The most conspicuous increase has been in tri-weeklies, the total per-issue circulation of which increased, while the number of publications greatly decreased.

In 1905 the number of daily papers constituted 11.5 per cent of the total for all classes, and their circulation was 15.1 per cent of the entire per-issue circulation of all classes. The percentage figures for the other classes, following the same order, are: Tri-weekly, 0.3 and 0.2; semi-weekly, 3.0 and 2.1; weekly, 70.3 and 26.2; monthly, 11.7 and 46.0; quarterly, 1.6 and 8.4, and all other classes, 1.6 and 2.0. In this fine figuring the variations for 1900 and 1890 are so slight that they will be omitted here, being not so much of interest to the craft, in general, as to students of statistics.

Of the 2,452 daily papers reported in 1905, 456 issued Sunday editions, with an aggregate circulation per issue of 11,539,021. Thus the Sunday circulation of less than one-fifth of all dailies published amounted to more than one-half of the aggregate "week-day" per-issue circulation of all dailies combined.

(To be continued.)

IMPORTANCE OF ADAPTABILITY.

The valuable man in any business is the man who can and will cooperate with other men. The foreman who opposes the introduction of a new man into an institution and fights every innovation which he himself does not suggest is doomed to a gradual and creeping defeat. Men succeed only as they utilize the services and ideas of other men. Coöperate!—*Elbert Hubbard.*

Written for THE INLAND PRINTER.

OUT OF THE HELL-BOX.

BY EDWARD SINGER.

CASLON OLD STYLE.

The cases all stand in a row,
And just one gas-light is aglow;
I muse! The types may come and go,

But Caslon
In this end rack before me seems
To-night mixed somehow with my dreams,
And brighter, ever brighter, gleams
The Caslon.

In old books, done in 1510,
I've seen this type-face time again,
And beautiful the work was then
With Caslon;
And I have stood, thrilled thro' and thro',
Before these books, and loved them, too,
E'en as the master printers who
Loved Caslon.

Great kings, who in great battles met,
Court ladies, versed in etiquette,
All, all, have scanned the pages set
In Caslon.
E'en swaggering knaves, whom Fortune took
A fancy to, and gave a book
Improved in manner, thought and look
Through Caslon.

And so alone here, where a rat
Gnaws steadily, I take my hat
Off to the oft-used cases that
Hold Caslon;
And as I sadly turn about
And turn the flickering gas jet out,
I muse: *Oh, Printer, when in doubt,
Use Caslon.*

* * *

DANGER SIGNALS.

The frazzled tramp printer, whose breath smelled like a distillery, was trying to be agreeable.

"I see that a Michigan law requires that all benzine cans be painted red," he said familiarly.

The beautiful compositor at the next case, thus addressed, without the formality of an introduction, stiffened perceptibly.

"Why not pass another law requiring whisky bottles to receive the same treatment?" she responded, with heightened color and icy dignity.

* * *

FEEDERS.

"My mother's a feeder too, now," said the new boy in the pressroom.

"Git out!"

"Honest! Got a job yesterday as a wet nurse."

* * *

AN OLD-FASHIONED BOSS.

A fortune great he hasn't found,
He doesn't make a lot of noise,
But when glad Christmas rolls around
He gives a turkey to the boys.

His presses — some have played their part;
His types — no longer printers' joys;
But still there's gladness in his heart —
He gives a turkey to the boys.

I've seen him when his coat was frayed,
But when the season came of toys,
Good will and mirth, he laughed and made
His gift of turkeys to the boys.

He hasn't won, I'm glad to say,
That sorrowful success that cloy's
Man's happiness; somehow, some way,
He gives a turkey to the boys.

* * *

A LITTLE SHOP.

Let but a little shop be mine —
A little shop where I can hear
One motor hum, and see the shine
Of brand-new types, and watch my sign
Swing in the atmosphere.

Let but a little shop be mine —
A shop with inks as black as jet,
Inks yellow as the moonbeam's shine,
Inks greener than a creeping vine,
Inks whiter than Jeannette.

Let but a little shop be mine —
The firelight dancing o'er the floor;
My types, my press, my creaking sign,
A little booklet to design,
And I'll not ask for more.

* * *

GEMS OF THOUGHT.

Be not a price cutter, for thou not only cutteth prices, but also cutteth thine own throat.— *Rachel of Antioch.*

When a child can't spell, the parents always buy him a little press and start him in the amateur printing business, or make a sign painter of him.— *Socrates.*

As a general rule, a job of printing that's worth a dollar isn't worth a tinker's dam.— *Jason of Jordan.*

Lend no ear to the man with an advertising scheme which he wants you to print, or, in the words of Cleopatra, when she applied the asp, thou wilt exclaim: "*Stung!*"

One day spent in his favorite café licking up the tall ones eateth up more of the typesetter's energy than a whole month's work at the cases.— *Rebecca of Babylon.*

* * *

ALWAYS.

"So you think advertising pays?" inquired the proprietor of the Yellow Front Grocery.

"I do," answered the editor of the *Boggsville Bugle*. "In a good medium it pays the advertiser, and in a poor medium it pays the medium. But it always pays."

BUT THE PRICE OF PAPER MOVES UPWARD.

T. J. Cobden-Sanderson, leading English bookbinder and lecturer on book topics, declared recently at the Guild of Book Workers that English publishers find conditions more favorable than do their American brethren. Mr. Cobden-Sanderson said:

"We are confronted with practically the same economic conditions which prevail here, but they do not pinch us so much. On the other side of the water we hear of naught but the oppressive conditions in the publishing business in the United States, and I understand that the reports are based on fact. We have labor unions in the publishing trades, but they do not make, or even try to make, driving conditions. We are not afflicted with a single trust, such as the Paper Trust, against which American publishers have just rebelled."— *The National Advertiser.*

DERIVATION OF A TERM.

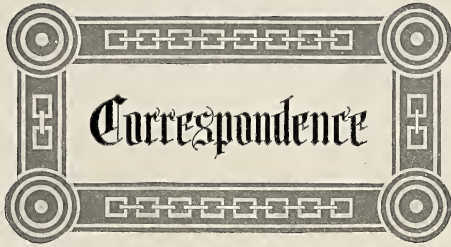
The reason we call money "dust"
Is, as I've cause to know it,
To get it we must raise the wind—
How easy then to blow it.— *New York Sun.*



Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

BIG TREES OF WASHINGTON
On line of Oregon Railroad and Navigation Co.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.



While our columns are always open for the discussion of any relevant subject, we do not necessarily endorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A PROPRIETOR PROTESTS AGAINST POST-OFFICE RULINGS.

To the Editor: CHICAGO, ILL., March 18, 1908.

The recent rulings in the second-class division of the Postoffice Department are so far-reaching in their effect that the printing industry, in common with countless other industries of the country, will suffer materially. Already, since the restriction by the Postoffice Department of the sending out of sample copies by the various mail-order journals throughout the country, more than six million fewer copies are printed each month than before the ruling went into effect limiting the circulation of sample copies to ten per cent of the paid circulation of a publication instead of one hundred per cent as under the old ruling. There has also been three publications, with circulations aggregating about three million copies a month, that have been denied second-class privileges for inadvertently violating some postal regulation. The time has now arrived when I believe the printing institutions, individually and collectively, throughout the length and breadth of the land, should exert their best efforts to bring this condition of affairs to the notice of all those vitally interested, to the end that sufficient interest be manifested by those individuals to start a movement to bring the matter properly before the people, giving it the widest publicity possible, and ultimately to bring such pressure to bear upon the lawmakers at Washington that they will pass laws less injurious to the printing industry in general.

A DISCIPLE OF FRANKLIN.

"AN EMPLOYER" AGAIN ASKS FOR LIGHT.

To the Editor: NEW YORK, N. Y., Feb. 10, 1908.

In the comment which you make upon my previous letter you have omitted a statement of the *real fact* which lays behind the formation of the League of American Printing Plants.

Among the master printers in New York city are many who believe that labor fights are to be avoided, and that any advanced costs incurred through the raising of prices by labor unions can and should be "passed on" to the customer, and that it makes no difference how high the wages are put, so long as the increased charges can be so taken care of. The question of the right or propriety of the advanced labor cost is, with such men, a secondary matter; but when a number of such printing-offices found that the Typotheta shops were all successfully running "open" composing-rooms after a period of fifteen months following January, 1906 (the date of the typographical union strike in our city), they became restive and sought an opportunity to "get square" with the Typotheta shops that were enjoying the "advantages" of lower scales and uniform

hours. This was a signal for the labor leaders of the typographical union to stir up the cylinder press feeders and the pressmen, with the result that the ex-Typotheta shops (those shops which, in years gone by, have been identified with the local organization, but which, either willingly or under protest, gave the compositors an eight-hour day in 1906) were called together in a general meeting, said to be "a meeting in behalf of the printing trade of New York city," for the purpose of arranging a contract with labor unions. The men who called the meeting together were men holding cards in the typographical union, Messrs. Cherouny, Francis and Willett, and the attitude which they took from the very start is well illustrated in the enclosed stenographic report of the first meeting of the so-called Printers' League, which I send you for your examination and information, having marked the following passages:

Mr. Charles Francis, president, called the meeting to order.

MR. FRANCIS: I find that a number of invitations have gone out to parties really not intended by the Printers' League, and it becomes necessary for me to ask if those present are either employing union labor or willing to employ union labor, because the basis of this organization is for only those who do employ union labor; but according to the rules of the organization, I shall have to request those who do not employ union labor to leave the meeting.

MR. MAUNE: Mr. Chairman, I just caught the last of your remarks inviting gentlemen (owners) who do not employ union labor to retire. There are some employers who, no doubt, employ some union labor and nonunion labor as well. This organization, as I take it, has been founded to at least reciprocate with the different labor organizations. I think it would be better to place it in a way recognized by labor unions, and therefore, consisting of employers whose houses are recognized by union labor organizations.

MR. FRANCIS: The requisite for membership is, that employers shall employ union labor throughout their establishment, and it is based on that; and that is the request that I made that those not employing union labor should retire from the meeting.

MR. MAUNE: It might be well to read the paragraph in the by-laws concerning that clause.

The Secretary, Mr. Van Wart, read the clause which excluded all those employing nonunion labor in their shops.

MR. BLANCHARD: Now, Mr. Chairman, there are a number of gentlemen here who have printing establishments in the city who employ union labor in some departments by contract and who employ nonunion labor as well; my office is one of those, and for the purpose of having a definite idea of the pleasure of the gentlemen who so kindly called this meeting to-day, might I inquire whether 'tis the desire of the gentlemen who have called this meeting to explain their organization only to those people who have already experienced "religion," by which I mean those gentlemen who already have signed the application. I would like to be enlightened on this question because it seemed to me that my position may not be right, and another man's opinion who has no union employees may not be right, and he may be here, and I am here, and my purpose in coming is to find out the details of this proposition. In behalf of myself I should like to plead for the courtesy of knowing what the plan might be.

MR. MAUNE: I think I can answer the gentleman in very few words. Inasmuch as his office is to-day in opposition, in violent opposition to Typographical Union No. 6, and it is an office claimed to be an "open shop" and working on a nine-hour basis, it would be as impossible for him to enter the Printers' League of America as it would be to get to heaven with (A .Voice:—His Buttinsky) the eye of an eagle. His office must be an eight-hour office to start with, as far as his composing-room is concerned, and he must employ union compositors and be recognized by the Typographical Union No. 6; otherwise it would be manifestly out of the question for us to recognize any application from him for membership in the Printers' League of America. We might as well be frank, open and straight. His office must be a thorough union office. It must agree with the pressmen and the press feeders and the Typographical Union No. 6. It must be on a basis on which we are trying to get permanent peace.

MR. FRANCIS: What interests us most is the immediate future. It is positive that every feeder will go out on Monday, except those employed in offices belonging to the Printers' League. I will have the list of members read, and if those who are not members will come up and sign, that list will go to No. 23 to-night, and the men in their shop will go to work on Monday.

A review of these facts forces one to the following conclusions:

First. The Printers' League was only founded in the hope that, by giving to the labor unions in this case of their renewed request for additional advantages and wages, some or all of the concessions sought, providing a definite

specific contract be made that would provide for an arbitration of differences, the helpless condition of the offices who had given in to the demands of the typographical union in 1906 would become a more dignified business position, through these new contracts.

Second. It is self-evident that the labor unions, having secured from the proposers of the Printers' League all that they demanded, without a struggle, felt confident of the fact that there was no necessity, on the part of the labor unions, for the making of any contracts, as the offices outside of the Typothetæ would be inclined to give them whatever they asked for in each and every case, in order to avoid trouble.

Third. It is evident that any contract which the pressmen's or the feeders' unions might graciously see fit to make with the Printers' League under these conditions would stand less chance of being lived up to than the previous contracts made by the same unions with the Typothetæ, the breaking of which contracts were, apparently, the only cause of the Printers' League promoters seeking some means of acting as an organization in endeavoring to avoid the troubles threatening as a result of the arbitrary action of these unions.

Fourth. At the time this comment is written, February 10, 1908, the decisions of the federal courts and the New York Supreme Court practically declare that the contracts with the pressmen, which were so carefully drawn and which were ratified at great trouble and expense, were not good and valid contracts, and are incapable of enforcement. If these decisions of the lower courts be correct decisions, it seems to me that those employers and employees who want to do business together in a sane and businesslike way must first get the judges, who have declared their previous attempts at contract-making useless, to formulate a contract which will be both practicable and enforceable.

Fifth. As a final suggestion, it seems to me that an immediate attempt, by all parties interested in this subject, to secure from the highest judicial sources the draft of a practicable contract, carrying substantial financial penalties for noncompliance, would be an expenditure of effort along a sane and wise line, but any time or money invested in an endeavor to hold up the hands of the Printers' League of New York, or any kindred organization whose history and experience is as has been outlined in this letter, is only so much money thrown away and time wasted. Yours truly,

AN EMPLOYER.

[We regret that "An Employer" (whose letter, dated February 10, did not reach this office until the latter part of the month — too late for insertion in the March issue) does not see fit to conduct discussion on broad grounds, but contents himself with what appears to us to be an attempt to becloud the issue with irrelevant details. However, we gladly give him space though we can not allow his assumptions to go unchallenged. "An Employer's" basic error is the elimination of the labor element. He writes as though that were a negligible quantity. It matters not what one's view may be on the subject, organized labor is a quantity to be taken into consideration. The worker is going to be more rather than less of a factor in the management of affairs. Even the open office is not free from union influence. It must keep within a measurable distance of labor's requirements in order to preserve peace. As every open-shop employer who has studied the subject knows, what keeps the union from being more potent in the open shop is the exclusiveness of union policy. It is, therefore, fatuous to discuss this issue on the theory that organized labor can be ignored. The customer is dragged in by the heels, and we are to infer that it is on his behalf employers

say to their workmen: "Mark time: you shall or shall not take a step forward in the march of civilization." We must confess this implied solicitude has a hollow sound when we recall the history of the United Typothetæ and the burden of its preachments. But does "An Employer" look at the customer's interests from all viewpoints? That poor fellow has to pay for the wastage caused by strikes, etc., which in the long run requires more than it would to meet the reasonable demands of the laborer if they were properly instituted. There are other factors in production besides labor and it is the purpose of the League to deal with them in such a manner as to eliminate waste of time and money — which comes out of the patron's pocket. All things considered, the League is the real friend of the customer. It would charge him the cost of improved labor conditions which are bound to come, and from which society derives a benefit, but it would have the changes instituted in the least expensive manner, thereby protecting the customer from paying for what is absolute waste. Let us pause to ask if collective bargaining was a good policy even up to the last convention of the United Typothetæ, why is it so inherently wrong for the Printers' League to indulge in it on an improved and more equitable basis?

The assertion that the League was organized for the purpose of "getting square" with the Typothetæ is an assertion and nothing more. In his former communication "An Employer" insinuated that the League would have to concede any demand made on it by the unions. If so, how could it, then, "get even" with the Typothetæ shops? Our friend has in his subtle way attempted to prove too much, which is a very grave fault in argument, almost as great an error as waving aside the labor issue and proceeding to argue as though it did not exist. Of course, he reasons that the Leaguers should get away from union domination. But how could they? All the offices that attempted to do so did not find it among the possible things, and those that persisted did not have an abundance of workmen. From this it is quite easy to see why in League literature reference is made to the employers who are compelled to conduct union offices. In view of the trouble experienced by those offices which broke away from the union, "An Employer" should inform others where the men would have come from to man their offices had they gone into the fight.

Our correspondent's "conclusions" merit some comment. The first is that the pitiable condition of the eight-hour offices compelled these men to get together, which is not important except that it is a denial of sincerity of those portions of the League program which profess to be an effort to aid in solving the labor problem on a scientific basis. "An Employer" may not recognize the social obligations which are imposed on all citizens, and may subordinate civic duties to purely selfish aims, yet his estimate of the motives prompting the League can not be accepted in preference to its professions. We do know that Mr. Cherouny was an advocate of the principles enunciated by the League years ago — before the Typothetæ discovered that it was an unsocial act to enter into contracts with typographical unions, though quite a meritorious proceeding when other unions were involved. Then, there is Mr. Francis, president of the League, and former member of the Typothetæ. We would ask "An Employer" if he has not been a consistent advocate of the policy of collective bargaining? Here we have two of the leading spirits of the League, who find in it a means of giving practical expression to principles which they advocated long before the eight-hour day was instituted. Other members are tainted with the offense of having at some time been members of the typographical union. The votes of that organization show its members are in favor of collective bargaining by a large majority. These gentlemen very likely were

advocates of the method as a fair means of settling inevitable difficulties, and believing the system a fair one, their transition from employees to employers has not changed their views on economics and ethics. We submit the weight of evidence goes to prove that the League is acting in good faith and actuated by patriotic motives.

The second "conclusion" is manifestly erroneous. The implication that the unions would not enter into contracts, because they had the employers "where they wanted them," is set at rest by the fact that some of these unions have made agreements while others are preparing to enter into contracts with the League. Against "An Employer's" "self-evident fact" that unions would not make contracts, we present the laws and policies and discussions and votes of the unions on the issue.

In reference to the third conclusion, THE INLAND PRINTER has no sympathy with violations of contracts under any guise. However, with the exception of the pressroom employees, it has never been alleged that the printing-trade unions were given to that sort of thing. While THE INLAND PRINTER has questioned the rectitude of the pressmen's union on this issue, a court has decided that the union did not violate an agreement, which, though not in all ways satisfactory to us, should be conclusive with "An Employer." In justice to the pressmen it should be said there was a strong feeling prevalent—whether justified or not, we do not pretend to say—that there was bad faith in connection with the manner in which both agreements with the Typothetæ were adopted. We know the first one was not approved by a majority of votes cast and a federal judge has upheld the contention of a majority of the union that the second and last one was never properly ratified. Of course the League does not contemplate making contracts tainted by the suspicion of underhand methods, which invites repudiation. "An Employer" would further complicate matters by bringing in the courts, and makes the impractical suggestion that until some form is devised which will stand the test of those tribunals it is useless to enter into labor contracts. If the business world were to stop until it did what it wanted to do in a manner which would meet the approval of the courts, we should have industrial paralysis. What would look good in the eyes of one court would be condemned by another and what was refused cognizance one year might be endorsed the next. Then there is the proverb about driving a coach and four through any act of a legislature, which has been generously exemplified of late. Banks are operated under specially-designed acts of Congress and are subject to governmental control, yet at a recent trial of a prominent banker men who had been charged with the enforcement of this specific act testified that it was impossible to live up to the law and do business. If that is true of banks operating under a special act, held by many to be unduly favorable to bankers, how palpably futile is the suggestion that nothing should be done in the way of labor contracts until a flaw-proof contract has been framed. As a matter of fact, business is conducted under a sort of a moral code which is within and more workable than the statutes, and only rarely are differences settled in court—and then they involve the construction of ambiguous contracts or coarse and crude violations of the laws of business honesty. There is little doubt if our friend, "An Employer," were to stand upon his legal rights he might be relieved of paying his employees a portion of their wages, for a clever lawyer who would lend himself to such a practice could find a judge who would say the employees had no contract which they could enforce, or uncover some method by which payment could be evaded. And by the same token some of our friend's customers might make the collection of their bills an exceedingly unprofitable undertaking for "An

Employer." But men in the business world don't do those things. They meet their obligations, expressed and implied, because commercial ethics requires them to do so. Accepting our correspondent's comment on contract-breaking at its face value, for argument's sake, what is to be done? Raise the workman to the ethical plane where he will scorn to be a philistine is the palpable duty, and employers, with their superior knowledge of the world and its ways, should assist in doing so. That being plain, who is measuring up to the demands of the time—men who take the position of "An Employer" or the Printers' League? The latter has a feasible and practical plan, as its success in Germany proves. It needs no such demonstration, however; being logically sound and socially progressive, the League's program is bound to prove a success commercially.—EDITOR.]

PEACE THROUGH THE LEAGUE.

To the Editor: NEW YORK, N. Y., March 10, 1908.

The comments of "Observer" in your last issue provoked a flow of thought on the labor situation in the trade. I have been "up against the union game" and know what it is to fight. The soreness of combat has passed away, and I can look over the field with a clearer vision than before—at least I ought to be able to do so. How is it that with the campaign against the unions, which promised so much, and the courts "prostrating" them with adverse decisions every week or so, they stand up under the business depression more powerful than ever before in like circumstances? A short time ago, railroad managers were going to reduce wages to meet the exigencies of the time. We read of chiefs of railroad men's unions scurrying here and there, meetings of the men on this system and that road; there was an interview at Washington, and lo! the managers tell us they never intended to tamper with labor. Later we are told some of the managers are going to meet the representatives of the men and "talk over the conditions." With us what was to have been the Waterloo of typographical unionism seems to have resulted for that institution much as the famous battle terminated for the British. The union claims to be numerically stronger, but as to that I don't know. It is beyond doubt much improved financially, for its bank account of to-day makes any other prosperous period in its history look poverty-stricken. The pressmen and bookbinders were caught in the maelstrom of the depression, but if one may judge from appearances they are weathering the storm, and there are evidences of a marked improvement in tone and in leadership in both organizations, notwithstanding the rough sledding which has been theirs.

In the face of the determined opposition to labor unionism in the last few years why is it that the one-time haughty railroad managers have become imbued with "sweet reasonableness" and the printers' unions can emerge in good shape from what would have been a suicidal conflict ten years ago?

The only answer that occurs to me is that wage-earners have realized the power of unions to the fullest extent and have organized so perfectly, so thoroughly and are so strong that their aims and desires are in very truth "unconquerable and invincible," even though they are clamoring for a more perfect organization. They may not succeed in every undertaking at the very first. That is hardly to be expected. But they do win in the end, invariably, as we have seen. This can be credited to two things. One is their unity of purpose backed up by force of numbers, the other that, as surely as the constant dropping of water will wear away the hardest stone, so their constant "stickativeness" eventually brings success to

their cause. As often as not the cause may be unjust—or seem so to those who bear the brunt. Fair or unfair, the demand goes, and the reason that it does is not far to seek. It lies purely in the fact that there is nothing opposed to any demand made, or if there is, at best it is individual, nonrepresentative and of small moment to those who are interested in seeing the desired end attained. Therein lies the weakness of the employing class. It lacks that effective kind of organization that enables labor not only to formulate, but to press its demands to a logical conclusion—success.

We have had employers' organizations, but it is evident there is and has been something wrong with them. To be merely reactionary will not do. If an organization wants to live it must be alive—progressive. We know what results the other kind of organization produced. They cut as a two-edged sword. The first swing took them on the right side of their organization and nearly disrupted it and the return was fraught with dire consequences in the shape of reprisals not only to themselves but to the rest of employing interests who, though not allied with them, were classed with them and consequently suffered in the general ruin brought about by their mistakes. Why was this? Why did the unions put on the burdens? A labor paper—*The American Pressman*—while not speaking on this particular question, gives the answer. "All efforts to antagonize the cause of labor," it says, "simply arouses greater interest among the bread-earners." It might have added "bitterness, animosity, unreasonableness and vindictiveness" to "greater interest" and it would have come nearer stating the whole truth. This feeling is responsible for the general atmosphere of suspicion that causes many rows. If an employer, no matter what his reputation for fair dealing, makes a suggestion it is thought a trick, and straightaway most union men proceed to act contrariwise.

The Printers' League seems to have learned the lesson that the first thing to do is to break down the notion, built at so much expense, that the chief end of an employers' organization is to retard the workers' progress by any underhand method. The new fact of being organized in the League did not mean much—the life and success of the organization would depend on its purpose. So it took as its watchword "Justice to all"; setting that before all else as the line to which it should adhere both in its dealings with the "enemy" as well as between its members. It declared war on strikes and lock-outs as relics of industrial barbarism, and in doing so showed constructive capacity by offering a substitute.

While "Justice to all" is the watchword, the motto of the League can be clearly read by all who run: "Play in the open." No subterfuge, makeshift or "phony deal" was resorted to. The League came to the front with a clean policy that bore the closest scrutiny and declared its purpose to stand or fall by the issue.

The League has been laughed at and urged not to recognize organized labor by making contracts. These people full of derision and advice were, some of them, conceding union demands, just and unjust, living in hopes that their day would come and they could get revenge, and every day seeing organized labor growing stronger and more firmly entrenched and meeting the spirit of vindictiveness with the same spirit. Others of these advisers were represented in courts in an effort to make unions live up to contracts. The League took the view that such ostrichlike performances did not add to the dignity of those who practiced them. It is simple and direct in its treatment of the matter. The unions are here; squirm as we may, they make us "Pay! Pay!" Why deny it in speech or in deed? The most objectionable features of labor unionism are its war measures. "Eliminate them," says the League, "and the

pathway of all will be made easier." It would therefore remove the cause.

It made a frank statement of its intentions, and then made overtures to the wage-earner asking him to meet on neutral ground. It said to him: "You tell me your side, hide nothing, give reasons for asking what you ask, and understand now, in the start, that you ask only what you want and hope to get, not more, with the expectation of being cut down. We will then take your requests (no longer demands) under careful consideration, and if rational, just and commercially possible, they will be granted at once. If on the other hand we fail to see them as you do we will explain fully our reasons and substantiate them by facts. It may be then a compromise can be effected. If your desires are unjust and impossible we will tell you so, and why. If you can't see it and decline to withdraw, then we will jointly agree on some fair-minded person, acceptable to both to decide for us. And we pledge ourselves to stand by his decision."

That labor should hesitate on such a proposition is not wonderful. It had played the bird in many spider-and-the-fly episodes, and so was wary. But it looked all around and under and over the League proposition and the men behind it. Finally, convinced of the sincerity of all elements, the unions swung in line. The collective contract became a fact, the strike and lock-out effete propositions, and, if not yet prosperity, at least security and peace established beyond the possibility of rupture. As to the future? That is a broad question, but following as a natural sequence a broad and fair-minded policy the scope of the League for good is practically unlimited.

Already it has set in motion a court of arbitration, adjustment and redress, and this, like its other moves, is following the lines of "Justice to all" in the broadest conception of that principle. Not alone is this trade court to deal with questions arising between capital and labor. That would be to limit its scope. Coupled with it is the master printers' court of honor. Obtuse, indeed, is the printer who fails to see the dire necessity of this court of honor, knowing full well, as he must, the chaos existing in his trade. The principle of the court of honor is as old as the hills. But, sad it is, though true, the putting of it into practice savors of a novelty. The League does not hesitate to shoulder the burdens of the trade, heavy though they be. All it asks is fair-minded support by the fair-minded, and no misrepresentation by those who are not acquainted with its principles.

With this program, it is my belief the League is a pathfinder of a new era of industrialism.

BYSTANDER.

THE SPIRIT OF PROGRESS.

The greatest asset a business or an individual can have is the spirit of progress. Without that all else is largely in vain. With it every good thing is possible.

What is the spirit of progress? It is the desire to know what constitutes true success and the willingness to take the patient steps which lead to it; the desire to correct errors, traits and tendencies which retard progress, and the willingness to receive new ideas and act upon them; the desire to act from sound motives, and the willingness to give up false and temporary success for vital and permanent growth; the eagerness to utilize every wholesome opportunity, the enthusiasm to strive for excellence for its own sake, and the energy to push on, pausing only when the victory is won.—*Thoughts on Business.*

WE sometimes bite off more in our enthusiasm than we can chew in reflection.—*Louis H. Sullivan in Common Sense.*

WRITER FOR THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



LONDON newspaper readers received quite a surprise the other morning when the *Tribune* suddenly announced its own decease in its leader columns. Established about two years ago, the paper had only the previous week given a grand dinner to the employees in honor of the attainment of its second birthday, and several speeches were made in which the successful career of the *Tribune* was set forth and commented upon. The paper was one of the best conducted in London, and was making itself felt as a force in political circles. It had increased in circulation and in advertising revenue to a great extent during the past year, but it has encountered difficulties to which the capital at its disposal was not equal, although the ultimate success of the paper appeared to be in sight. So it was deemed best to discontinue publishing while there were ample funds in hand to meet all liabilities. The *Tribune*, Limited, was registered with a capital of \$1,500,000, in \$5 shares, to which there was no invitation to the public to subscribe. Among the holders of shares were Mrs. Katherine Thomasson, \$500,000; Mr. Franklin Thomasson, \$125,000; Mr. J. D. Whelpley, \$250,000; Mr. G. C. B. Ewell, \$250,000, and Mr. F. S. Philipson Stow, \$250,000. Comparatively recently a mortgage to the amount of \$250,000 was issued in favor of the London & Westminster Bank.

THE annual report of London's premier technical school, the St. Bride Institute, is just issued, and it is a record of continued success during the past twelve months. The Institute is open to both sexes over sixteen years of age, on payment of a fee of \$1.80 a year, or 50 cents a quarter, and to members of affiliated associations, which now number twenty-nine, the aggregate membership being about nine thousand, including 381 students. Of the 251 new members elected during the year, the larger proportion were connected with printing. Of the students in the technical printing classes, 232 entered the examinations of the City Guilds and 175 passed, the largest number yet reached. These included fifty first class—twenty-two in honors and twenty-eight in the ordinary grade. Two students secured medals in the competition open to the United Kingdom and the colonies. The number of firms who supported the classes by paying all or part of the fees was fifty-eight, and the number of students sent by these firms was 116, of whom fifty-four attended the day classes. The printing school committee includes two Labor Members of Parliament, Mr. C. W. Bowerman, of the London Society of Compositors, and Mr. George D. Kelley, of the Lithographers' Society. There are excellent reference and lending libraries, with over thirteen thousand volumes; a good technical library; reading, recreation and lecture rooms; swimming and washing baths; a gymnasium and an athletic club, all of which are well patronized.

THE largest bookbinding establishment in the world—not even excepting the United States—is that of Messrs. James Burn & Co. at Esher, a pretty little village near London. The factory is carried on in the most up-to-date style and the most modern appliances and machines are in use for the execution of the enormous amount of work that annually passes through the hands of the firm. A serious fire occurred at this factory recently, by which damage to the extent of \$250,000 was done, and two two-floored buildings, 200 by 50 feet, were destroyed, about five hundred of the workers being thrown temporarily out of employment. The fire caused the destruction of nearly the whole of the

booksewing machines, of which there were a large number by different makers, and a curious result has been that Messrs. Burn & Co., in ordering machines to replace those destroyed, have given the order to Messrs. Smyth-Horne, Limited, of London, who are the representatives in this country of the Smyth Manufacturing Company, of Hartford, Connecticut, U. S. A. This is certainly a considerable testimonial to the excellence of the Smyth Manufacturing Company's appliances.

PICTURES by telegraph are much in evidence just now, although the various methods may be said to be in an embryo stage so far as practical commercial results are concerned. In addition to the two inventors, mentioned in previous letters, Mr. Frank Wyndham, of Norwich, now states that he has invented a new system of pictorial telegraphy. In his invention the photograph to be transmitted is placed in an apparatus which indicates the shading by three distinct "signatures" traced on graduated sensitive ribbon. With the help of a key, a letter or letters are assigned to each signature according to its length. Having been transmitted, the cypher furnishes the necessary directions to an operator manipulating an instrument making three separate impressions on a transparent film, faced with an easily removable opaque substance. This can be reduced to the required size by ordinary photographic methods. The system is said to be applicable to wireless telegraphy. The inventor has studied pictorial telegraphy for years, and is very optimistic of the result. Experiments have been carried out between Cork and Norwich with what is claimed to be very satisfactory results. There is said to be no limit to the distance to which pictures may be telegraphed.

MESSRS. CASSELL & Co., of La Belle Sauvage Printing Works, at one time was the pioneer firm in cheap and sound literature for the education of the masses, but of late years there has been a very great falling off indeed, the newer houses of mushroom growth that have sprung up in London having taken away a considerable portion of the business by catering for a lower and more sensation-loving public. There have been many changes of late in Cassell's and a complete sorting out of the employees has taken place. New managers for the various departments have been appointed, and a general reconstruction effected. Now it is announced that Mr. Walter Smith, editor of the American edition of Messrs. Newnes' *Strand Magazine*, has been appointed chief editor to Messrs. Cassell. Mr. Smith joined the staff of the *New York Times* after leaving Harvard University, and came to London twelve years ago as special correspondent to the *Boston Transcript*. Shortly afterward he became the editor of the American *Strand*. He will have a deal to do in his new sphere, as a considerable number of publications issue from the Ludgate Hill establishment.

A DISPUTE of a somewhat bitter character has taken place between the London firm of Alabaster, Passmore & Co., and their employees, and both parties issue statements in which the blame is laid on the other side. The firm has a branch establishment in Kent, and the trouble began there with the London Society of Compositors over the overtime question, and was brought to a head by the employment of young girls at very low wages on typesetting machines. The office in question is within the new radius of the London Society. On the firm being approached by the men they issued lock-out notices to the compositors. While these were taking effect the other branches had got themselves into line, and now there is not a union hand on the place. A curious incident took place in connection with the machine department. The machine-minders had given notice, to finish on the Saturday noon,

having taken their week's money overnight. When they went in on the Saturday morning, they discovered strangers had been in the machine-room working their machines during the night. Under these circumstances they declined to start, on the ground that they were not going to be held responsible for damage done to the machine by other people's tampering. A deputation went to the heads of the firm and plainly stated this. According to the employers' statement it is the men alone who are to blame. Meanwhile the firm's work is practically at a standstill and there seems to be but little prospect of a settlement.

SOME ten members of the London Society of Compositors brought an action the other day in the Westminster County Court against their employers in which the point in dispute was a matter of trade custom. It appeared from the evidence that a certain book had been set "on piece," making 170 pages, and was sent out in proof. When it was returned some of the compositors had completed eight hours overtime during the week, and could not, without breach of the union's rule, remain longer. This necessitated calling in other men to fill their places. The work to be done was to interpolate fresh matter, amounting to thirty-four pages, which affected twenty pages of standing matter. The compositors were paid for the new matter "on piece," and for corrections and remaking up the twenty pages "on time," and the claim put forward was for payment for the composition of the twenty pages of standing matter which had to be used, as though it were new matter. The case occupied two days and the judge decided that the defendants were right in paying for the new matter "on piece" and for the making-up "on time"; and that it was unreasonable to demand payment for the twenty pages which had already been paid for, there being no such custom or usage proved; and that matter "once used," in the society's rule, included matter made up and sent out in proof. This decision is contrary to the established custom of union houses, and doubtless more will be heard about it.

THE movement for an advance of printers' wages is becoming general, and in addition to the increases already previously noted in these columns, advances have been made as follows during the past month: Burnley, 25 cents weekly; Gloucester, 25 cents weekly; Loughborough, 50 cents weekly; Warwick, piece hands $\frac{1}{2}$ cent per thousand ens; York, 25 cents weekly; Nottingham, 25 cents weekly; Rochdale, 50 cents weekly; Rotherham, 40 cents weekly, to be increased to 50 cents on January 1 next. These advances may seem ridiculously small to the American working printer, but in this country 50 cents a week may make all the difference between chronic poverty and affluence to a man with a family to rear, and those receiving them are more than satisfied.

THE very biggest contract for the printing of bottle labels that has ever been placed in Britain has been secured by the firm of McCorquodale & Co., the great railway and general printers, who have printing-offices in almost every large town in the kingdom. The contract is for the supply of the red triangle label which is supplied by Messrs. Bass, the brewers, to the bottlers who handle their pale ale. The order is for more than one million labels a day for each of the working days of the year. It will be handled by a staff of some eighty work people, who will devote their time to this one job. No other labels will be printed in the factory set apart for this work, and a complete set of duplicates of the plates, etc., is stored some miles away from the printing-office, so that in case of fire the work will not be stopped.

A TREMENDOUS slump has taken place in the picture post-card business, and several of the firms engaged in the

trade have gone under entirely. Several causes have tended to this result. Overproduction, a flooded market, cheap German imitations of popular cards, as exemplified by views of London and other places, printed in colors, sold at six for 2 cents, the usual price being 2 cents each. The public demand, too, has shown a falling off, and taking the post-card trade all round both retailer and wholesaler find that bad times have arrived. The British printer has never set himself earnestly to cater for the card-buying public, consequently the greater part of the trade has gone to Germany and Austria, where both colorwork and collotype is done cheaper and—to our shame be it said—better than at home.

THE *London Daily News*, which is the leading newspaper devoted to liberal politics, and which also professes to represent the "nonconformist conscience," has inaugurated a series of competitions that are to extend over twelve weeks; each week prizes varying from \$5 to \$25 are offered for the best answers to questions that appear in the paper each day, while at the end of each four weeks additional prizes are given; and when the twelve weeks are completed the competitor who receives the greatest number of marks for his papers sent in will be entitled to the sum of \$5,000. The answer to each day's question is to be found in the paper itself, and some of the queries are absurdly simple. A curious feature of the competition is that the winners of the various prizes will not be given money, but may choose anything they wish to the amount of their prize, and it will be purchased for them.

FIRE recently destroyed the storeroom of the Linotype Company, at Broadheath, near Manchester, including its contents. It was with much difficulty that the neighboring buildings were saved.

THERE recently died in London, Nicholas Gilding, aged seventy-four, an employee for sixty-three years with the Miller & Richard typesfoundry. He had been pensioned two years ago, when he retired from service. Must therefore have been nine years old when he began work.

IN a former letter reference was made to the machine invented by Doctor Korn for sending photographs by telegraph, and it was hinted that another inventor on similar lines would soon be heard of. This is M. Berjonneau, a Paris engineer, who has made an appliance for transmitting photographs by wireless telegraphy. He has given a public demonstration of his method in the presence of the Under Secretary of the French Posts and Telegraphs Department. In this new system a thin zinc block is first made of the photograph. It is semicircular, like a rotary stereo-plate. This is placed on a machine resembling the cylinder of a phonograph. A stylus passes over the surface of the block to be transmitted. It operates an electric current, which reproduces the outlines on sensitized paper, attached to a corresponding machine at the receiving station. The film is then developed in the ordinary way. Mr. Berjonneau first transmitted to Marseilles by land telegraph a photograph, which was afterward retransmitted to Paris, developed and handed round for inspection. Mr. Berjonneau afterward sent a number of photographs by wireless to Toulon, which are said to have been reproduced with extraordinary fidelity.

HOW HE KNEW.

Artist—I have some humorous drawings—

Editor—I can't use 'em.

Artist—But you haven't looked at them!

Editor—No; but I've looked at you!—*New York Telegram.*

Prepared for THE INLAND PRINTER.

A CALENDARIUM TYPOGRAPHICUM.

A RECORD OF MORE OR LESS NOTABLE EVENTS AFFECTING
TYPOGRAPHY AND AFFILIATED ARTS, PRESENTED IN THE
ORDER OF THE MONTHS AND DAYS ON WHICH THEY
OCCURRED.*

COMPILED BY N. J. WERNER.

APRIL.

April 1.—John Cawood, an original member of the London Stationers' Company, died, 1572....*The Northern Tatler*, of Edinburgh (a semi-weekly), started, 1710....*The Female Spectator*, published by Mrs. Eliza Heywood, begun, 1744....*The Penny Magazine*, of London, established, 1832....Thomas Trench, inventor of the first web printing-press, born, 1806.

April 2.—The first book advertisement appeared (in *Perfect Occurrences of Every Daie Journal in Parliament and Other-Moderate Intelligence*), 1647....Jacob Touse (the elder), the most celebrated bookseller England produced, died, 1736....Edward Haelen, noted German printer, born at Magdeburg, 1804....*The American Farmer*, the first agricultural newspaper in the United States, appears at Baltimore, 1819.

April 3.—Robert P. King, printer of Philadelphia, noted for his large German office, born, 1815....A. P. Luse, of the old Marder, Luse & Co. typefoundry, of Chicago, born at Indianapolis, Indiana, 1831....Initial number of the New York *Tribune*, started by Horace Greeley, appears, 1841.

April 4.—Isaiah Thomas, author of a "History of Printing in America," died, 1831....The air-spring for cylinder presses patented (by A. B. Taylor), 1846.

April 5.—Robert Raikes, a noted printer of Gloucester, England, and the founder of Sunday-schools, died, 1811.

April 6.—Albrecht Durer, originator of the modern art of wood engraving, died at Nuremberg, Germany, 1528....Paul Manutius, third son of Aldus Manutius, and a noted printer, died at Rome, 1574....Joseph Medill, famous editor of the Chicago *Tribune*, born near St. John, New Brunswick, 1823....S. G. Griggs, the oldest publisher in Chicago in his day, died, 1897.

April 7.—Robert P. Yorkston, noted printer, journalist and printing-press salesman, died in Brooklyn, 1897....David B. Pyne, well-known veteran printer of Chicago, born at Worcester, Massachusetts, 1837.

April 8.—Luke Clennell, distinguished pupil of Thomas Bewick, the engraver, born in Northumberland, 1781....The oldest Australian newspaper, the Sydney *Herald*, first issued, 1831....John Calvin Moss, inventor of photo-engraving, died in Brooklyn, 1892, aged fifty-six....Richard Robert Donnelley, noted Chicago printer, died, 1899, aged sixty-nine....Anthony O. Russell, founder of the widely known house of Russell, Morgan & Co., printers and lithographers, of Cincinnati, died at Norwood, Ohio, 1900, aged seventy-four.

April 9.—First successful rotary press, built by Hoe & Co., was used to print the Philadelphia *Ledger*, 1847....Albert West, noted western journalist and banker, died in Chicago, 1892, aged fifty-two....Theodore H. Price, of New York city, a pioneer in the color-printing industry of this country, died, 1904, aged seventy-six.

* A few days in the year have no events listed against them, despite the compiler's diligence in hunting for such as might be used. Therefore, while representing much research, this typographical calendar is not presented as complete. Such a thing is apparently an impossibility. It is possible that the authorities for some of these dates may be at fault, in which cases, if any reader can supply the correct ones, together with the reliable authority, we will be pleased to publish them. With very old dates it may happen that the old style reckoning has been used.

April 10.—Printing first introduced in New York city, 1693.

April 11.—Capt. William M. Meredith, at one time public printer, born at Centerville, Indiana, 1835.

April 12.—The *Tatler*, published by Steele, Addison, et al., started, 1709....Thomas MacKellar, the renowned printer, typefounder and poet, born 1812....Alfred Henry Amand Mame, an eminent printer of Tours, France, died, 1893....William Bullock, printer, publisher and press-builder, and inventor of the web perfecting press bearing his name, killed while erecting one in the office of the Philadelphia *Ledger*, 1867.

April 13.—James Harper, of Harper Brothers, publishers, New York, born, 1795....Seth Adams (brother of Isaac Adams), press-builder, born at Rochester, New Hampshire, 1807....Andrew Campbell, inventor and builder of presses, died at Brooklyn, New York, 1890.

April 14.—Henry Agasse, noted French printer and bookseller, born at Paris, 1752....Sterling P. Rounds, the distinguished Chicago dealer in printing material, became public printer, 1882....Reyner Wolfe, a noted early English printer, is granted an annuity of 6 shillings 8 pence (£1.65) during his life, 1547.

April 15.—Charles Johnson, one of the first in the United States to establish inkmaking as a separate business from printing, in Philadelphia, died, 1840....Adam Gérard Mappa, earliest New York typefounder, died, 1828....Cornelius van Kiel, first proofreader for Christopher Plantin, of Antwerp, died, 1607, aged seventy-nine.

April 16.—Dr. William Chambers, early pioneer of cheap literature, born at Peebles, Scotland, 1800.

April 17.—First newspaper in Georgia, the *Georgia Gazette*, issued at Savannah, 1763....Friedrich Koenig, inventor of the power printing-press, born in Eisleben, Saxony, 1774 or 1775 (authorities differing)....Benjamin Franklin, printer, philosopher and statesman, died, 1790, aged eighty-four....Samuel Austin Allibone, author of the "Dictionary of Authors," born, 1816....John M. Farquhar, ex-president of the International Typographical Union, and member of Congress, born near Ayr, Scotland, 1832....First application for a patent on the original Linotype, filed, 1885....Thomas C. Haynes, formerly secretary of Rand, McNally & Co., of Chicago, died in that city, 1905.

April 18.—René La Butle, teacher, author and printer, who solely composed Gardiner's valuable "Tables of Logarithms," died in London, 1790, aged seventy-eight.

April 19.—Robert S. Menamin, noted dealer in printing material and publisher of the *Printers' Circular*, at Philadelphia, died in that city, 1887....Arunah Shepherdson Abell, publisher of the Baltimore *Sun*, and first to send a president's message by telegraph, died in Baltimore, 1888....Cornelius R. Hanleiter, founder of the Atlanta (Ga.) *Constitution*, died in that city, 1897....Henry Rush Boss, veteran printer and noted proofreader, of Chicago, born, 1835.

April 20.—John Gamble, of Leicester Square, London, secured a patent for a machine for making paper in single sheets, without seams or joinings, from one to twelve feet and upward wide and from forty-five feet and upward long, 1801....Robert Foulis, a noted early Scotch printer, born at Glasgow, 1707....Charles A. Stillings, recent public printer of the United States, born in Boston, 1871.

April 21.—Alexander Anderson (M.D.), noted wood engraver and printer, who was the pioneer engraver in the United States, born near Beekham Slip, New York city, 1775....Charles Potter, Jr., distinguished press manufacturer, born in Madison county, New York, 1824....Alphonse Devrient, an eminent German printer, died in Berlin, 1878.

April 22.—James Conner, noted New York printer, stereotyper and typefounder, born, 1798.... John Harper, of Harper Brothers, the New York publishing house, died, 1875.... John C. Clark, of Philadelphia (who printed the first Sunday-school book in the United States), died, 1882, aged ninety-five.... Richard Smith, many years editor and proprietor of the *Cincinnati Gazette*, died in Clifton, Ohio, 1898, aged seventy-five.

April 23.—*The Missouri Intelligencer*, of Franklin, Howard county, thought to be the first paper west of St. Louis, issued, 1819.... Robert E. Craig, noted printer and ex-president of the National Typographical Union, later changed to the International Typographical Union, born at East Palestine, Ohio, 1835.

April 24.—First newspaper (called the *Boston News-Letter*) published in the English language on the North American continent, 1704.

April 25.—De Foë's "Robinson Crusoe" first sees the light, printed in London, 1719.

April 26.—Darius Wells, inventor of the wood-type routing-machine, born, 1800.... First American envelope-making machine patented (by Ezra Coleman), 1853.... Lawrence Johnson, printer, stereotyper, and founder of the famous Johnson typefoundry, of Philadelphia, died, 1860.... William C. Conner, of the old James Conner's Sons' typefoundry, died in New York city, 1881, aged sixty.... Cantrell Legge, later on printer for the Cambridge University press, becomes its apprentice, 1589.

April 27.—Milton contracts to sell the copyright of his "Paradise Lost" to Samuel Simmons, a printer, for £5, 1667.... William Blades, eminent English printer and writer, and bibliographer of Caxton, died at Surrey, 1890.

April 28.—Morgan B. Mills, well-known printer and ex-president of Chicago Typographical Union, died, 1887.

April 29.—William Nicholson, scientist of England, received a patent on a machine for printing on paper or cloth, practically being the first to embody the cylinder principle, 1790.

April 30.—Henry Lemoine, translator, compiler and bookseller, of London, and publisher (in 1797) of "Typographical Antiquities," died, 1812.... Henry O. Houghton, founder of the famous publishing house of Houghton, Mifflin & Co., of Cambridge, Massachusetts, born at Sutton, Vermont, 1823.... Robert Harmer Smith, noted New York printer and electrotypist, born in that city, 1824.

A CAUTIOUS REPORT.

"My boy," said the editor of the *Billville Bugle*, to the new reporter, "you lack caution. You must learn not to state things as facts until they are proved facts—otherwise you are very apt to get us into libel suits. Do not say, 'The cashier stole the funds'; say 'The cashier who is alleged to have stolen the funds.' That's all now, and—ah—turn in a paragraph about that Social last night."

Owing to an influx of visitors it was late in the afternoon before the genial editor of the *Bugle* caught a glimpse of the great family daily. Half-way down the social column his eyes lit on the following cautious paragraph: "It is rumored that a card party was given last evening to a number of reputed ladies of Billville district. Mrs. Smith, gossip says, was the hostess, and the festivities are reported to have continued until 10:30 in the evening. The reputed hostess insists that coffee and wafers alone were served as refreshments. Mrs. Smith claims to be the wife of John Smith, the so-called 'Honest Shoe Man,' of 315 East street."

Shortly afterward a whirling mass claiming to be a reporter on the *Bugle* flew fifteen feet into the street and landed with what bystanders assert was a dull, sickening thud.—*Weekly Telegraph*.

INCIDENTS IN EUROPEAN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.



THE following remarks, made recently by the Grand Duke of Hesse to an editor in Darmstadt, are rather refreshing: "If you wish to know anything regarding me or that pertains to my court, always go direct to headquarters. I have given my court marshal strict orders, when you apply direct to him, to answer all questions unreservedly, truthfully and comprehensively. You will be ever best and quickest informed if you come to the head of things, which for you should especially be the best source. Never apply to lackeys; from them you never get anything sensible or trustworthy. Should any servitor ever deny your request for an audience with the court marshal or the adjutant, then please, stating that such is my wish, simply pass him by and go direct to the marshal and present a complaint."

THE celebrated house of B. G. Teubner, of Dresden, has just passed its seventy-fifth anniversary.

THE Association of German Printing Industry on January 1 had a membership of 1,207, an increase of 149 during 1907.

THE Berlin Master Printers' Association now has a membership of 298 firms (321 individuals), an increase over last year.

ON January 1 of this year, Hermann Riemer celebrated his fiftieth year of uninterrupted service in the publishing house of the *Tageblatt*, at Burg.

THE responsible editor of the *Post-Zeitung*, of Augsburg, has been fined 250 marks for defamatory remarks involving two professors of theology at Wuerzburg.

THE Printers' Union of Germany has now 53,923 dues-paying members. In the last quarter of 1907 the income was 761,565 marks and the disbursement 687,415 marks.

DOCTOR BINDER, counsellor of the court, was recently tendered the cross of the Order of St. George, in recognition of his fiftieth year as editor of the *Historisch-Politische Blätter*.

A JOURNAL is published at Berlin devoted to the interests of chimney-sweepers, bearing the name *Fachzeitschrift fuer die Gesamntintressen der Schornsteinfeger des Deutschen Reiches*.

A COLPORTEUR of Ellrich was recently fined 100 marks, at Nordhausen, because of statements made in an insurance advertisement in the journal *Feuerabend*, which, it is claimed, were calculated to deceive the public.

THE *Wochenblatt*, of Zabern, Alsace, this year reaches its one hundredth anniversary. Its printing-office was already established in 1803, and it has been in the possession of its present owners, the Gilliot family, for forty-six years.

AT a recent meeting of the Graphic Circle of Leipsic a prize competition was entered upon among its members, having for its object the production of a superior specimen of printing, using for copy its membership and dues cards. There are to be four prizes.

THE *Neue Illustrierte Zeitung fuer Gabelsberger Stenographie* attained its twenty-fifth anniversary at the beginning of the present year. It is published by Emil Trachbrodt, in Leipsic. The Gabelsberger system of shorthand is the one most prevalent in Germany.

ACCORDING to a recent German Supreme Court decision, when machines are inseparably attached to foundations in factory buildings, they are to be considered as appurtenances of the ground, or real estate, and can, therefore,

not be subject to mortgages for ordinary debts, like removable objects.

THE Munich branch of the Genzsch & Heyse typefoundry, of Hamburg, run under the name of the E. J. Genzsch Typefoundry, has been sold to E. Meyer, the former resident agent (of twenty-two years' service), who will henceforth conduct the business under his own name.

WITH probable effect on the prices of type, a great decline in the cost of the metals composing it has come about near the beginning of the year. Thus, tin is one-third cheaper than at the beginning of 1907, copper about forty per cent, antimony twenty-five per cent, and lead thirty per cent.

THE magistrate of Bamberg recently asked for tenders on the printing of seven thousand bicycle riders' cards. The prices submitted were interesting. The highest tender was 455 marks (\$114); other bids were 230, 229, 210, 163.40, 163.34 marks, while the lowest was 150 marks (\$37). A difference of 305 marks — twice the lowest bid! Some of the American estimators must have strayed abroad.

THE German printers' union is the largest printing craft union in the world, having a membership of 53,923; the next largest being the International Typographical Union of America, with a membership (last October) of 42,488. The English union has about 18,300, the Austrian about 11,600, the London union about 11,500, the French about 11,200, the Italian 8,800, the Swedish 4,800, the Hungarian 4,500 and the Scottish 4,000 members.

THE Ministry of Commerce of Bavaria has announced a prize competition for designs for a new series of Bavarian postage stamps. Those of pfennig values are to be produced by letterpress; those of mark values by copperplate printing. On the new stamps the present embossing is to be discarded. The designs may be made any size, but must admit of reduction to the following present dimensions of the stamps: pfennig values 25 by 21 millimeters and mark values 28 by 21 millimeters, inclusive of a small, white margin.

THE Prussian Government expects to expend 120,000 marks in the erection of trade schools for letterpress printing, lithography and bookbinding, which are to be located in the vicinity of the Royal Museum of Industrial Arts in Prince Albert street, Berlin. The Landtag has been petitioned to appropriate the desired funds to carry on the work. It is to be noted that Bavaria, Saxony, Wuerttemberg and Austria are ahead of Prussia in having manual training schools in which ambitious apprentices can perfect themselves in the typographic arts.

MENTION has been made in THE INLAND PRINTER of the stoppage of the great work undertaken by the Society of German Engineers, with offices at Berlin, in the production of a comprehensive "Techno-lexicon," in the German, English and French languages. Despite the generous assistance of many co-laborers, the expense of the work proved too great for the society to bear. It gives pleasure, therefore, to note that the Emperor's attention has been called to the work, and that through his favor certain propositions now under consideration will probably result in securing the financial support of the Government.

A REVIEW of the last directory of Dresden reveals the existence in that city of 188 printeries, eleven printing machinery and supply houses, seven ink-supply firms, twenty-one electrotyping establishments, twenty wood-engraving houses, two copperplate printeries, eleven copperplate engravers, eight callographic printeries, sixty-five lithographic houses, two typefoundries, seven stereotype and fifteen zinc-etching houses. Of journals and magazines

there are 148, of which ten are dailies and one twice-a-day sheet. There are two journals printed in English, of which one is a daily. There are twelve societies of various branches of the graphic trades.

A NUMBER of accidents have occurred on platen presses from which the attendants had removed the safety appliances or in other ways had made them inoperative, because they seemed to be in the way. Irrespective of the liability to accident caused by such procedure, all persons guilty of such contravention of the regulations for prevention of accidents render themselves liable to punishment. And in case of accident the foreman or manager in charge, if he permitted such transgressions, is rendered liable in damage suits, while the proprietor of the office will in addition be obliged to refund to the trade relief society all moneys paid out because of such injury.

ACCORDING to the new City Directory, Larger Stuttgart (including five suburban towns and three villages), contains seventy-nine printeries, also the office of the Printing Trades School. Nine printeries have bookbinderies, four do electrotyping and eighteen are also publishers. There are two hundred book stores, of which 118 also publish; antiquarian, forty-four; colportage, thirty; commission, eight. Of bookbinderies there are 110; chemigraphic institutions, three; galvano-plastic, ten; cliché dealers, ten; copperplate engravers and printers, five; lithographic and callographic houses, forty-eight; paper wholesalers, twelve; typefoundries, ten; wood engravers, twenty-two; journals and periodicals, 183, of which seven are official gazettes.

THE Duplex Printing Press Company, of Battle Creek, Michigan, has received a German patent (No. 194,189), for a metal-pot for stereotype-plate and letter-casting machines. The German Government has also granted the following patents: To Charles Owens and Dwight Preston Montague, of Chattanooga, Tennessee, for an addressing machine and for a device to produce stenciled name-plates for such machines (Nos. 194,246-47). To Charles Bull, of Upper Montclair, New Jersey, for flat plates with a special surface suitable for lithographing purposes (No. 195,141). To Oliver Warren Johnson, of Cleveland, Ohio, for a folding machine (No. 195,131). To Joseph Peter Bryan, of Baltimore, Maryland, for an improved appliance for addressing machines (No. 195,236).

THE German Employers' Society, a mutual benefit organization with head offices at Duesseldorf, dispensed far over a million marks in behalf of its members in 1907. There was paid out about 675,000 marks for death benefits, 204,000 marks as aid to widows, 134,000 marks to needy, invalid and sick members, while for fire losses 23,000 marks were expended. Despite this a fund of 9,125,000 marks has been collected, to meet the requirements of the constantly increasing obligations of the society. Since its founding (in 1884) receipts and disbursements have aggregated some 21,000,000 marks. At present the society has forty-seven thousand members. The society has now inaugurated a savings bank, in behalf of whose charitable object the Government has rescinded the stamp tax on its drafts and checks.

THE criminal court of Zwickau, Saxony, has condemned the editor of the *Saechsische Volksblatt* to three months' imprisonment for insultingly criticizing a clergyman of Krimmitschau. The editor of the *Hessische Rundschau* has been fined 150 marks and costs, for derogatory remarks regarding a member of the Reichstag, Herr Liebermann, of Sonnenberg. The editors of the *Frankische Tagespost* were condemned to fourteen days' imprisonment for referring insultingly to a fellow journalist, Herr Mohr, of the *Frankische Kurier*, of Nuremberg. Because of *lese majeste*

of the Prussian Ministry of War, the editor of the *Saalfelder Volksblatt* was given a month's imprisonment at Rudolstadt. Not being able to prove the assertions he made in criticizing the police board of Eberfeld, the editor of the Social-Democratic *Freie Presse* of that city was condemned to four months' incarceration. The district court of Oldenburg sentenced the editor of the *Nord. Volksblatt* to three months' "durance vile" for insulting references to the mayor and the city magistrate of Delmenhorst.

ON January 15 last, the book, lithograph and music printing and publishing house of F. W. Gadow & Sohn, of Hildburghausen, could look back upon 225 years of honorable productivity. Founded in 1683, by Samuel Wentzel, through royal privilege, it remained in the family until 1788, when the house and its privileges were acquired by Johann Gottfried Hanisch. From May 31, 1817, until September 1, 1878, three generations of the Gadow family were at its head, from whom the house gets its present firm name. From the latter date until April 22, 1907, Paul Friedrich Maultzsch was its proprietor. The present owner is his widow, Adeline Maultzsch, but its management is under her son Ernst. From a small beginning the concern has evolved into a very noteworthy institution, and produces a wide variety of graphic work, among this being a journal, the *Taegliche Nachrichten*, with seven thousand six hundred circulation, and the weekly *Hildburghaueser Kreisblatt*. Among the employees, at present some sixty-five in number, quite a number have been with the house continuously over twenty-five years, in fact, some continuously for fifty years.

BECAUSE of thirty-two years' service as paper expert with the house of W. Moeser, of Berlin, Friedrich Lehmann recently received a medal of honor. Emil Teichmann, a director at Leipsic in the paper house of Ferd. Flinsch (of Leipsic and Berlin, Hamburg and Buenos Aires), has just celebrated his forty years' service with that concern. Fuerchtegott Fischer, the night superintendent of the *General-Anzeiger*, of Stettin, has celebrated his fiftieth year's service in that office; he was given a diploma of honor by the Chamber of Labor. Karl Ferd. Alex. Essigke, upon ending his forty-fifth year as compositor in the office of A. Th. Engelhart, of Leipsic, was given a medal of honor. Frau Marie Schoen, of Pritzwalk, has for thirty years been paper-carrier for the *Kurier fuer die Prignitz*; in this time she has served four succeeding owners of this journal. Gottfried Heinrich Ludwig, fifty years with the chromo-lithographic house of Meissner & Buch, Leipsic, has received a cross of honor for faithful service. On March 5 Joseph Schwind, forty-six years compositor in the *Tageblatt*, of Schweinfurt, celebrated his fiftieth year at the business and his twenty-fifth year as a union member. Fr. Treubler, bookbinder, has been forty years with the bindery of Th. Knaur, of Leipsic.

At the January meeting of the Berlin Typographic Society, a select display was made by Albin Weber from his *ex-libris* (book-plate) collection of some two thousand pieces, which proved very interesting and stimulating. He delivered a lengthy address on the subject of "*ex-libris*," and described their evolution from the earliest beginning to the present day, reviewing also the different epochs and the various artists who gave attention to the production of book-plates. The masters of the early renaissance also gave their thoughts to this branch of graphic arts. The *ex-libris* movement for several centuries remained in very narrow bounds, but awakened in the early seventies of the last century into new activity. The Count of Leiningen-Westerburg has made great achievements in this field, and his collection embraces thirty-eight thousand examples. To-day there are a large number of collectors of *ex-libris*.

The German Ex-Libris Society has about six hundred members, and under the direction of Walter von Zur Westen issues an elegantly gotten up magazine. Book-plates have great interest for the printer, in fact, for all friends of the graphic arts, as all the various reproduction methods are used in manufacture, and many celebrated artists have devoted their best efforts to their designing.

A CASE of notable Linotype service is lauded at Neuwied, where a local journal possesses two machines. They had not been long in service, when one day almost at the moment of closing editorial work, a long speech made by the Emperor at Muenster was sent in over the telephone by the Wolff Telegraph Bureau. According to usual procedure, the telephone-stenographer would have translated his notes into long hand, to give out the speech as manuscript. The result of this would have been a great delay in the type production and the missing of the first mail trains. Therefore the following action was taken. The stenographer sat himself beside the still present Linotype instructor and dictated to him his notes. Then the matrices flew, and line after line followed in quick succession. In hardly less than the time it would have required to produce the manuscript the matter was ready in type. Naturally the mails were promptly met. This method of dictating from the stenogram has been found of great service in reporting meetings. The reporter need only look once over his stenograms to rectify probable "pot-hook" errors or loose sentence construction, revise his punctuation, and then steadily dictate to the machine (i. e., the operator). Operators who are unused to dictation will readily become accustomed to it.

THE authorities in Baden have in view the installation of a printing-plant in the new penitentiary now being built at Mannheim, which shall produce a part of the printing required by the ministries of justice, of culture and of education. In reply to a protest made by the German Typographical Union, also by its local branches in Baden, the ministry of justice made answer that it was not intended to go deeply or extensively into the undertaking, but that the project would not be dropped entirely, since the necessary arrangements for the printery had been made in the construction of the new building. The *Tageblatt* of Heidelberg remarks anent this: "Though the printers planned for the Mannheim penitentiary may produce but 'a part' of the printing required by the State, still this much is lost to the free trade, which, for printing houses which are specially arranged for State printing, despite the poor pay therefor, represents a loss which can not but be felt. The sole ground for the conducting of printeries in penal institutes is the saving in cost of printed matter to the State. These savings would be taken from the business which would otherwise go to the owners of private plants, in lieu of which selfish consideration the State would give the free trade, through discharged criminals, a very doubtful moral and economic compensation. Thus the State saves at the expense of the taxpayers."

THE publisher of the *Niederrheinische Neueste Nachrichten*, at Wesel, was fined by the court 100 marks and costs, because of "unclean" competition. Last October he bought the plant and good will of the *Niederrheinische Volksboten*, published at Reis, and already in its fifty-sixth year, which he consolidated with his own paper, which was only in its second year. For the consolidated issue he retained the title *Niederrheinische Neueste Nachrichten*, but altered the yearly volume number from two to fifty-six, thus making an untruthful statement, which would cause the public to believe that it was the oldest and hence most venerable journal published in Wesel. The condemned has in mind to appeal the case to a higher court, but his atten-

tion is called to two Supreme Court decisions: One of October 20, 1905, in which the following principle is established: "If, in the alteration of the title of any journal, the numbers of the new volumes are made to follow those of the former, it is to be viewed as impure competition, because such age statement is untruthful, tending to give a greater worth to the journal in the eyes of the public, it making no difference if it be a fact that there was no change in the journal except in its title"; and the second, of October 26, 1906, which says: "It is considered unclean competition and false pretense, when, after the purchase of a small journal, which is consolidated with a large one, the age of the former is given as the age of the latter."

THE following employees have recently celebrated continuous service of twenty-five years in the same establishment. Friedrich Walther, mounter; Paul Lindemann, polisher, and Karl Wehner, packer, all three with the Karl Krause printing-machine factory, at Leipsic; Karl Henze, compositor in the office of August Lax, of Hildesheim; F. K. Hermann Schuckert, with the folding-machine factory of Gebrueder Brehmer, of Leipsic-Plagewitz; B. Gertheinrichs, compositor, with the *Westphalische Vereinsdruckerei*, of Muenster; Heinrich Keil, foreman with Charles Coleman in Luebeck; Hermann Bahnert, foreman with Haupt & Schwager, Zittau; George Porsch, circulation manager of the *Oberfrankischen Zeitung*, in the office of which he began as compositor; Albert Schroeder, superintendent with T. T. Heinze, printer, in Brieg (Breslau); Oskar Schmidt, pressroom foreman, with J. L. Stich, in Nuremberg; Karl Krieg, compositor in the office of J. Wiesike, of Nuremberg; Franz Faust, technical director in the printery of Emil Rautenberg, in Koenigsberg i. Pr.; Friedrich Eckmayer, foreman in the book and lithograph printing house of Rupert Baumbach, in Frankfurt a. M.; Louis Hansen, treasurer of the wholesale paper and blank-book house of Reuter & Siecke, in Berlin. The Chamber of Commerce at Leipsic has given diplomas of honor to the following: K. A. Haussner, compositor, and F. H. Haertel, laborer, in the office of F. A. Brockhaus; F. E. Gay, lithographer, with Liebhich & Kuntze; F. Kerst and A. Richter, bookbinders, and E. Kupfer, stamper, with Meissner & Buch.

A MACHINE compositor recently sued an employer for 57½ marks as due him, because he was dismissed without being given the usual notice, but lost his case. It appears that he had secured the position by means of a want advertisement, in which he had stated his capability at six or seven thousand letters per hour, and had been engaged under condition that he set seven thousand letters per hour, for a weekly wage of 35 marks. But in no instance did he, as the evidence proved, ever attain this speed; on the other hand, his average output was but four thousand seven hundred letters per hour. The union scale of wages decrees that the normal output of a competent Linotype operator should be six thousand letters per hour, for which a minimum wage of 33.59 marks per week is provided. As this compositor was to receive a higher wage than this, it went to show that a higher production had been calculated on. If, as he says, he did not in his advertisement claim this speed on corrected work, it would seem that he purposely meant to deceive, or that it was an excuse the courts could take no heed of, because the wage-tariff, judging from the practice of the trade, could only be interpreted as referring to corrected matter; in fact, this is expressly stated in the tariff of 1898, of which the plaintiff was surely not ignorant. Since he did not and could not fulfill his agreement, the defendant was justified in terminating the engagement. As the defendant offered to let him fill out the time of legal notice at hand composition, it showed a willingness to conform to the law. Since the plaintiff refused this tender,

the defendant was without doubt justified in discharging him without further notice.

FRANCE.

Two new printers' journals have been started at Paris, *L'Union du Livre* and *Le Courrier du Livre*.

By virtue of recent instructions the postal administration has made known to its employees that they are under the duty of rejecting all obscene printed matter circulating in the service.

COMPLAINTS have been made by the Union of Master Printers of France because the National Printing-office has been doing work for private parties, and means of putting a stop to the practice have been discussed.

THE Parisian journal *L'Eclair*, for advertising purposes, recently let loose a number of small balloons to which were attached certificates entitling the finders to receive from the publishers copies of a volume of views of Paris. Some of these balloons came down as far away as the North Sea coast.

THE death of Adolphe Lasnier (November 24, 1907, at the age of eighty) is recorded. He was a master printer of Paris, and was noted for a number of artistic rule creations shown by him at the Exposition of 1889, representing divers monuments, an Indian palace, a sphinx, etc., all most perfectly executed.

THE press syndicate of France has expressed a strong desire to see abolished the present duty of ten per cent on imported paper, because of the difficulty of procuring enough paper for the needs of the press. The Union of Paper Manufacturers is energetically combating the proposition, pretending that it would involve a terrible crisis in the paper industry of France.

THE master bookbinders of Paris are preparing for a victorious participation in the Franco-British Exposition at London this year. Their efforts will surpass all those made in previous foreign expositions. The book industries will have the choice this year between two expositions, the first at London, the second at Paris. The choice is embarrassing. Next year there will be an exposition at Nancy, then one in 1910 at Brussels, and one in 1911 at Turin. The organizers of expositions seem indefatigable.

ITALY.

THE venerable printery of the Vatican has recently changed its location, and upon this occasion the Pope gave permission that typesetting machines be installed. He took so great an interest in this modernization, that, in company with the Secretary-Cardinal Merry del Val and a number of high Vatican officials, he made an inspection of the new machines, which are double-magazine Linotypes. The Vatican printing-office has its own special appurtenances, some of historical significance, particularly in the way of types of certain styles and great readability. Pope Pius X. has laid stress upon the importance, because of their recognized superiority, of not disturbing the type fashions of his printery by the introduction of the typesetting machines.

SWITZERLAND.

BECAUSE of the heavy advances made by the "paper dealers' ring," the larger publishers of papers in Switzerland propose to manufacture their own paper.

THE Government is to give out a large printing contract, consisting of the production of the civil law book, of which six hundred thousand copies are to be in German, two hundred thousand in French and fifty thousand in Italian. This means typesetting in the three languages and the making of the electrotype plates for each. The books

will be about 336 pages each, and weigh three hundred grams per copy, requiring about four thousand eight hundred quintals of paper. The total cost will be between 300,000 and 400,000 francs.

THE fiftieth anniversary of the Swiss Printers' Union will be celebrated next June at Berne, for which event the Berne branch will institute an exposition of printed work, which is intended to show the development of the art in the past half century.

THE number of papers and periodicals now published in Zurich comprises 151, of which one appears daily, three times, nine daily, one triweekly, three semiweekly, fifty-one weekly, forty semimonthly, twenty-eight monthly; five six times a week and six quarterly.

AUSTRIA.

IMPORTED original woodcuts and etched plates are admitted free of duty into Austria, while electrotype reproductions have to pay a somewhat high duty, from 50 to 100 kronen per 100 kilograms weight.

A MEDAL of honor has been given to Wilhelm Schmutzler for forty years' faithful service as lithographer in the cartographic house of G. Freitag & Berndt, of Vienna. Franz Beranek has just celebrated his twenty-fifth year of typesetting in the office of Friedrich Jaspas, of Vienna.

BOHEMIA.

THE court printery of J. Steinbrenner, at Winterberg, duly celebrated the twenty-five years' continuous service of Anton Stolz as head pressman of the house.

SWEDEN.

THE master lithographers of this country organized themselves recently into an association, to further their trade and economic interests and to agree on wage tariffs.

THE smaller printery-owners of Stockholm and vicinity have organized a society which in trade matters is to act in conjunction with the Swedish Master Printers' Association.

A FIVE-COLOR web press of twelve thousand twelve-page capacity has been installed for the color-illustrated magazine *Brodiga Blatt* in the printing-office of the *Aftonbladet*, of Stockholm.

THE Society of Printing Arts of Stockholm displays a collection of bookmarks, with examples of the fifteenth, sixteenth and seventeenth centuries. The oldest Swedish bookmark dates from the year 1595, being that of Ture Bjelkes. In the collection, which is to be seen at the National Museum, is also the mark of Botanist Linné, dating from the seventeenth century.

DENMARK.

AT the last general meeting of the Master Printers' Association of Copenhagen the members were admonished by resolution to purchase supplies and material only from dealers who were considered reputable and who had obligated themselves not to corrupt workers in their printeries by means of tips and bribes.

AS AN addition to the history of typography in Denmark, the Milosche publishing house of Odense has issued a memorial volume dealing with Johan Snell (who, in 1482, printed the first Danish book) and his successors to the present day. The volume has the title, "Fra Johan Snell til vore Dage," and is being issued with the help of the Ministry of Instruction of the Odense Civil Society, the Odense Printers' Union and the Hjemstjerne-Rosenconrsk Endowment. Numerous illustrations ornament the quarto volume.

NORWAY.

THE printery of M. Aarflot, in Volden, now enjoys an age of one hundred years. It issues the *Odelsbonden* and numerous polemic publications, and enjoys an extensive patronage.

THE public has been notified by the printers at Christiana that, according to mutual agreement compositors are entitled to an advance of ten per cent in the piece scale when they have to alter manuscripts to conform to the new orthography, and that this rule is to continue in force one year. Since this causes an advance in the cost of set matter to the public, those interested will have to be more careful in providing manuscript, so as to avoid this increase. Would not be a bad idea to apply such a rule to illegible manuscript in any country.

FINLAND.

THE trade and industry interests of Helsingfors have come to an agreement to institute an Exposition of Trade and Industry, to be held July 1 to August 31 of this year, in which the printing and graphic branches are expected to participate. To show machinery in motion is the desire of the manager, President Wilhelm Ekman, of Helsingfors.

OF the 110 printeries of this country, one exists since 1642, that of Frenczell & Sons, in Helsingfors, now giving employment to seventy persons. The largest house in Helsingfors, that of Weilin & Göös, employs 314 people, at letterpress and lithography. Three printeries run by the Government in Helsingfors have a personnel of ninety-two. Of power machines there are 652 in use.

RUSSIA.

SINCE December last a weekly journal in the Russian language is being published at Yokohama, Japan, by L. Paâpok, devoted to general political, economic and social life of East Asia.

AS IN all classes of the Russian population, in printing circles drunkenness has made growing inroads. It is therefore noteworthy as a sign of the times to observe the action of a workmen's commission instituted by a printing firm of St. Petersburg, which recently evolved a plan to battle with this evil. The main rules of this scheme, which is now in operation, are these: 1. Whoever enters the printing-office in an unsober state must immediately leave the same. 2. Should he resist such banishment he will be discharged, after the usual two weeks' notice. 3. Whoever is caught drinking spirituous liquors in the office will be discharged at once without the usual notice, and will not in future be permitted to reënter the place. 4. The going from one department of the office into another is prohibited. 5. Entrance to the workrooms is only permitted upon a pass. 6. Whoever is not on hand forty-five minutes after beginning of work, will no longer be permitted to enter the workroom.

GRAPHIC NEWS FROM DIFFERENT PARTS OF THE WORLD.

BY OUR SPECIAL CORRESPONDENT.

ARGENTINE REPUBLIC.

THE daily *Prensa* of Buenos Aires during 1907 had a daily average circulation of 113,394 copies. The journal is now in its thirty-eighth year.

THE Circulo de la Prensa (Press Association) of Buenos Aires has petitioned the Government that the present ridiculous duty on paper, which is to continue yet another year, be taken off. That news paper should have a duty of 33½ per cent ad valorem, while printed paper is admitted

free, is a monstrous iniquity, especially as the press of Argentine stands upon a high plane and the *soi-disant* national paper production still stands upon a very infantile basis, and moreover must import most of the raw material from Sweden, Norway and Canada. In the year 1906, as per official statistics, sixteen thousand tons of ordinary paper had to be imported. The *Círculo de la Prensa* asks for the total lifting of the duty or at least a reduction to five per cent.

AUSTRALIA.

ACCORDING to a late ruling passed by the lower house of the Australian Confederation the duty heretofore levied on catalogues, advertising matter, etc., of foreign manufacturers having no representatives in Australia, whether they come in by mail or otherwise, has been abolished; likewise, journals and magazines, no matter how much advertising is contained therein, are admitted free of duty.

CHINA.

THREE new journals have been recently started at Peking.

SINCE January 1 a journal with English-Chinese text, entitled the *Pekin Press*, is being published under the auspices of the American mission.

THE *Chefoo Daily News* was discontinued last December 11. In its stead there is being published since the first of the year the *Chefoo Morning Post*.

THE Ministry of the Interior has ordered a fifty per cent reduction of the rates of postage to be paid by newspaper publishers; also a similar reduction in the telegraph tariffs for their benefit.

STEPS have been taken at Peking to organize the resident representatives of the foreign press, with a view of a mutual understanding of the political questions of the day and to secure the sending of uniform reports of occurrences to Europe, America and Japan. Weekly sessions of the organization are to be held.

JAPAN.

A NEW paper has been started at Dalny (Tairen) called the *Tairen Nichi Nichi Shimibun*, and is printed in the Japanese, Chinese and English languages.

TO UPLIFT business morality in this country, Japanese and foreign merchants have organized a company to publish a journal in the English language, to be called *Commercial Morality*, and to be issued at Kobe.

COUNT OKUMA, after four years' work, has finished his "Fifty Years of Japanese History," and it is now in the hands of the printers. It will comprise about two thousand pages. After the publication of the Japanese edition, it is intended to issue English and Chinese editions of it.

ACCORDING to a recent report made by Raoul Grenade, representative of the Société d'Etudes Belgo-Japonaise at Yokohama, appearing in the review *Japon et Belgique*, there are in Japan fourteen printeries employing twenty-four steam engines, of 291 total horse-power; twenty-three employing forty gasoline motors, of 135 horse-power; thirty-four employing thirty-four electric motors, of 113 horse-power; forty-nine employing seventy-five gas motors of 401 horse-power; one using both gas and electricity, each of sixteen horse-power; a total of 120 printeries using power. Of offices using foot and hand power there are 111. Nearly all the machines used in this empire come from the United States and France.



THE LEAGUE—No. 6 AGREEMENT.

AT the March meeting of the New York Typographical Union, No. 6, it was decided to enter into contractual relations with the New York branch of the Printers' League. Though there was some opposition to the amendments proposed by the League, ultimately the union merged a portion of its authority in the joint-conference committee provided for in the agreement. The influence of this can not fail to be beneficial to the craft. Owing to its novelty and the importance of the contracting parties, we give the agreement in full:

SECTION 1. That the said Printers' League of America agrees to employ none but members of Typographical Union No. 6 to do any work that comes under the jurisdiction of said typographical union, and it is further agreed by the Printers' League of America that they will do no work that comes under the jurisdiction of Typographical Union No. 6 for any firm that does not employ members of said union upon its request.

SEC. 2. All members of the Printers' League of America, New York Branch, shall be protected under this contract by Typographical Union No. 6 against walk-outs, strikes, boycotts or any form of concerted interference with the peaceful operation of the department controlled by Typographical Union No. 6; and it is further provided that the Printers' League of America, New York Branch, agrees with Typographical Union No. 6 to arbitrate all differences affecting wages, hours and working conditions that may arise under this contract between the said Printers' League of America, New York Branch, and Typographical Union No. 6, if said differences can not be settled by conciliation.

SEC. 3. It is hereby agreed between parties hereto that the present scale of wages now in force in the book and job-printing offices shall be paid to all members of Typographical Union No. 6 working under this agreement, and Typographical Union No. 6 agrees with the Printers' League of America, New York Branch, that it will not allow any of its members to work for a less rate or more hours than the scale and hours accepted by the Printers' League.

SEC. 4. All disputes arising over scale provisions relating to wages, hours and working conditions in renewing or extending contracts shall likewise be subject to arbitration under the provisions of this agreement if such disputes can not be adjusted through conciliation.

SEC. 5. It is agreed that the laws, regulations and decisions of the International Typographical Union and Typographical Union No. 6 governing the employment of members and working conditions at present in force shall be a part of this agreement.

SEC. 6. If conciliation between an employing printer and the local union fails, then appeal may be made to the joint-conference committee. When the joint-conference committee renders a decision which is unsatisfactory to either side, or it is unable to reach a decision within ten (10) full business days after the final submission of the case to said committee, then review by an arbitrator, to be appointed by mutual agreement, may be asked for by the dissatisfied party through appeal, provided written notice of appeal to the other party is given within five full business days after decision has been rendered, and a written statement setting forth the grounds of the appeal is filed with the joint-conference committee within ten (10) full business days after the decision has been rendered.

SEC. 7. The joint-conference committee shall be a standing committee and shall consist of three alternates and three members appointed by Typographical Union No.

OUR greatest glory consists not in never falling, but in rising every time we fall.—*Confucius*.

6 and have three members and three alternates appointed by the Printers' League of America. This committee shall meet on the call of the chairman at such time and place as may be determined by him. Due notice in writing of the time and place of meeting of the committee shall be given all interested parties. A majority vote of the committee shall be necessary to a decision.

SEC. 8. The said joint-conference committee must act when its services are desired by either party to an appeal as above, and shall proceed with all possible dispatch in rendering such services.

SEC. 9. All expenses attendant upon the settlement of any appeal or hearing before the committee shall be adjusted in each case in accordance with the directions of the joint-conference committee.

SEC. 10. The conditions obtaining before the initiation of the dispute shall remain in effect pending the finding of the joint-conference committee or the arbitrator.

SEC. 11. The following rules shall govern the joint-conference committee adjusting differences between parties to this agreement:

(1) It may demand duplicate typewritten statements of grievances.

(2) It may examine all parties involved in any differences referred to it for adjudication.

(3) It may employ such stenographers, or clerks, as may be necessary to facilitate business.

(4) It may require affidavit on all disputed points.

(5) Equal opportunity shall be allowed for presentation of evidence and argument.

(6) The deliberations shall be conducted in executive session, and the findings, whether unanimous or not, shall be signed by all members of the board in each instance or shall be certified to by the chairman and secretary of the joint committee to the two parties to this agreement.

(7) In event of either party to the dispute refusing to appear or present its case after due notice, it may be adjudicated and findings rendered in accordance with such evidence as may be in the possession of the committee.

(8) All evidence communicated to the committee in confidence shall be preserved inviolate, and no record of such evidence shall be kept, except for use on appeal, in which case such inviolability shall still be preserved.

SEC. 12. In case a review by an arbitrator is requested, as provided in Section 6, the arbitrator shall not take evidence, but both parties to the controversy may appear personally or by proxy, the proxy to be a duly recognized member of either body who are parties to this agreement, in good standing, or may submit records and briefs and may make oral or written arguments in support of their several contentions. They may submit an agreed statement of facts, or a transcript of testimony, properly certified to before a notary public, by the stenographer taking the original evidence or depositions.

SEC. 13. Pending final decision, work shall be continued in the office of the employing printer, party to the case, and the award of the arbitrator shall in all cases include a determination of the issues involved, covering the period between the raising of the issues and their final settlement; and any change or changes in the wage scale of employees may, at the discretion of the arbitrator, be made effective from the date the issues were first made.

SEC. 14. In the event of either party to the dispute refusing to accept and comply with the decision of the arbitrator, all aid and support to the firm or employer, or member or members of the union, refusing acceptance and compliance shall be withdrawn by both parties to this agreement. The acts of such employer or member of the union shall be publicly disavowed and the aggrieved party

to this agreement shall be furnished by the other party thereto with an official document to such fact.

SEC. 15. This agreement between Typographical Union No. 6 and the Printers' League of America, New York Branch, shall remain in effect from the first day of March, 1908, to and including the first day of October, 1910, provided, however, that this agreement be ratified on the part of each of the parties hereto at a regular meeting or a special meeting called for this purpose by each of the parties hereto respectively.

This document is signed by President Francis and Secretary Van Wart in behalf of the League, and President Murphy and Secretary Maxwell in behalf of the union.

CONTINUOUS AUTOMATIC BLUE-PRINTING METHOD.

It is not generally known that at present there is in existence an automatic blue-printing process, which uses the powerful actinic value of arc or mercury vapor lamps. This process uses a machine which is quite automatic in all of its operations, and it embodies features that have been devised by Messrs. Everett & McAdam. The machines are driven by Emerson motors, and are practically continuous in their operations, the blue-print paper being fed to the rolls in one continuous strip, or if desired in small pieces with the tracings to be printed. It is said that this is the only machine on the market actually capable of making continuous prints of any length whatever without streaks.

Cooper-Hewitt mercury vapor lamps are employed. All the printing is done on the concave surface of the paper, so that the rays of light are practically perpendicular to the surface of the paper with maximum effect. Three-fourths of all the light emitted from a lamp strikes the paper directly, one-fourth being reflected light, but none of the light is absorbed by transparent aprons or belts commonly used.

The machine is said to possess the advantage of being able to start on a second print before the first print is complete, which is a time-saving feature when more than one print is desired from a single tracing. As an illustration of the capacity of the machine for making continuous prints, the Revolute Machine Company shows a view of a blue-print 54 inches wide and 120 feet long, made on one of the six machines in use by the United States Government at Washington.

The blue-print paper is placed in the box on top of the machine and automatically feeds into the machine in a continuous strip, so that in operating it is only necessary to handle the tracings. In making a number of small prints, small tracings are fed in side by side, singly.

These processes are of suggestive value to the devisers of automatic velox or bromid printing methods which are used in the rapid production of bona fide photographic picture post-cards and the like.

B. N. K.

WHY "MACKEREL" CATCH IS POOR.

It is very difficult to obtain a fair price for the general run of printing in any large center. In the case of many firms who have large orders to give out it is almost an impossibility. The practice of doing a job at less than cost price in the hope of making it up on some subsequent order seems to be very popular in these cases. "Throw out a sprat to catch a mackerel" is the motto of the wise-acs, and as time goes on the "mackerels" are steadily diminishing. It is high time members of the craft adopted some steps to combat this cut-throat policy.—John F. Whittle, in the *British Printer*.

TRADE EDUCATION.

NOTES ON THE I. T. U. COURSE IN PRINTING.

THE I. T. U. Commission on Supplemental Trade Education this month announces the full list of lessons, which is as follows:

- Lesson 1 — Lettering: Roman capitals in pencil.
- Lesson 2 — Lettering: Roman lower-case in pencil.
- Lesson 3 — Lettering: Italic in pencil.
- Lesson 4 — Lettering: Inking in roman capitals.
- Lesson 5 — Lettering: Inking in lower-case.
- Lesson 6 — Lettering: Inking in italic.
- Lesson 7 — Lettering: Gothic alphabets.
- Lesson 8 — Lettering: Making cover-page design.
- Lesson 9 — Lettering: Making cover-page design.
- Lesson 10 — Design: Balancing measures.
- Lesson 11 — Design: Proportion.
- Lesson 12 — Design: Shape harmony.
- Lesson 13 — Design: Tone harmony.
- Lesson 14 — Design: Preliminary sketches, or arrangements of lines and masses.
- Lesson 15 — Color harmony.
- Lesson 16 — Color harmony.
- Lesson 17 — Color harmony.
- Lesson 18 — Color harmony.
- Lesson 19 — Color harmony.
- Lesson 20 — Composition of letter-heads.
- Lesson 21 — Composition of bill-heads.
- Lesson 22 — Composition of business cards.
- Lesson 23 — Composition of envelope corner cards.
- Lesson 24 — Composition of tickets.
- Lesson 25 — Composition of menus.
- Lesson 26 — Composition of programs.
- Lesson 27 — Composition of cover-pages.
- Lesson 28 — Composition of title-pages.
- Lesson 29 — Composition of advertisements.
- Lesson 30 — Composition of advertisements.
- Lesson 31 — Lay-outs of booklets and books.
- Lesson 32 — Papermaking.
- Lesson 33 — Platemaking of various kinds.
- Lesson 34 — Imposition: Four and eight page forms.
- Lesson 35 — Imposition: Twelve and sixteen page forms.
- Lesson 36 — Imposition: Twenty-four and thirty-two page forms.
- Lesson 37 — Imposition: Forms for folding machines.

A perusal of the foregoing shows how thoroughly the field is covered. There are all the subjects with which we are familiar in efforts to teach printing. The student is brought to them, however, in a more logical and informing manner than has ever been attempted heretofore. The lessons in lettering, design and color harmony school him in those principles which govern good display, but which are never taught in an office. Under this method of instruction when the student is called on to sketch jobwork he knows why he does certain things, and is not dependent for a defense of his work on what some one else has done or his sense of what constitutes good taste. He goes about his sketches with a clear conception of what he wants to do. The cultural effect of this clarity of vision must be obvious.

LETTERING and designing are playing a constantly increasing part in decorative and display printing, and the office and the compositor should be prepared to meet the demand. Not only that, they should encourage the introduction of this element, as it is a lucrative feature and will tend to increase the volume of printing. Thus the entire craft is interested in the commission's proposition.

AS THE work of students in lettering reaches the commission, it demonstrates the promoters of the course were right when they maintained that compositors are as capable as

any other class. With few exceptions, the students have had no experience in lettering, yet instructors of the Art Institute of Chicago who have examined their work are amazed at the progress they have made. This proves that printers have the capacity to take care of the good work that comes their way if they have the opportunity to learn. The principal reasons why compositors hesitate to essay lettering and designing are that they have not acquired familiarity with the tools, and are possessed of the notion that the work requires the temperament and training of an artist. Lettering and designing are not art—they are a part of craftsmanship, and can be acquired by any person of ordinary intelligence. It is true all artists can letter and design, but a comparatively short period of the time they put in at art courses is devoted to those features. The I. T. U. Course has for its purpose the elimination of all extraneous matter, so that the student may learn quickly and thoroughly the art principles which can be applied to typography.

THE commission knows now that it has evolved the method by which printers can master the intricacies of lettering. Scores of students prove that as well as the postulate that the compositor is the mental equal—and even superior—of those who do much of the lettering and designing and are generally regarded as having the printer outclassed. By application of the laws governing specialization and the introduction of modern educational methods to teaching the art of typography the compositor is handsomely compensated for the lack of an apprenticeship system, and there is opened to him a way by which he may expand and grow—may lead and not follow the public's demand for good printing.

MR. FRASER, superintendent of the Corbitt Railway Printing Company, of Chicago, has a fine appreciation of his responsibility to apprentices in his charge. The office is highly specialized and, as is frequently the case in metropolitan shops, the range of work is limited. Mr. Fraser is resolved, however, that no boy will leave his care a mere "tariff hand," and nothing more. He insists that apprentices take the I. T. U. Course, and is not only helping them over rough places in the financial road, but will afford them opportunities to exploit their expertness so far as the facilities of the office will permit.

THE commission is anxious to correct the mistaken notion prevalent in some quarters that the course is designed for and is of especial benefit to apprentices. It is for journeymen, and it would not injure employers to become enrolled. Indeed, several of the latter—successful ones, too—have made inquiries looking to that end.

MR. C. S. PETERSON, of the Peterson Linotype Company, one of Chicago's phenomenally successful printing ventures, will be financially responsible for any employees who take the course and give a prize of \$5 to those who finish it and remain in his employ.

AN employer writing from an Ohio city says: "The course of instruction as outlined in the prospectus sent me on the 14th instant is exactly what I had in mind when I enrolled in a school of advertising, thinking as I did that it was the nearest I could come to getting what I really wanted. As soon as I have this course completed, and possibly before then, if I find that I can manage to take care of both properly, I will enroll in your school. In my opinion the number of enrollments in this school should very nearly equal the membership of the International Typographical Union."

NOTHING indicates so tersely or more clearly the desire of the commission to aid the student than this admonition from the general instructions: "As you work keep a pad handy, and jot down your difficulties and doubts, no matter

how trivial they may seem, just as they occur to you. When you are ready to send in your lesson, gather these notes together, sign and date them and include them in the parcel. Be perfectly free in this particular." The structure and work of the commission are so framed that there is but one way for it to achieve success—and that is by elevating compositors, hence the solicitude of the commissioners and instructors for the welfare of the students.

BACKWARDNESS OF GERMAN PRINTING-OFFICES.

A recent inquiry received by Consul W. L. Lowrie, of Weimar, from one of the large American manufacturers of printing-presses, type and printers' material in general in regard to the possibility of introducing these products into the German market, brings to notice the comparatively primitive condition in that country of this art, and leads the consul to write:

"As a matter of comparison, it is safe to say that German printing-offices are about ten years behind America in labor-saving devices, such as are employed in our composing-rooms equipped with the latest appliances. The apparent lack of interest here may be due to the low cost of labor. For instance, a job compositor who would demand \$30 a week in an American printing concern in a large city is glad to earn 40 to 45 marks (\$9.52 to \$10.71) here, and so on in proportion along the entire wage schedule.

"Presses are built much heavier here than in America, the machines being constructed to last a long period, even at the sacrifice of speed and efficiency. Few cylinder presses run more than nine hundred impressions an hour, and they require two or three operatives each. Feeders are in almost all cases girls or women, earning about 20 marks (\$4.76) a week. A two-revolution press is practically unknown in this country. The web press, printing direct from the type form, without the expensive operation of stereotyping, is also absent from this market.

"The one great objection the German printers and publishers have against the American-built machines is the difficulty of obtaining parts in the event of a breakdown. They freely admit that the American product is more efficient, faster, and constructed on more graceful lines—in short, that it is a better all-round 'money-maker' than the German press. But they contend that the increased profit which would accrue while the press is running would soon be offset by a wait of six or eight weeks for parts to make necessary repairs after a breakdown. This objection could easily be overcome by the establishment of a centrally located warehouse, stocked with the various parts.

"It would be necessary for typesetters who wish to enter this market to consider carefully the German type-faces. New molds would be necessary to meet requirements. The majority of the large daily newspapers on the European continent are still being set by hand, although there is a Linotype factory in Berlin. There are four or five different type-heights in use. The many disadvantages will be obvious to every American printer and manufacturer of printers' materials. However, it seems probable that the market for standard height and standard line body type would be considerable. In fact, the field for this entire industry, as well as for any article of merit produced in America, is practically unlimited, provided competitive figures are quoted and the manufacturers advertise their goods and push their sale with energy. The German is conservative in all his business dealings. Once shown however, where he can save time and labor, he is not afraid to invest his money."—*Daily Consular and Trade Reports.*



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

PRINTING IN THE ARMY.—A British army corps in the field has, as a part of its equipment, a small printing-office. It is housed in a large covered van, and consists of a job press and a number of fonts of type for use in producing copies of bulletins, orders, form letters and other manifold correspondence. A typewriter and mimeograph perform this service in the United States Army.

PRINTING ON WOOD (208).—Perry T. Allison, Santa Rosa, California, sends a unique novelty, a miniature hatchet made from soft white wood. It was produced as a souvenir for a Washington's birthday celebration of a local chapter O. E. S. This piece of work was produced in the *Republican* office on a quarter-medium Gordon by fastening back the throw-off and by building up the packing to a sufficient height.

EMBOSSING ON A PLATEN PRESS (216).—"I have an engraved copper plate which was used for printing cards; (1) can I use this plate to print more cards, on a small platen job press? (2) Is it safe to emboss with a small die on a platen press? (3) Where can I get a handbook on embossing? By answering these questions you will be conferring a great favor on me." *Answer.*—It is possible but not practical to print with an engraved plate on a platen press. Embossing with a small or medium-sized die is possible, providing you do not overtax the strength of the press. When embossing have the die locked in the center of the chase, and have but few sheets of tympan. A much sharper effect will be produced as compared with results produced with much tympan. A book on embossing is in preparation by The Inland Printer Company. The subject is treated concisely; several methods are described in detail.

INCOMPLETE MAKE-READY (218).—"As one of your subscribers we feel at liberty to ask you for expert opinion as to cause of uneven laying of ink on the inclosed sheet. Brand-new slugs were used, good rollers, and every condition O. K. as far as we can ascertain. Examination of slugs with a reading glass shows a perfect face where they print heavy, and substitution of new slugs to experiment reveals the same trouble. Printed on a four-roller press, thirty-two pages, on 32 by 44 sheet." *Answer.*—A close inspection of the printed page does not reveal any defect in the inking. The matter is printed on a machine-finished stock with very light impression. The make-ready is not complete; several weak places are noticeable. These weak places consequently appear lighter than the adjacent parts of the form that are printed stronger. This contrast has furnished a basis for the question given above. When printing on stock of this kind it is advisable to give ample impression, otherwise more than the normal amount of ink must be carried to counterbalance this error.

PRINTING PASSBOOKS (217).—"I would like to know if it is possible to print leather-covered bank-books on a platen press without changing the impression screws. These

books are about one-quarter inch thick, 3 by 5½ inches. We have been opening the front cover and printing with the form locked close to the top of the chase. This method of handling is slow, and not altogether satisfactory. Would be pleased to have information relating to any better way of printing this kind of work, as we have larger orders."

Answer.—If there is a throw-off on the press the work may be done with little or no trouble. Have the form locked in the center of the chase, head to the left. Set the guides, which should be three-em eighteen-point quads. Of course, it will be necessary to arrange the furniture in the form, that there will be no interference due to the unusual thickness of the quads. Run the press slowly at first with the throw-off back and when the platen moves toward the form and is just at the impression position move the throw-off lever forward quickly but not forcibly. This will give contact between the book and the form. With some practice dexterity is acquired. The work may be handled without spoilage. Usually the feeder operates the throw-off lever with the left hand and feeds and takes off the books with the right hand. If the books are of a uniform thickness the throw-off lever may be fastened back to avoid accidents and the tympan is built up to a point which will give a firm impression. This method is to be preferred where the thickness of the books permits.

PRINTING PROCESS CUTS WITH JOB INKS (215).—"I have come across a new problem in handling a tri-color process job, and would like to have your advice. We had a five-thousand order of calendars, 13 by 18, eight-ply litho board, coated one side. The design exhibited a balloon with a powder can in colors on the side of the gas bag, which the artist represented in black. In the three plates the balloon appeared solid and as the artist desired the balloon to appear in black we printed the final color in black instead of blue. We printed the yellow plate with a process yellow and followed it with a process red. We then discovered that the red ink would not match the color of the original label on the can, so we had to use a job red. When we put the black form on, we found that black would not print solid over the red and yellow, the ink crawled and appeared mottled. Finally we obtained a black made specially for this kind of work, which covered well, but after five days it was still too wet to handle. What was the cause of this latter trouble. Should not the yellow and red plates lack the solid part of the cut, since it was covered by the black plate? Was it proper to use a job red in this instance?" *Answer.*—Not having received a sample of the job referred to, we can only surmise as to the cause of your trouble. You should have taken press proofs of the plates in the three colors with process inks before deciding that the color of the labels did not match. A color may be modified by subsequent printing, as the lapping of the red over the yellow. Also a color is altered by contrast with contiguous colors. Chevreul says: "When the eye sees at the same time two contiguous colors they appear as dissimilar as possible in their optical composition and the height of their tone." Thus, red contiguous to white appears brighter and deeper. Red surrounded by black appears less red. In this manner you may have been deceived by the appearance of the red in the unfinished print. Tri-color plates should be printed with the appropriate inks, i. e., process colors; the interpretation will approach closer to the original by this method. The job red evidently was a hard dryer, that is the reason the first black did not "take," and also the reason for the second black not drying as it should.

STREAK IN HALF-TONE CUT (211).—"Will you inform me through the Pressroom column the reason for the streak or slur which is marked on the enclosed sheet. The sheet was printed on a two-revolution press at the rate of

one thousand five hundred per hour, and on an average of every ten impressions the streak would appear. The form was an electro from a zinc reduction of a newspaper page, together with original half-tone cuts; the mounts were somewhat "rocky." As we do but little cut work, I was unable to locate the cause. I also enclose one of the last impressions of a run of twenty-five thousand. Please criticize and oblige." *Answer.*—The presswork on the 10 by 12 enamel sheet is fairly well executed. The zinc-etched reduction of a newspaper page shows a number of weak places which should have been "spotted up" with tissue. As there is no evidence of wear on the edges of the form on the last sheet it is evident that the general make-ready was efficient. Half-tone cuts which appear near the gripper or back edge of the sheet will often exhibit signs of wear even on short runs. By having the bed-bearers type-high, and cylinders adjusted so that they have firm contact, there will be no reason for carrying too much packing, then slurring and wearing of forms on the edges will be unknown on short runs. The streak or slur appears so faint that it is difficult to assign the cause definitely. The wrinkle which appears just at that point may have been the cause, since it did not occur on every sheet. The wrinkle in the stock may have occurred by the sheet being "crowded" against the guide, thus causing it to buckle when taken by the grippers; the flattening of this wrinkle in the stock may have caused the streak.

UNSUITABLE INK (212).—"The samples enclosed show how unsuccessful our efforts were in trying to print a label on litho coated stock with 'label' black. One printed with the ink as it came from the can, which peels the stock; the other with the ink reduced to avoid this peeling, showing an oily, mushy and weak impression. We will likely have to abandon the job temporarily at least until we can get a black ink that will cover well and at the same time will not peel the stock. We would be greatly obliged if there is any suggestion you could make that will enable us to satisfy our customer." The following answer was sent: "You should send an impression of the form, together with a sample of the stock, to your inkmaker, who will furnish you a special grade of ink for the job. You will find that the ink will have covering capacity without causing the solids to peel. It will dry without the possibility of the ink being rubbed off when the label is attached to the box." The difficulty which our correspondent experienced seems to be a common one. The use of unsuitable material for a job, whether it be stock, ink or type, is the result of an error of judgment due to the lack of knowledge as to the requirements of an order. If more attention were given to the preliminary details involved in producing work, the execution of orders would not be hampered by experiments with unsuitable inks or other unnecessary delays. In many shops only a few grades of black ink are carried, and when a job requires a special ink the pressman must manipulate the grade on hand to produce the results desired. To accomplish this he should have dryers, light and heavy varnishes, and such other compounds which may give to inks some property which they lack. This work requires a knowledge of stock and inks which is only acquired by experience.

WORN VIGNETTED HALF-TONE CUTS (207).—"Enclosed is a sample sheet of an insurance policy, the half-tone cut on the face and on the filing of the policy print so unsatisfactory that we can get no results with them. Why does the background print so strong, especially near the edges? How will I remedy the trouble?" *Answer.*—The vignetted half-tone cuts print as though they were low in the center. The form shows no evidence of make-ready whatever. The harsh edges of the vignetted half-tone cuts also

suggest the printing of the form flat, i. e., without make-ready, on a soft tympan. To remedy this appearance it will be necessary to have the cuts level, and not more than type-high. However, in this instance the cuts would print with softer edges if they were under height a trifle. Take several impressions of the cuts on thin hard paper of several different weights with which to make the overlay. With a sharp knife cut out the darkest tones of the cut on the heaviest grade of stock, then on the next thickness take the darker tone and the medium tones, on the next weight cut out the high lights. These pieces may then be matched by pasting the thinnest sheet on an impression taken on a medium thick piece, on the thin piece attach the next piece, and on this one the piece representing the solid part of the cut. Where the tones must blend, the edges of the pieces may require scraping thin so that overlay marks may not be visible. The vignetted edges of the impression may receive attention at the same time by carefully cutting and scraping. This overlay should be registered and attached to the tympan so low that its effect is not lost. A good policy black, or a fine grade of job black, should be used on work of this character. Bond paper and news ink is a combination which will detract from the appearance of the work, so use a good grade of ink. This will contribute toward clean, sharp printing without carrying an excess of ink. It is also important that the rollers should be free from rule gashes, otherwise solids will show marks where they are imperfectly inked.

A SLOWLY DRYING TINT (213).—"I am sending under separate cover several menu covers with which I had considerable trouble when printing the bronze forms. The first form was a tint-block, which was followed by type forms in red and green bronze. Owing to the tint being discolored by the bronzing we had to substitute green cover-ink for the green bronze. Enclosed is a sample of the green bronze; it appears to be damp or oily to the touch, but no amount of heat would dry it out. The tint was allowed to stand six days before the bronze form was put on, yet the bronze would adhere to the tint and the stock and cause a discoloration, hence the change to green ink. We have a similar job now, but it is to be printed on bond paper in gold bronze over a green tint. How long should the tint stand before the bronze form is put on? Is it advisable to use Japan drier in the tint to hasten the drying? What will make the best tint base for the rough cover-stock similar to the menu covers?" *Answer.*—The cause of tint being discolored while bronzing was due to the bronze adhering to the printed surface, the stock being extra heavy cloister. In work of this kind a drier should be added to the ink, which will expedite its drying. A coarser grade of bronze should be used; it will not adhere to the tint or the surface of the stock, and the surplus can be readily removed. When you ascertained that the tint would not dry sufficiently to permit the bronzing, the tint could have been rubbed with powdered magnesia, on a tuft of cotton, which would have prevented the discoloration. A suitable tint for the job on bond paper may be made by using a mixing white and adding green until the desired tone is reached, then a drier should be added to accelerate its drying properties. A tint of this nature will be more or less opaque. Suitable driers may be obtained from your ink-maker, also tint bases. A transparent tint may be made with the appropriate varnish, to which is added the quantity of color required to give the tone desired. Magnesia rubbed up with a suitable varnish and color furnishes another tint-base; however, it is not so dense as mixing white, and is less transparent than the varnish tint. Your ink-maker will supply you with any of the tint-bases referred to.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

THE CHARACTER &—H. R., Tracy, Minnesota, asks whether the character & is used correctly in "Tracy Cement Drain Tile, Brick & Block Co.," and desires not only to know if it is proper use, but ends his question, "would it be properly used, absolutely so?" *Answer.*—No such matter can be disposed of with the answer that one way or another is "absolutely so." Always there is room for legitimate difference of opinion. What one person decides for himself is absolutely one way may be—often is—just as absolutely some other way to another person, and the second person may be fully as reasonable (and correct) as the first one. There is nothing absolutely correct or incorrect in the use that is questioned. Ordinarily, it seems to the writer, in such a company title "and" is better, and "Company" is better than "Co." Used within text, such should be the form of the name. But in the clipping sent with the question the name appears as a signature, in a line all in capitals. It makes a very long signature line even in the abbreviated form, and for such use is better so than spelled out. One use of the character & that is not uncommon is in the names of railroads. Most of those who use it so think it is the only right form for such names, or at least many of them do. But, while such use is common, it is not anywhere near universal; in fact, "and" is probably more common, and it certainly is the more logical of the two, if either is more logical than the other. If I said one was wrong, the & form would be the one; but as I do not say so, all that I can say is that in any writing or printing done by me, or entirely under my control, "and" will always be used.

CAPITALS IN HEADINGS, ETC.—F. J. B., Mountain View, California, writes: "Will you please state a rule in regard to the capitalization of headings in magazines, etc.? What words should and what words should not be capitalized? Is the enclosed heading ('What Is "Done Away" in Christ?') correctly capitalized? Is it correct to say 'considerably more than \$1,000,000 was spent,' or should it be 'were spent'?" *Answer.*—The only concise rule that I think advisable is the one given in my book "Punctuation." It is, "Capitalize all the important or emphatic words." In the heading asked about there is only one word that I should change, making it "What is 'Done Away' in Christ?" Practice is not uniform in either magazines or newspapers, and there is no usage for magazines as distinguished from newspapers. What is good for one is also good for the other. Most commonly now nearly every word is capitalized, mainly because any logical rule would indicate different treatment for the same word in differing degrees of relative importance, and the people consider it easier always to have the same form for the same word. The only rule that seems to meet prevalent practice of the day is "Capitalize nearly every word." Here is some of

what I said in my book about it: "A Canadian style-card gives this rule: 'In heads do not capitalize the words a, a la, an, and, as, at, but, by, for, from, if, in, of, on, or, the, to, vs., with, and (sometimes) so. Capitalize other words, also the last word, in a head.' A good objection to such a rule seems to be found in the fact that it indicates such contradictory form as 'Two Voted for It, and Ten Against It,' 'Put in His Thumb, Pulled Out a Plum.' Now, it may be that a good proofreader would correct these discrepancies notwithstanding the rule, but it is hard to find a reason why rule and practice should not agree. It is not unlikely that the rule is not closely followed, even by its own maker. Another rule supposed to be in force on a New York paper is, 'In headings capitalize all words except prepositions, conjunctions, and articles.' Of course this must mean do not capitalize prepositions or conjunctions. Such rules are made without sufficient thought. No good working rule can be made by specifying words or parts of speech. A word may demand capitalizing in one use and not in another, and a preposition, and even sometimes a conjunction, may be too emphatic for non-capitalizing, while commonly pronouns and nearly always auxiliary verbs should not be capitalized." "More than \$1,000,000 was spent" is right, because what is meant is one sum of money, not so many individual dollars. Maxwell's Grammar says: "When a noun in the plural is used to denote a whole, a unit of some sort, as the title of a book, a sum of money, etc., the verb may be in the singular; as, Plutarch's Lives is a good book; Five hundred dollars was spent." Dr. Maxwell is Superintendent of Schools of New York city, and quite well fitted to express an independent opinion; but in this he agrees with all the best grammar authorities. Sherwin Cody provides well and clearly for the point in question as follows: "The form of the verb should show the nature of the subject. The correct form is the one that expresses our thought with logical exactness. If we use the singular form of the verb it should mean that we wish to refer to the subject as a single object, but if we use the plural form it should show that we are thinking of all the various single objects that go to make up the whole, and that we are thinking of each as acting alone."

COMPOUND WORDS.—Last month I asked people to write to me their opinions on the compounding of words, and it has since been suggested that my request might be taken as meaning that proofreaders only were meant to answer. There was no thought of restricting the invitation to any class of persons. Every man, woman, or child who has any idea on the subject, and is interested enough to write, is included. It will take no great amount of research to disclose the fact that books and papers vary greatly—so much, indeed, that one who knows very well, in general, what is done in one printing-office can not know what to do in another until he has been there long enough to learn, and often has to unlearn all he knew before. My own opinion about this is that so much of it is not necessary, but that it would take a very long time to make conditions any better, and just about impossible ever to overcome it altogether. Now, to accomplish anything, if anything can be accomplished, what shall we do? What I should think as promising as anything can be involves the use of something made by myself, and I shall not hesitate in advertising my own work by recommending its use. I gathered in a book forty thousand terms, all of which come into question in this respect, and it is the only book in which this has ever been done. Of course any person making such a list would give many forms that a great many other persons would not choose. But my idea is that the list would prove very useful to any one, even if he had to make it so by marking such changes as are necessary to make it

meet his views. The special usefulness will be found in the facility of securing a record of approved forms by having so large a printed list even if it will work only as a foundation. The main principle in choosing its forms may be shown by an example. In a certain book I noticed wood pile on one page, wood-pile on the next, and woodpile on the third. I hold that some one of the three must be better than either of the others, and to me the best is the one with the hyphen. So each term beginning with wood has a hyphen, except a few where a different principle makes closer union preferable. In a current magazine I saw, in two adjoining lines, raisin stem and walnut-shell. I find no reason for a difference between these terms, and I do not think any one can find one. My list includes different forms that many might think exactly analogous, but the book tells the reasons why they differ, which may be summed up by saying that sometimes it is because of a closer analogy than that first suggested, and sometimes with no better reason than mere establishment in usage. The terms mentioned will never bother the ordinary reader, because they can mean only the one thing, whatever form they have; but it certainly would be more comfortable for printers to have one form adopted. The book, "English Compound Words and Phrases," is sold by The Inland Printer Company, price \$2.50.

A SMELL NOT A SAMPLE.

The current issue of the *American Perfumer* has succeeded in conveying to subscribers a well-defined odor of a perfume, in connection with an advertisement of the company producing it. The advertisement is printed upon a sheet of filter paper, bound in as one of the pages of the periodical, and in a corner reserved for it a drop or two of the perfume has been absorbed by the paper. One hardly needs the direction "Smell here," which is printed above the spot containing the odor, for a whole room is quickly filled with it after the magazine's entry.

The original intention was to use blotting-paper, but blotting-paper, either printed or unprinted, is not available at second-class rates, and so filter paper was hit upon.

The important thing seems to be that a "smell is not a sample," otherwise the paper containing the odor would be unavailable at second-class rates. A new postoffice ruling is now due, in a hurry, covering the one thing, apparently, that is not already provided for.—*Printers' Ink*.

HE PAID ALL HE OWED.

In a recent court action the plaintiff had stated that his financial position was always satisfactory. In cross-examination he was asked if he had ever been bankrupt.

"No," was the answer.

The next question was, "Now, be careful; did you ever stop payment?"

"Yes," was the reply.

"Ah!" exclaimed the counsel, "I thought we should get at it at last. When did that happen?"

"After I had paid all I owed," was the answer.—*Tatler*.

HOME-MADE FIRE EXTINGUISHER.

An inexpensive fire extinguisher may be made by taking twenty parts of common lime; salt, five parts; and water, seventy-five parts. Mix well and put in thin bottles. In case of fire a bottle should be thrown so that it will break in or near the fire, when the gases liberated from the water—salt and lime solution—will put it out. This mixture is said to be better and cheaper than that used in many of the high-priced fire extinguishers installed for fire protection.

L. A. C.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

A DOUBLE AD-SETTING CONTEST.—There have been so many requests for a larger ad. in THE INLAND PRINTER'S ad-setting contests, that for No. 24 I have concluded to use two ads., each three columns wide and ten inches deep. The objection to a large ad. in these competitions is the amount of postage required to carry the entries to us and returning complete sets of the ads. submitted to the contestants, and also the greater expense for handling and assorting the specimens. In order to equalize this expense it has been decided to make the contest a double one, the cost of entering (or, rather, the estimated expense of postage and handling) the two contests together being 40 cents—just twice what is usually necessary for one smaller ad. However, if a compositor wishes to take part in only one of the contests, the expense will be 30 cents, an advance of but 10 cents over the previous contests. One of the ads. has much more matter than the other, and contains a list of prices. Both are typical newspaper ads. and should be treated accordingly. They must be set with the idea of having them appear in a newspaper page among other advertising. Here is the copy for ad. No. 1:

In a few days we will have on exhibition in our store a carefully selected stock of early spring goods. We expect to keep constantly on hand during this season the best goods the market affords.

New goods for early spring wear just received.
Mercerized Cheviots for Boys, Men's and Ladies'
Waists, correct styles. Price, 17c.

Heavy Cheviots, 10c.
Spring Gingham, all colors, best assorted line
in town, 12½c.

Manchester Chambray, in navy blue, light blue,
gray and tan, 12½c.

Linen Suiting (Union) in pink, blue and tan.
Something entirely new. 33 inches wide. Per
yard, 25c to 30c.

Pure Linen Suitings, in blue, tan and fancy
colors. 36 inches wide, 50c.

We sell McCall's patterns.

We sell Black Cat hosiery.

Thompson's Corsets are the best.

Come and see our new goods. Come and get
the bargains.

We experienced a good trade the past season,
for which we feel grateful to the public; yet we
are progressive, and want to do a larger business
by several thousand dollars this season. And if
by keeping the very best goods for the least
possible money, and courteous and honest treat-
ment will avail, you may be assured our desire
will be accomplished.

Always watch our ad.
The New Store.

The copy for the second ad. is much shorter, giving ample opportunity for display:

Remnant Sale. After our great price-reducing sale, which closed December 4, we find quite a lot of odds and ends have accumulated on our counters and shelves. To get them out of our store before taking inventory on January 1, we have marked them at a price to move them quickly.

Odd suits, odd coats, odd vests, odd coats and vests, odd overcoats, broken lots shoes, broken lots shirts, broken lots hats, broken lots underwear, broken lots caps, broken lots hosiery, children's cloaks, blankets and comforters, remnants dress goods, remnants silks, remnants white goods, remnants domestics, remnants sheeting, remnants calicos, remnants percales, remnants table linen.

In fact, broken lots of everything, too numerous to mention, which we will sell regardless of cost or value. If you want a genuine bargain be sure to attend the last week's selling of 1907 at the big store—the store of high grades and low prices.

R. J. Wilson & Sons.

The same rules which have been found so satisfactory in previous contests will govern this:

1. Set 40-ems pica (3 columns) wide by 10 inches deep.
2. A contestant may enter both contests, but can submit only one specimen in each.
3. Compositor is at liberty to change the arrangement, but must neither add nor omit any portion or words.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. One hundred printed slips of each ad. to be mailed flat to "O. F. Byxbee, 130 Sherman street, Chicago."
6. Use black ink on white paper, 8 by 12 inches exactly.
7. Write plainly or print name and address of compositor on one slip only, which should be enclosed in the package.
8. Each contestant entering both contests must enclose 40 cents in two-cent stamps or coin to cover cost of assembling and mailing a complete set of specimens submitted. If the contestant enters but one contest, it will only be necessary to send 30 cents. Canadian dimes may be used, but not Canadian stamps.
9. Each contestant will receive a complete set of the ads. submitted and will be given an opportunity to select the best three ads. in the contest which he enters. In order to receive both sets it will be necessary to enter both contests.
10. All specimens must reach me on or before May 15, 1908.

The sheet with the compositor's name and address, and the stamps or coin should be enclosed in the package and not sent in a letter; in fact it is better not to write a letter at all. The usual plan of designating the best ads. will be followed. A complete set of all the ads. submitted will be mailed to each competitor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one ad. on paper too long or too wide would make every set inconvenient to handle, and such an ad. will be thrown out. Particular note should also be made of the date of closing, as ads. received too late can not be accepted. Where a compositor enters both contests, each ad. should be wrapped separately and the two enclosed in one package. THE INLAND PRINTER is able to reproduce only a limited number of ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display. There will be one hundred sets of ads., and should the number of contestants be unusually large, the sets will be given to the first one hun-

dred who enter, so that the advisability of submitting specimens early is apparent. It is quite possible for the same compositor to win in both contests, and this would certainly be an honor worth all the effort.

RAISING THE SUBSCRIPTION PRICE.—In these days, when not only paper, but nearly every item which goes into the production of a newspaper, has increased in price, the publisher is confronted with what appears to be a serious alternative—either increase his subscription rate and lose circulation, or continue publishing his paper at a loss. The story of how one editor successfully met the issue is worth considerable space. H. A. Livingston, editor and proprietor of the Russellville (Ark.) *Courier-Democrat*, thus describes his experience:

Mr. O. F. Fyebce, Chicago, Ill.:

DEAR SIR,—We have just increased the price of our paper from \$1 to \$1.50 per year, and as this is a change that is being contemplated by many country publishers at present, thought perhaps a few facts in connection with the case might prove of interest.

We are enclosing a folder, which was the first announcement we sent out, enclosing remittance blank and self-addressed return envelope with same. Later we announced the extension of the time for one month in an advertisement in our paper. The "Little Reminder" card was sent to subscribers in arrears ten days before expiration of the dollar rate.

Now that the time has expired, we are more than pleased with the result. The bulk of subscriptions in this section are secured through the early fall and winter (I mean collection on subscriptions), but this fall, owing to financial conditions, our collections for October and November fell fifty per cent short of previous years, and doubtless would have continued so but for our announcement of increased price. The first announcement was mailed December 6, and for the three remaining weeks in the month we received on subscription \$437, or a gain of nearly one hundred per cent over previous years. In January we collected \$614, a gain of more than one hundred per cent, making total collections for the two months \$1,051.

To begin with we had a sworn circulation of two thousand five hundred. A few people whom we had taken into our confidence had tried to convince us that we would lose five hundred to eight hundred subscribers as a result of the increase. Now that it is all over, we have lost less than two hundred, and our list is in better shape than ever before.

We expect to adhere strictly to the new postal ruling in regard to delinquent subscribers, and be able to make a statement of the result of this later on that will be of interest to some of your readers.

Respectfully yours,

J. A. LIVINGSTON.

The gain in annual revenue between two thousand six hundred subscribers at \$1 and two thousand four hundred at \$1.50 is just \$1,000, and besides this there is the saving in expense of paper and printing two hundred copies weekly. Mr. Livingston's circular contains good, sound arguments all through, and as it is just what other publishers will be most interested in, it is reproduced in full. Publishers should not rely upon one notice being sufficient, but should follow their first circular with other reminders, and the card used by Mr. Livingston is a good example.

Just a Little Reminder

HAD YOU FORGOTTEN about the increased subscription price which goes into effect the first of February?

Many are taking advantage of the dollar rate to pay ahead from one to three years and thus get the paper that long at the old price.

Your subscription expired.....190...

Of course you will only be charged at the \$1.00 rate from that date to Jan. 1, 1908, but by paying in advance during this month you can still get the paper another year or longer at the old price.

It will be \$1.50 per year after this month.

THE COURIER-DEMOCRAT

A large question mark in transparent red was printed in the center of the original. For obvious reasons it can not be reproduced on the above.



J. A. LIVINGSTON.

Publisher *Courier-Democrat*, Russellville, Arkansas.

THE COURIER-DEMOCRAT.

\$1.50 PER YEAR AFTER JANUARY 1, 1908.

SIX MONTHS, 75c.

THREE MONTHS, 40c.

New subscriptions or renewals taken until January 1, 1908, at the old rate of \$1 per year.

BETTER PAY UP IN ADVANCE AT THE \$1 RATE.
BE SURE TO READ THE LAST PAGE OF THIS FOLDER.

DEAR SUBSCRIBER,—Owing to the continued increase in the price of printing material, labor, rents, and everything that goes into the making of a newspaper, it has become necessary for us to advance the price of the *Courier-Democrat*, and the same will be \$1.50 per year after the first of January, 1908.

We feel that we are justified in making this advance—in fact, it should have been made long ago, as you will readily see from a perusal of the following pages.

Hoping that you will see the justness of this increase, and that you will continue with us as a subscriber, we remain,

Respectfully yours,

Russellville, Arkansas.

THE COURIER-DEMOCRAT.

WHY THE INCREASE IS NECESSARY.

The increase in the subscription price of *The Courier-Democrat* is no Get-Rich-Quick scheme upon the part of the publisher, but is the inevitable result of a steady advance in the price of paper, ink, type, labor and every item of cost that enters into the making of a newspaper. These items of expense have been steadily increasing for the past ten years, and the actual cost of printing a paper to-day is fifty to seventy-five per cent greater than it was eight or ten years ago, or than it ever was before.

Newspaper publishers in general have recognized these facts for the past few years, but have continued to sell their papers—their principal stock in trade—at the old price, while their profits have dwindled from a very low margin at first to nothing, and in many instances an absolute loss, at the present time. They have sat by and seen their profits grow smaller with every increase in the materials and labor they use, vainly hoping that conditions might change, and in the meantime depending on a slight increase in their prices on jobwork and perhaps advertising to overcome the loss on their paper.

Some have seen the folly of trying to produce a paper at the old price while the price of labor and every manufactured article, and the necessities of life were yearly increasing, and long ago increased their price of subscription; others are now announcing increases, and still others will follow. The day of the dollar newspaper is practically a thing of the past in the

Southwest, and will remain so unless conditions change so that the price of all other commodities of life may again be reduced.

To go more fully into the details of our increased cost: Our books will show that we are to-day paying 3½ cents per pound for blank newspaper which we bought from 1897 to 1900 for 2 cents. Type, ink and other materials have advanced almost in the same proportion. Labor has advanced even more, and we are to-day paying our foreman exactly twice the wages that the present editor did the same work for when he came to Russellville in 1898. Our office rent has increased from \$15 to \$25 per month in six years, and we are still in the same building. It is not necessary to mention the increased expenses outside the office, for every one knows the increased cost of living—and yet the editor must live.

In view of these facts we believe that an increase of 50 cents in our subscription is just, and that our readers will so regard it. It should have been made at least three years ago.

The editor has had this matter under consideration for months—has thought of it by day and dreamed of it by night; hoping against hope that we might continue the *C.-D.* at the old price. We have waited to see what our brother publishers would do. We have cut down expenses in every way possible in order to postpone the inevitable as long as possible. Others have reduced their papers in size, and some have adopted the "patent sheet," which is printed in Little Rock or elsewhere at a low figure and contains no home news, the publishers relying on the foreign advertising to repay them. As stated in our editorial columns last spring, of the half dozen or more county-seat papers on the Fort Smith road who used to publish eight pages all home-print, the *C.-D.* is the only one that has been able to weather the storm of increased prices and to-day is the only eight-page, all home-print paper on the Fort Smith road.

While others have adopted these methods and been able to exist, we can not gain our own consent to reduce the *Courier-Democrat*, either in size or quality. We would rather undertake to increase the price of subscription and keep the paper up to its present standard, and even improve it when possible, than to curtail the news service or lower the standard of the paper one iota; and we believe this course will meet the approval of our readers.

OUR HOPES AND AIMS.

The present editor took charge of the *Courier-Democrat* a little less than three years ago, young, hopeful, and full of ambition and energy. Our ambition was to make the *C.-D.* a paper that would be the pride of every subscriber, as well as the editor; and we are proud to-day to know that it is generally regarded as the best county paper in the State of Arkansas, and one among the best in the entire South. We hoped some day to pay for the plant and have it free from encumbrance, and then to make the paper even bigger and better. The plant had been encumbered with a mortgage ever since the two papers were consolidated in 1898, and we hoped, by hard work and rigid economy, to relieve it from this burden. We have kept this aim steadily in view, and by toiling early and late, hardly taking time to treat callers courteously when they enter our door, have done the work that two men had always done before; yet the steady increase in the production of the paper has consumed the profits we hoped to make by hard work and rigid economy, so that we have barely been able to pay the interest on our obligations and keep the paper going. Yet the limit has not been reached, and prices are going higher—higher.

The increase of 50 cents a year in subscription will barely offset the increases that have been forced upon us, and we feel no hesitancy in asking it of our readers. So, with this explanation, we will outline the new plan:

HOW THE INCREASE WILL APPLY.

After January 1, 1908, the subscription price to all will be \$1.50 per year.

Subscribers who are now paid in advance will receive the paper to the date to which they are paid without additional cost.

Subscribers who are in arrears will owe at the rate of \$1 a year up to January, 1908, and after that time will be charged at the rate of \$1.50 per year.

IMPORTANT.

New subscriptions and renewals will be received up to January 1, 1908, at the old rate of \$1 per year. If you are now in arrears, you can pay up and a year or more in advance at the old rate. If you are already paid to date or in advance, you can pay as far ahead as you like from now until January 1, 1908, at the dollar rate.

We make this offer in order to raise some needed cash NOW, and all who wish may pay one year or more in advance and get the paper at the old price of \$1 per year.

We hope to retain all our old subscribers, and to add many more. The date to which you are paid is shown on the label on your paper—the date on the label being the time to which you are paid. If you wish the paper discontinued at the expiration of your time, notify your postmaster or the publisher at the expiration of date shown on your label, and the paper will be discontinued.

ARTHUR SIMONS, Guelph (Ont.) Herald.—Your ads. show good judgment in the choice of display, but there is a tendency to make the prominent lines nearly all the same size. I regret that the ads. are too large to reproduce, as they would illustrate to others the importance of this point. A four-column ad., with six or eight lines scattered through

it, all practically of equal prominence, loses much of its force. One line, or at the most two, should be selected for the largest display, and the others given secondary consideration. This, by affording contrast, brings out all the important features—even the value of the smaller lines is enhanced.

A MINIMUM RATE-CARD.—There is a price below which it is impossible to go in accepting advertising and still publish a paper at a profit. A paper with a circulation of two thousand can command a higher rate than one with one thousand, and the latter will be able to secure more money than another with five hundred, but there is a point in rates where profit ceases, and no matter how small the circulation prices can be reduced no lower. A western publisher writes as follows: "We would like very much a rate schedule for a daily paper which we are contemplating starting soon with a circulation of five hundred. We have one which appeared in *THE INLAND PRINTER* of last July, but this is for a daily of two thousand circulation and seems too high for this occasion." The rate-card below should fit the requirements of this case, and at the same time may be considered a minimum rate for a daily. The column yearly rate is a little less than 4 cents an inch, and if frequent changes are required the profit would certainly disappear:

	1 tm.	2 mos.	3 mos.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch.....	\$0.30	\$0.45	\$0.60	\$1.00	\$1.70	\$3.10	\$6.95	\$12.00	\$20.75
2 inches.....	.45	.75	1.00	1.70	2.90	5.15	12.00	20.75	36.00
3 inches.....	.60	1.00	1.40	2.30	3.90	6.95	16.75	29.00	50.00
4 inches.....	.75	1.25	1.70	2.90	4.85	8.80	20.75	36.00	63.00
5 inches.....	.90	1.50	2.00	3.40	5.70	10.50	24.75	43.00	75.00
6 inches.....	1.00	1.70	2.30	3.90	6.55	12.00	29.00	50.00	88.00
8 inches.....	1.25	2.10	2.90	4.85	8.20	15.25	36.00	63.00	110.00
10 inches.....	1.50	2.50	3.40	5.70	9.90	18.25	43.00	75.00	130.00
20 inches.....	2.50	4.20	5.70	9.90	17.25	31.00	75.00	130.00	230.00

INSTALLING THE INCH RATE.—A publisher of a daily paper in the Central Inch Rate is confronted by competition which carries considerably more advertising and frequently cuts rates to get business. Advertising rates on yearly contracts are very low, even if the full price is secured, and the problem is a serious one. This condition is one not peculiar in this one city or one section of the country, but exists almost everywhere, and many publishers will be interested in the letter which was written to this editor after a careful study of the situation:

DEAR SIR,—I have spent considerable time figuring over your proposition, and the more I have gone over it the more I am convinced that you have a great opportunity to put the open-space argument forward and win business. You are in a position where you must get a lot of new advertisers started, many of whom will not want to contract for big space every issue for a year in order to get a low rate, but with the rates I have suggested you ought to be able to get them to give your paper a trial, and then, too, you can hold out the inducement that if they use during the year a larger number of inches than at first contemplated, they will be entitled to a rebate.

In the card I enclose you will find the rates for small space and short contracts are way below those of your competitor, but you can well afford to accept these and they will prove a big inducement to the new advertiser to get him started. The rates for larger space are about the same as your competitor, but you can not afford to make them lower. These big contracts look attractive, but if you can get one-third the space in smaller contracts there is more profit in it for you.

The rates for the weekly are about fifty per cent higher than those for the daily, which is the usual ratio. Where an advertiser wishes to use both daily and weekly I would allow him a discount of ten per cent, figuring it this way:

Four inches three months in the daily equals 312 inches, which at 10 cents amounts to \$31.20. The same space in the weekly equals 52 inches, at 22 cents, or \$11.44. Total for both papers \$42.54, less ten per cent equals \$38.28.

The same process of figuring on a ten-inch advertisement one year in both papers figures this way: Daily, 3120 inches at 4 cents, equals \$124.80; weekly, 520 inches at 12 cents, equals \$62.40; total, \$187.20, less ten per cent, equals for both papers \$168.48.

In the few places where the prices are higher than those of your competitor, you will have to say that your card is equitably graded, so that

every advertiser pays a proportionate rate according to the number of inches used.

I am also sending a card showing the number of inches in each contract, for the personal use of your advertising man.

You spoke of your circulation having increased recently, while that of your competitor has decreased. After a little further increase in circulation, and with energetic and continuous pounding on the "flat rate," you will be in a position to increase these rates, in about a year. Set a date for the increase, and for two or three months before the increase close all the business you can at the old rate. You will be surprised at the number of advertisers you can crowd in on such a canvass, particularly if it follows a year's energetic work in convincing advertisers of your growing circulation and of your progressiveness in having an up-to-date rate, one which treats all advertisers alike, and one which you can strictly adhere to.

Occasionally publish articles in your paper describing the many advantages of your "flat rate." Don't try to write something every day, but once a week go after it strong. The Saturday issue is a good one to use. If your competitor replies, wait until the next Saturday before you respond, but don't get into any bitter controversy. Thank him for calling the attention of the public to your "flat rate," but ignore any references to any other phase of the business, as he will like nothing better than to have the attention of the public diverted to some other controversy.

The proposed rate-card is given below, followed by a schedule showing the number of inches in each contract, both daily and weekly:

FLAT RATES PER INCH.

	DAILY.	WEEKLY.
1 inch	\$0.50	\$0.50
2 inches to 4 inches.....	.40	.40
5 inches to 9 inches.....	.30	.35
10 inches to 24 inches.....	.25	.30
25 inches to 49 inches.....	.20	.25
50 inches to 99 inches.....	.15	.22
100 inches to 249 inches.....	.12	.18
250 inches to 499 inches.....	.10	.15
500 inches to 999 inches.....	.08	.12
1,000 inches to 1,999 inches.....	.06	.09
2,000 inches to 2,999 inches.....	.05	
3,000 inches to 5,999 inches.....	.04	
6,000 inches and over.....	.03	

Where daily and weekly are used together there is a discount from the combined rate of ten per cent.

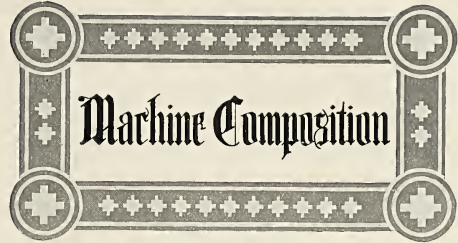
NUMBER OF INCHES IN EACH CONTRACT.

	1 in.	2 ins.	3 ins.	4 ins.	5 ins.	6 ins.	8 ins.	10 ins.	20 ins.
One day Daily	1	2	3	4	5	6	8	10	20
Two days Daily	2	4	6	8	10	12	16	20	40
One week Daily	6	12	18	24	30	36	48	60	120
Weekly	1	2	3	4	5	6	8	10	20
Two weeks Daily	12	24	36	48	60	72	96	120	240
Weekly	2	4	6	8	10	12	16	20	40
Three weeks Daily	18	36	54	72	90	108	144	180	360
Weekly	3	6	9	12	15	18	24	30	60
One month Daily	26	52	78	104	130	156	208	260	520
Weekly	4	8	12	16	20	24	32	40	80
Two months Daily	52	104	156	208	260	312	416	520	1,040
Weekly	8	16	24	32	40	48	64	80	160
Three months Daily	78	156	234	312	390	468	624	780	1,560
Weekly	13	26	39	52	65	78	104	130	260
Four months Daily	104	208	312	416	520	624	832	1,040	2,080
Weekly	17	34	51	68	85	102	136	170	340
Six months Daily	156	312	468	624	780	936	1,248	1,560	3,120
Weekly	26	52	78	104	130	156	208	260	520
One year Daily	312	624	936	1,248	1,560	1,872	2,496	3,120	6,240
Weekly	52	104	156	208	260	312	416	520	1,040

THE Astoria (Oregon) *Leader* uses a novel little notebook as an advertisement. It contains twenty-four sheets of machine-finished paper, 2 by 4½ inches, with light tag-board as covers, wire-stitched at the end. In addition to a little advertising on the cover for the *Leader* and the Owl Printery, the *Leader's* job-printing department, appears this little rhyme:

Just make a note, tear out the sheet,
And when the last one's gone —
Come to the Owl and make a howl
And get another one.

THE Ben Franklin State is suggested as a nickname for the new State of Oklahoma. The Governor is an editor; one State senator is an old-time printer; there are three union printers and twenty-two country printer-editors in the Legislature and the Commissioner of Labor is a union printer. If John Macintyre doesn't watch out, they will be adopting the printer's label as the State coat-of-arms.—*Buffalo Progress.*



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

THE Rotary Composing Machine Company, New York, has been incorporated to manufacture apparatus for assembling type. Capital, \$25,000.

CLUTCH AND EJECTOR.—C. G. writes: "When the ejector is drawn forward and also when retreating it rattles. I tried to find what caused it, but with no results. I would ask of you to let me know what causes it. (2) When the machine is in casting position it practically stops for a second and at the same time tends to throw the clutch knob out of action. What is the cause of that? It only does this at times." *Answer.*—The rattling of the ejector slide may be because the pressure bar in the ejector guide does not hold the ejector blade firmly. Remove the guide and metal may be found between the parts. (2) If the assembling mechanism slows up when the machine is in action, it indicates that the main driving belt is slipping.

GAS GOVERNORS.—C. G., Altoona, Pennsylvania, writes: "(1) I have this week taken charge of a one-machine plant. It is a rebuilt machine. The governor on the machine is connected directly to the main pipe instead of to the gas governor, and it is impossible to regulate the heat. Would you advise me to order a new governor? (2) I also found that the spaceband driver was notched at the top instead of being perfectly smooth. Could you tell me the reason why this was done?" *Answer.*—By all means order a gas-pressure governor for a one-machine plant. (2) The spaceband drivers for some machines have the surface notched. This was done to prevent breakage of spacebands, while justifying, as there is a tendency for them to slide along the surface and be bent.

FIBER MATRIX BUFFERS NEEDED.—H. F. G., Belleville, Illinois, writes: "I will have to appeal to you again for information, as it seems that I can not discover the cause of injury to matrices. Will you please tell me what causes the lower ear of enclosed matrix to become mashed? Everything is running all right as far as I can see. The matrices sometimes stick in the channel and when removed I find them mashed on lower ear as per enclosed sample." *Answer.*—The damage to the matrices sent is done in the assembling elevator, which is perhaps of the old style. Fiber buffers are now furnished which protect the ears of the matrices when they strike the rails in the assembling elevator. The Chicago agency of the Linotype Company will send a utility assembling elevator for temporary use while they repair old assemblers and fit them with fiber buffers.

REPLACING DAMAGED CHANNEL PARTITION.—An Indiana operator writes: "A partition in the channel entrance of my machine became bent and I broke it in trying to straighten it. Will you kindly tell me how to replace it with a new one? I have tried to remove the long wire

which holds the curved strip, but it sticks so tightly I have been unable to move it." *Answer*.—To replace a guide in the channel entrance: First, detach the entrance from the magazine; second, drive or draw out the partition locking-rod and remove the partition strip; third, mark the position of the entrance partition plate on the entrance frame. Now fasten the frame in a vise and drive the plate to the right far enough to remove the broken guide. Replace guide with one having its edge crimped the same as the one removed, then drive the plate back in position, as the mark previously made will indicate.

METAL DUST.—H. G. R., Wellsboro, Pennsylvania, writes: "Can you tell me the cause of the trouble I am having? Metal dust accumulates on the face of the mold and especially in the grooves. Lock-up seems tight as it should be. It is necessary to brush out magazine every day in order to keep running. Can see metal particles on distributor bar and channel entrances. What can I do to stop this trouble? It is very annoying to have to clean the magazine so often. Machine is a Model 5 Linotype." *Answer*.—If the lock-up of the mold against the matrix line is correct the trouble may be due to improperly repaired spacebands, the sleeves being wider than they should be, and thus preventing the mold coming against

cents per kilowatt) would cost \$8.60 to run six machines. A kilowatt is one thousand watts; one horse-power is equal to 746 watts, so you can figure the relation between horse-power and kilowatt.

BENT MATRICES.—An Iowa operator writes: "Accepted a night job here two weeks ago and got up against a pretty tough proposition in the way of a machine, out of which by hard work and a lot of patience one could get a fair amount of matter. If there were only a few things that ailed it, it would not be so bad, but it is so generally run down that about the only way to get it in shape, to my notion, is to have it rebuilt. One could go to any junk heap and if he happened to find a mold there it would be in far better shape, I'll warrant, than the one we're working with. Have ordered a mold and various other parts this week. Assembler-chute rails were so worn that buffer strips extended an eighth of an inch beyond them. The other operator (a woman) had had some trouble with the assembler and consequently matrices would fall out as the line was being elevated. I remedied this trouble by making some others from a thin strip of steel. Have not the time to tell you all about the machine, but wish to get some information from you regarding the distribution of matrices. The machine just "chews" up the matrices—



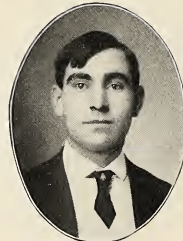
E. J. PAULSRUD.



W. J. PATTON.



ALFRED PATTON.



C. W. CULHANE.

RECENT GRADUATES, LINOTYPE DEPARTMENT, INLAND PRINTER TECHNICAL SCHOOL.

the matrices, or it might be due to damaged matrices, which cause the same fault. Lubricate the mold-wiper with a paste of oil and graphite, but use it sparingly.

POWER CONSUMPTION.—A Kentucky operator writes: "We have been paying \$30 a month for a five horse-power motor in the pressroom and a one-quarter horse-power motor for the Linotype. Now they want \$10 per month for the machine motor alone. We are now driving our machinery with gasoline. When I protested to the man in charge mechanically at the power plant, he pulled out his little vest-pocket manual and after pretending to figure told me that, at meter rates of 10 cents per kilowatt, the motor could consume over \$19 worth of electricity per month. I scarcely know a kilowatt from the Keeley cure, having had no experience with either, but I know a horse-power can be produced for about 20 cents worth of gasoline per day, or \$6 per month, which would make a cost of \$1.50 for driving a Linotype where an engine is used for driving other machinery at the same time. What I want to know is, what is the ruling price of driving Linotype motors? Also kindly enlighten me about kilowatts and how many of them it takes per horse-power." *Answer*.—In reference to the number of kilowatts a one-quarter horse-power motor for a Linotype machine would use in a month, will give you the figures from a report of a plant operating six machines for a month, running eight hours a day. The meter showed a consumption for January of 8,600 kilowatts, which at the current rate in Chicago (10

has been for two years, I am informed. Have put a new lift and arm on distributor box and have ordered a new bar and rails for same. But I do not think that this will remedy our trouble. Some time ago (before I came) they put in one new (front) distributor screw, leaving two others on that are somewhat worn. One of these (the upper) is quite badly worn at the end near the distributor box. I enclose a matrix that has been bent and would like to know whether two new screws would help matters any. The foundation for the machine is quite shaky and this also gives us trouble in the distribution. Wish you would advise me regarding these matters at your earliest possible convenience, and make any other suggestions that may be of help to me." *Answer*.—The damaged matrix does not indicate trouble in the distributor box. The bent combinations and the direction in which the matrix is bent indicates that the alignment between the first and the second elevators is imperfect. The distributor screws, when the point of the thread is worn, may cause damage to thin matrices, but not serious damage to thick ones like the one sent. If the screws are badly worn they should be replaced. This requires care and judgment. If you order a back screw you should also have a new lift cam, for if this cam is worn it will cause damage to the matrices also, because the matrices do not lift in time with the screws. When you replace the rails in the box, the distributor bar may need readjusting. This you may determine by placing one matrix in the box and turning the screws until it has

advanced to the highest part of the rails; then there should be a slight clearance between the top of the matrix and the brass strip in the bar. If you find it wrong, adjust the bar. You must be certain that the box is to its full height. Do not make a change of any part until you are sure it is necessary; this will save you much trouble.

LINE-DELIVERY CARRIAGE TROUBLE.—W. H., Austin, Texas, writes: "When a line within two or three points of the measure being set or, for instance, a line full enough to cast with only one spaceband in it, and ending with a thin matrix—a period, hyphen, 'l,' etc.—the last matrix does not go down between the vise jaws with the other matrices, but remains in such a position that the ear next to the mold is damaged. Please give the cause and a remedy for this trouble." *Answer.*—There are a number of causes which may lead to damage of the lower ears of the last matrix in a line by the mold. Supposing that you have set your assembler correctly, i. e., a thin space less than the length of the line, we have then the following causes:

(1) The back jaw of the first elevator may be sprung, not giving proper support to the last few matrices in a line, the pawl in the jaw can not then hold the last matrix in place. (2) The pawls may be worn thin, or have lost their tension, permitting the last matrix to slip out; it will be held upward, if it strikes the right-hand jaw, and will be damaged by the mold when it advances. (3) If the line-delivery carriage moves too rapidly to the left, the impact with the stop-screw will cause a rebound which places the last matrix outside of the pawls in the jaws and it strikes against the right vise jaw in descending, is held upward and its ear is damaged by the mold when it advances. (4) If the long finger of the line-delivery carriage is not straight it may cause the last matrix to be moved outside of the jaw pawls, and be damaged as described. (5) The line-delivery carriage may not be adjusted so as to deliver the last matrix inside the pawls. (6) If the elevator descends before the last matrix of the line is fully inside the elevator jaw pawls, it will be damaged. To test the adjustments which may produce the trouble, proceed as follows: Push back the controlling lever; allow the line-delivery carriage to move full distance to the left. Measure the distance from the outside edge of the elevator jaw to the inside edge of the short finger of the line-delivery carriage; this distance should be 13-32 of an inch. If you find it greater or less, adjust by the set-screw against which the carriage stops; if it is the old style, with air-cushion above the keyboard, you will have to make this adjustment by the thickness of the leather washer on the piston rod. While the carriage is yet in the jaws, and being properly adjusted as to its stroke to the left, note how far the delivery-carriage roller pushes the stopping pawl from the stop lever (this condition may be noted by looking down from above the last cam in the rear of the machine). If it is found that the pawl clears the stop lever more than 1-64 of an inch, it should be corrected by means of the screw between the plate and the pawl (by turning the screw in, the clearance is diminished); then tighten the screw on the outside of the plate. Before this change is made you should see that the distance from the right edge of the pawl to the right edge of the cam is 15-16 of an inch.

FAULTY JUSTIFICATION.—J. P. M., Richmond, Virginia, writes: "Can you tell me how I can remedy these troubles: (1) My main difficulty is on one of the machines, on a twenty-six em line, with thirteen spacebands, and two and one-half or three picas short in the assembler box of being a full line, on the first justification it does not justify enough; as the justification block lowers, the spacebands drop loose, then on the second justification, it drives them higher and the line casts, but is not justified enough, as it

allows metal (hair-lines) between the matrices; yet I have the pump stop so that it won't cast on a line that it really ought to under normal conditions. Can the eccentric on left hand of vise have anything to do with it? The face doesn't hang over the end of slug; neither is there a shoulder. I watched the roller on justification lever and it didn't go full depth of cavity in cam; the spacebands would drop loose just the same; strengthened lever springs two holes on first lever and one on second justification spring; didn't help it much if any; saw that bushings and studs were tight, and there were no loose screws, and that mold wiper was in place; changed the eccentric, so that disk comes forward as far as it can and jaws don't hold line too tight—with no better result. The machine has been running this way some time, and has made the matrices so that they show hair-lines on the other machines, which justify correctly. (2) Another trouble is, on one of the machines, just as disk is stopping ready to eject slug, it gives a bang. It doesn't occur every time, and does not appear to be doing any harm, but I would rather be rid of it." *Answer.*—If the spacebands do not justify the line it may be due to some obstruction to the spreading of the line or the movement of the spacebands. With old machines it will frequently be found that nicks or bruises in the first elevator jaws will prevent long lines spreading. The squirts will always be on the left-hand end of the lines. Improperly repaired spacebands will also bind and cause the trouble. Test spacebands one by one by hand in the elevator jaws. (2) Your trouble with the mold disk making a loud noise as it comes forward to eject the slug is caused by the disk not stopping in position to allow the mold-disk bushings to go on to the locking studs without interference. This may be caused by the free rotation of the mold disk being interfered with in some way. You can readily determine that by sliding the mold-turning pinion forward and noticing whether the disk revolves freely on its stud. If it does not turn freely and there is no metal binding between the mold disk and the ejector guide, or between the back trimming-knife and the mold disk, it may be that the mold-disk stud is dry. See that the brake on the mold-turning shaft is not too tight. If the disk turns too freely, the same trouble will be caused. In this case the mold disk will travel too far before it stops to go forward on the locking studs. Then the plate on the mold-turning cam should be brought closer toward the square block on the pinion, or if the square block is badly worn it must be patched. The mold-turning brake should be only snug enough to take up lost motion.

RECENT PATENTS ON TYPESETTING MACHINERY.

Multiple-magazine Linotype.—J. B. Bell, Wilmington, Delaware. Filed May 4, 1907. Issued February 18, 1908. No. 879,239.

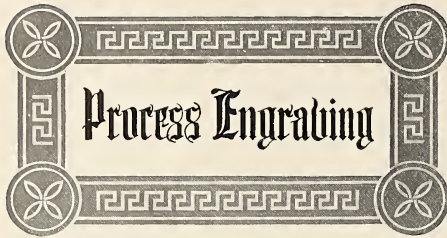
Duplex Rail for Linotypes.—C. A. Albrecht, Baltimore, Maryland. Filed November 27, 1907. Issued February 25, 1908. No. 880,264.

Assembler for Typesetting Machine.—E. Terrell, Columbus, Ohio, assignor to E. V. Ganbier, trustee. Filed March 13, 1905. Issued February 25, 1908. No. 880,341.

Linotype Assembler Slide Brake.—R. F. Wilson, Albany, New York. Filed November 21, 1907. Issued February 25, 1908. No. 880,346.

Linotype Mold.—D. Petri-Palmedo, Hoboken, New Jersey, assignor to Mergenthaler Linotype Company, New York. Filed July 27, 1906. Issued March 10, 1908. No. 881,716.

THERE are so many ways that money and time can be lost in a printing-office, that it seems almost impossible to find where it will ever end.—*Press and Type.*



BY S. H. JORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

USE DRY PLATES ABSOLUTELY DRY.—We know that dry plates should be kept in a dry place and that a nonhalation backing is always necessary to get the best results in processwork, but here comes Mr. Archer Clarke, in *Penrose's Process Annual*, who not only heats the dry plate to drive out any possibility of moisture, but heats it as hot as he can handle it before exposing it in the camera, with the result of increased sensitiveness of the plate. His suggestion is a practical one that should be taken advantage of. Now that we know that heat gives rapidity it is evident that cold plates work slowly, therefore, users of dry plates for colorwork should see to it that darkroom and studio are kept heated to as high a temperature as practicable.

TROUBLE IN STRIPPING FILMS.—P. E. Hambaugh, Springfield, Illinois: "I wish to enclose you the formula we are using so as to give you a greater opportunity of locating our difficulties. We are unable to make a splice or any insertion without great shrinkage, also the films when once rolled under or allowed to fold over on themselves, stick firmly together and it is impossible to separate them under water or in any manner. The films are also brittle, tearing very easily, and necessitate our stripping to be done with paper. Our formula is as follows:

Ether	25 ozs.
Pure alcohol (95 per cent).....	25 ozs.
Guncotton (soluble).....	4 ozs.
Castor oil.....	1 oz.

The rubber solution: To make a five-pound bottle of rubber we use one-quarter pound of Beck's rubber and the balance benzene. We have been using a soluble cotton made in St. Louis. We trust you will be able to locate our trouble as it is a great annoyance and expense to us." *Answer.*—The trouble is, both of the solutions you are using are too thick. One-quarter pound of Beck's rubber should make one and three-quarter gallons of solution, so you can understand how much too thick your rubber solution is. If you can not get good quality benzene then use benzole. The rule in making stripping collodion is to use between five and ten grains of guncotton to the ounce of alcohol and ether. You are using nineteen grains to the ounce. If you will dilute your collodion to twice its bulk with equal parts of ether and alcohol you will find it to work well. To the fifty ounces of stripping collodion that you make you should use but 150 minims of castor oil, or one-half the quantity you now use.

SPECIFIC FOR BICHROMATE POISONING.—"Photoengraver's Union No. 1," writes: "I have been a great sufferer with bichromate poisoning. In October, 1904, and December, 1905, you printed ointments for relieving the terrible irritation these sores cause. I had them made up at a drug

store and they were of so much service to me that I want to know if you would not print them again for the benefit of workers with bichromate everywhere? Our *Annual* prints the formulas as follows: For bichromate poisoning use nitrate of mercury ointment. In the pharmacopœia it is 'Unguentum Hydrargii Nitratiss,' the prescription being as follows:

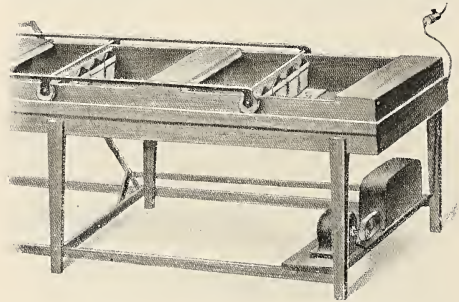
Nitrate of mercury.....	160 grains.
Nitric acid	1 oz.
Prepared lard	1 oz.
Olive oil	3 ozs.

To prepare this ointment, dissolve the mercury in the nitric acid. By the aid of gentle heat, melt the lard in the olive oil in a vessel standing in hot water. Bring the water in the outer vessel to a boil, and after heating the mercury solution to the boiling point, pour the latter into the oil, stirring all the while with a glass rod. If the mixture does not froth up at once, increase the heat until it does, and then stir until cold. To allay irritation use:

Alcohol	1 oz.
Glycerin	½ oz.
Carbolic acid (pure).....	1 dram.

AN IMPROVEMENT IN LEVY SCREENS.—These famous screens are now made with an aluminum rim fixed to the edge of the screen and completely enclosing the sealed edges without overlapping them so that the full size of the screen is retained and the thickness of the screen is not increased. It prevents the silver from creeping between the glasses and retards the danger of their becoming unsealed.

THE BOYCE ETCHING MACHINE.—Still another etching machine has been sent in for notice. The principle of the machine is very much the same as the multiple etching machine shown last month. The brushes move back and forth over the plate, only these brushes have a zigzag movement as well. All the overhead mechanism is done



THE BOYCE AUTOMATIC ETCHING MACHINE.

away with. This makes the ninth etching machine that has been noticed in this department since April of last year. That the question of an etching machine is a live one is evident from the number of inquiries that come wanting an opinion as to which is the best one. This is a question that can only be answered later, when the fittest will have survived.

TO START RIGHT AT COLOR REPRODUCTION.—"Amateur," Seattle, Washington, writes: "I am an old-time photoengraver who wants to take up three and four color work. I have been studying your description of the methods used in Amstutz' book on 'Photoengraving,' and have the principles of the methods well understood. What I want to know now is which of the several methods should I take up? I

want to be on the right track and not waste time and money by wandering off in the wrong direction. Would you advise me to take up the direct or the indirect method and should I use collodion emulsion or dry plates?"

Answer.—You understand, of course, that the indirect method requires nine operations and the direct method but three, therefore the latter is the time and money saver. Dry plates are so much cheaper than collodion emulsion that there is great economy in using the dry plates. The economic methods are the ones to be recommended, for they are capable of giving results equal to the more round-about and expensive processes. Those making color plates are about equally divided in the use of the rival methods. The men who are longest at color-plate making still stick to the indirect method which was the one they first learned, while the newer men at the business do equally good work by the direct method. As to collodion emulsion, it promises well at times, but the firms turning out the greatest amount of colorwork use dry plates.

TO FIND THE SCREEN DISTANCE FOR HALF-TONE.—"Professor," Boston College, Boston, Massachusetts, asks: "In studying the modern method of engraving, known as half-tone, I find that the distance of the screen from the dry plate must bear a certain relation to the distance of the lens from the illustration to be engraved in half-tone. The mathematical calculations required are almost as intricate as those in astronomy. What I marvel at is, how do engravers master them? Are they guided by tables and where can I obtain one?" *Answer.*—You know the old story, Professor, of the gentleman fisherman who had the most improved rod and artificial flies, but the boy with the fishing pole, line and angle-worms took more fish out of the same stream than he did. All the mathematical calculations you inquire about have been made and are at hand, but it is the half-tone operator with the trial and error, or rule-of-thumb methods, who makes all the fine half-tones you see printed. They are like that insect, Professor, that "has no wings at all but gets there just the same." This whole matter has been thoroughly investigated by Mr. N. S. Amstutz, of The Inland Printer Research Department, and his conclusions will be found in "Amstutz' Hand-Book of Photo-Engraving," which can be had from The Inland Printer Company or the nearest dealer in technical books. Mr. Amstutz devotes nearly fifty pages of his book to this subject of the formation of the half-tone dot. He presents a simple table on page 164 of his book which tells the whole story, and if photoengravers would but study it there would be few failures in half-tone negative making.

BLOCKS FOR PROVING COLOR PLATES.—"Color-plate maker," New York, asks: "Probably you can help me out of a difficulty. In proving my color blocks I first mount them on wood. Now this gives no end of trouble, for the proving is done on Colt's Armory presses and either inequalities in the wood or the copper show up so strongly in the first proof that the pressman is obliged to underlay each block thoroughly, which takes time. I have thought of those grooved iron blocks with fasteners for the plates, but my etchings are on sixteen-gauge copper and the groove in the block would not support the plate but show in the proving. These blocks might be employed providing a steel plate was used under the copper to bridge over the grooves, but how to fasten the copper plate to the steel is the question, unless it was soldered there in some way. I am sure others of your readers would be interested in a solution of this problem." *Answer.*—Here is an easy way out of your difficulty: Have your sixteen-gauge copper plates beveled, then get a set of Dittman patent register hooks with the hook portion made to clamp the sixteen-gauge zinc. These hooks are made exact to the American

point system so that you can use with them solid iron sectional blocks, also made to the point system, and thus support the copper plates at every point. The whole are locked up in a chase and can, changing the position of the Dittman hooks, be brought to fit any possible shape or size of copper plate. Write to the F. Wesel manufacturing Company, who will supply you with the outfit you require.

"THE NEW METAL."—You can always count on a Frenchman to do the unexpected thing. For example here is the editor of *Le Procédé*, M. Henri Calmels, who is doing for processwork in France what Mr. William Gamble is



DRAWN DIRECT ON THE NEW METAL.

doing in a larger way in Great Britain, inventing a new metal to engrave upon. The entire December number of his publication is devoted to a description of his invention, which consists of sheets of polished zinc which carry on their surface lines or dots of copper. On these zinc plates designs are drawn, transferred or obtained by photography. After powdering the design and placing it in the etching bath, the weak nitric acid does not attack either the design or the lines or dots in copper, so they stand in relief during the first bite and have to be rolled up and be protected on the sides for the second bite. The writer tried this idea in 1881, but gave it up because the zinc and copper made such a powerful galvanic couple that the strongest action of the etching bath was at the edges of the copper dots, so the idea was abandoned. Why Mr. Calmels does not take a piece of Gillot paper, corresponding to the Ross scratch board in this country, and make his design on it, or why he does not get his design on metal and lay a Ben Day tint over it, is a question. He deserves much credit for the energy he is putting into the introduction of his new metal, an energy which would be wasted in this country.

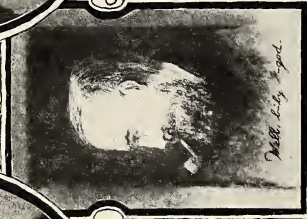
FAMOUS PROVIDENCE PRINTERS



Philip A. Marks.



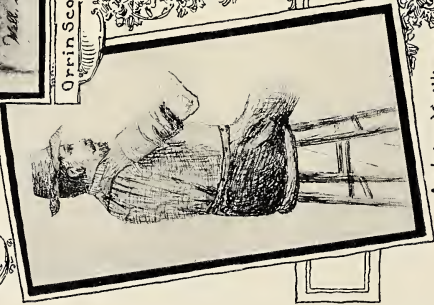
Capt. Geo. H. Peltis,
"Goosey."



Orrin Scott Pond.



Edward T. Angell,
"Uncle Ned."



Antoine Meillieur,
"Frenchy"

SOUVENIR COMMITTEE



WILLIAM
MEEGAN.



WILLIAM CARROLL,
CHAIRMAN.



WILLIAM
PALMER.



JOHN J.
HORTON.



GEORGE B.
SULLIVAN.



A NOTEWORTHY BOOK.

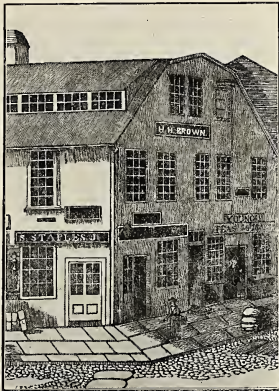
UNITE accidentally we came across a book of notable purpose and excellence, "Printers and Printing in Providence" (R. I.), "prepared by a committee of Providence Typographical Union No. 33, as a souvenir of the fiftieth anniversary of its institution," 212 + xcviii pages, octavo, buckram, illustrated. Of the purpose of the book: its projectors have erected a monument more enduring than marble or metal, and more effective, because this book will be preserved in libraries as long as libraries are required; and because Union No. 33, and its members, and



"SHAKESPEARE'S HEAD."

Providence Gazette, 1772-1793.

the employing printers of Providence, and the Providence newspapers are here vividly pictured with their histories in a manner that can not fail to interest people of this time and future times. How much worthier a method of celebrating an anniversary than the customary banquet, picnic, clam-bake, which commemorate nothing except the unimaginative characters of their projectors. This Providence union has set an example to all printers, which will, if followed, rescue the annals of printing and of printers from



"ABBOTT 'STILL' HOUSE."

Providence Gazette, 1812-1823; H. H. Brown, 1856-1863.

the extraordinary and (considering the nature of our craft) inexcusable obscurity which now envelops them. The man who suggested this method of commemoration is a man we would like to know, and he is to be congratulated on having

behind him a body of men and women sensible enough to adopt the suggestion in a complete and dignified manner.

A committee was appointed in December, 1903, to prepare for the observance of the semi-centennial anniversary, and the services of many competent local authorities were enlisted in making researches and collecting data. It was decided to issue the book by subscription, and one thousand certificates of \$2 each were authorized for issue. When \$200 had been raised the contract for printing was made. The names of the subscribers in advance of publication are printed and number 430. We take it that one thousand copies were printed, and that books are still available. This list of subscribers contains the name of only one merchant in printers' supplies, and this writer happens to know that that subscription was unsolicited. Eleven unions subscribed and a few libraries. The subscribers appear to be mainly members of No. 33 in Providence or former members in other cities. There are no advertisements. Hence we repeat this undertaking is dignified, self-reliant, and free from all the objectionable soliciting which has made union souvenirs smell rankly in the printing world. The names of all concerned in editing and illustrating and manufacturing this book are printed on the reverse of the title, but it is interesting to note that the names of such firms as are in the list do not appear in the list of subscribers. All organizations that have the souvenir habit may well take a lesson from the book.

The literary contents and illustrations are admirable and interesting. We use these words with no perfunctory



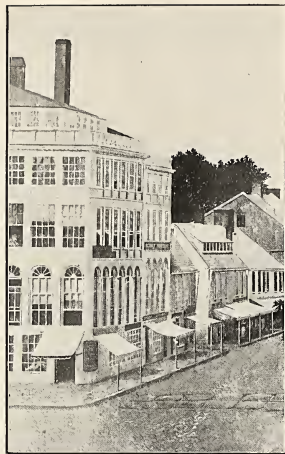
"THE COFFEE HOUSE."

Providence Gazette, 1793-1812; Rhode Island American, 1813-1826;
Providence Journal, 1820-1823.

meaning, as this work would do credit to any learned body and will be valued by anybody who is interested in printing and journalism, quite apart from any local interest in Providence. There is a general history of printing in Providence from 1638 to recent times, followed by chapters on Providence newspapers before 1800, Democratic newspapers in Providence, the Labor Press, histories of all the newspapers and book and job printing-offices, a history of No. 33, with pictures of its notable members from 1857, and reminiscences by various members.

Ninety-six pages are occupied with short biographies in solid six-point of past and present members, alphabetically arranged. The third biography is of a former member, Arunah Shepherdson Abell, who was one of the founders of the *Public Ledger* of Philadelphia and the founder and lifelong owner of the *Baltimore Sun*. Many other members advanced in the business to prominent positions, and are on record here quite democratically with those who did their duty meritoriously as more or less humble "journs," and are now by this book rescued from oblivion. Last but not least is a list of Civil War veterans who were members of No. 33, and did their good part in preserving a greater Union.

There is not a true printer who reads English in any



"THE GRANITE BUILDING."

Providence Journal, 1824-1833; center of printing industry in 1827.

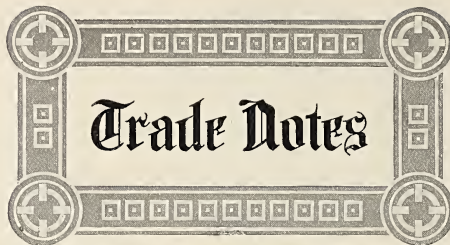
part of the world who will not find this book instructive and entertaining. No printer's library can be complete without it. We have observed a great deal of good literary talent among jour-printers; let us conclude with the hope that other organizations will utilize this talent to preserve and commemorate local history and events.

The illustrations herewith are shown by the courtesy of the souvenir committee.

BE QUALIFIED PRINTERS FIRST.

Speaking at the opening meeting of the typography classes at the Camberwell School of Arts and Crafts, London, S. E., Mr. George E. Hart said there was one thing he had noticed and with a very great deal of regret, that was the desire, among a large number of students and apprentices and other young people he had come across in the printing trade, of shirking rather the practical and theoretical study of the printing craft; the rush at the present day seeming all for the Linotype. Higher wages, he supposed, had induced them to do so. It was very much to be deplored if students and apprentices missed the practical instruction in printing for the Linotype, because one must always bear in mind that the man on the Linotype machine, according to the rules of the London Society of Compositors, was not necessarily bound to be a practical printer at all, as he was not permitted to do practical work and work the Linotype machine at the same time. Further than that, it must also be borne in mind that the Linotype was a modern invention, something quite new in the printing-office to-day. In future developments, maybe, some enterprising business school might choose to put down twenty or thirty Linotypes, and thus find some occupation for many of those students who went to similar schools to get a higher commercial education, and who, by studying the Linotype along with their advanced commercial education, might become competitive Linotype operators. That was a possible development that not only the student in the technical schools but the compositor should remember.—*The British Printer.*

THE I. T. U. Commission on Supplemental Trade Education report a steady flow of inquiry regarding the Course in Printing.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

THE M. Widtman Printing Company, of Utica, New York, announce by means of a neat circular their removal to new and more commodious quarters at 10 Pearl street, that city.

INFORMATION is requested as to the whereabouts of Mr. George H. Harris. Any one knowing his present address will confer a favor by notifying Miss Inez Harris, 3801 East Union street, Seattle, Washington.

THE Brett Lithographing Company, at 409 to 415 Pearl street, New York, announce that they will remove about April 2 to their new factory, 605-613 West One Hundred and Twenty-ninth street, near Broadway.

THE firm of B. Frank Brown Company, of Peoria, Illinois, has been succeeded by the Brown-Williams Printing Company. Mr. F. W. Williams, the new member of the concern, and who has been a resident of Peoria for twenty years, will have charge of the accounts.

THE Wire Loop Manufacturing Company, 75 Shelby street, Detroit, Michigan, have found it necessary in order to meet the increasing demand for their wire-loop hangers, to make a very substantial enlargement of their plant. In addition to the well-known adjustable loop, this firm now furnish the hangers to fit books ranging from three-quarters to two inches thick.

JOHN MACINTYRE, for several years secretary of the United Typothetæ, is now located at Chicago, having accepted the position of vice-president and general manager of A. R. Barnes & Co. Mr. MacIntyre will not tender his resignation as secretary until the convention meets in September next, the work of the office being conducted in the meantime by the assistant secretary, Franklin W. Heath.

THE copartnership existing between J. F. Bushe and George A. Fiske under the title of New York Bond & Ticket Company, doing business at 161 Washington street, New York, has been dissolved by mutual consent, and without liabilities. The company has conducted a successful business for about ten years, its specialty being the production of railway tickets, revenue stamps, stock certificates and fiduciary printing.

THE 1907-1908 edition of "Kastor's Newspaper and Magazine Directory" is an extremely handy volume of 587 pages, containing circulation figures of the principal publications of the country. Great care seems to have been taken in the preparation of this book, and it reflects credit upon the printing department of the publishers, Messrs. H. W. Kastor & Sons Advertising Company, Laclede building, St. Louis, Missouri.

THE well-known and excellent *Caxton Magazine* has changed owners. In the issue dated January 31, Mr. G. D. Smith announces "that I have taken over from Mr. F. W. Bridges the copyrights and business of the *Caxton*

Magazine and British Stationer, the Modern Lithographer, and the "Printers and Stationers' Year Book and Diary." Mr. Smith, who is joint organizing manager of the Printing Trades Exhibition, promises to spare no exertions to increase the popularity and influence of his recently acquired publications.

THE Corbitt Railway Printing Company, of Chicago, has issued an attractive calendar for the National Lines of Mexico. It contains reproductions in three-color half-tone of six drawings by Mr. Cecil Grylls depicting characteristic Mexican types. The borders of the calendar are decorated with suitable pen-and-ink drawings in a gray tone, the whole forming a very pleasing effect. Copies may be had by applying to any of the officers of Las Líneas Nacionales de Mexico, otherwise "National Lines of Mexico," in Chicago, New York, etc.

THE "B. C. Co. Budget" is an artistic and very comprehensive little publication issued "now and then" by the engraving house of Barnes-Crosby Company, Chicago, New York and St. Louis, designed principally to illustrate the quality of the engravings turned out by this house in the regular course of business. The "Budget" is printed for the information and pleasure of those interested in fine commercial engraving, and the publishers will be very glad to hear from any one included in this classification. The booklet contains many notable examples of fine half-tone engraving.

THE Pearre E. Crowl Company and the Advertising and Art Press, of Baltimore, Maryland, have joined forces under the corporate name of the Lowenthal-Wolf Company. The entire building at the northeast corner of Charles and Lombard streets will be occupied by the new concern. The additional machinery which has been installed, and the large and complete stock of blank-books and commercial stationery carried by this company, make it one of the most important printing establishments south of New York. There will be no change in the operating force, and no confusion will occur in duplicating orders previously given to either of the individual companies now combined.

"SEVENTY-FIVE YEARS" is the title of a handsome booklet of sixty pages issued by the Simonds Manufacturing Company of Fitchburg, Massachusetts, to commemorate the seventy-fifth anniversary of the manufacture of edged tools by Abel Simonds, the founder of the immense concern bearing his name. The book is 11 by 8 inches in size, with board cover lettered in black and gold, and has the monogram of the company embossed in red and gold. It is profusely illustrated by engravings of the Simonds concern from the earliest days of the business, and contains portraits of the officers and employees who have been identified with the progress of the house. The body of the book is printed on heavy coated paper, and the entire work bears evidence of careful handling. The designing and printing was done by the University Press, Cambridge, Massachusetts.

ANNOUNCEMENT is made that the Universal Automatic Type-Casting Machine Company will move to their new building about April 15. The new location is at the corner of Carroll avenue and Sheldon street, where every facility will be had for the rapid construction of their machines. In addition to a very much greater floor space, new machinery and an increased mechanical force they will have the advantage of all work being done under one roof instead of two as now. All punches will be engraved and cut, matrices driven and completed, and every part of the machine completed and erected under the personal direction of the most experienced men. During the months of April and May the machine will be on exhibition in New

York City under direction of competent men. This is to meet the demands from the City of New York and vicinity to see the machine in operation. Every feature claimed for the machine will be proven to all those who care to "be shown." The exact location is not known, but if those interested will address the company full information will be sent them.

J. J. LITTLE & Co. have entered into a partnership with Edwin Ives & Son under the name of J. J. Little & Ives Co. The firm is housed in the handsome new J. J. Little building at 425-435 East Twenty-fourth street, New York city. The titular head of the firm—Mr. J. J. Little—is probably the best-known printer in the country. He was a leading light in the United Typotheta for a number of years, representing it in the conferences that resulted in the nine-hour agreement at Syracuse, New York, in 1898. He refused to join in the opposition to the eight-hour workday and has been active in advancing the interests of the Printers' League of America. Mr. Little's activity in affairs has not been confined to trade matters, as he served in Congress as Representative of one of the New York districts, a distinction not enjoyed by any other purely commercial printer.

"A PRINTER is a 'queer duck.' He goes to a blacksmith shop when he wants to join a chase. He does not go to a marshal when he locks up his form. He goes to press without the girl. He makes his own furniture. The banker has no use for his quins and the lawyer could not bring his cases to court. He has steel rules and rusty sticks and a pi makes his devil swear. The doctor can not help him when he gets out of sorts. His shooting-stick would not harm a berated subscriber. His single wrapper would not attract attention at the front door, and his files acquire value with age. His galleys will not float and his rollers are made of molasses. The dead matter in the office never smells bad. He minds his p's and q's better than any one else." That is copied from the handsome menu used at the eighth annual banquet of the Baker Printing Company, of Newark, New Jersey. As this company is endeavoring to solve the labor problem by the distribution of stock among its employees, those attending the festivities were officially designated as "employee-stockholders."

MESSRS. WOOD & NATHAN COMPANY, 1 Madison avenue, New York, have just put on the market their new automatic ingot furnace for recasting slug and type metal into ingots. The furnace consists of the usual body and pot. Beneath the pot, however, is a new form of gas burner which is more economical. In the pot there is a mixing device for stirring the metal and working all of its impurities to the top. Instead of being ladled out of the top of the pot, as is usual, where all impurities float, the metal is run out automatically from the bottom of the pot, into a series of molds which rotate about the furnace, and beneath the spout. These molds move in a trough of water, and so soon as the ingots cast are cool, may be quickly emptied by hand and replaced for the next succeeding operation. The capacity of the pot is one thousand one hundred pounds. Surrounding its upper part is a funnel-like magazine which feeds it. This enables the furnace to start and run with a larger quantity of material than is possible by the old method. Ingots of absolutely clean metal, properly mixed, may therefore be quickly made without the use of skilled help.

THE career of Mr. Stillings as United States Public Printer was a stormy one. Inheriting a labor dispute, it was handled in such a manner as to provoke criticism and make good copy for the newspapers. Then he endeavored to reorganize the office and ascertain costs. In the average office such a move amounts to a revolution in methods, and

it was a gigantic undertaking in a shop employing four thousand persons. As is usually the case when the real cost is uncovered, there were some surprises. In this matter Mr. Stillings was following in the footsteps of the most progressive printers. But those who were installing the system got a thorough insight into the workings of the office, and through the medium of selling companies, entered in competition to supply material, which was a deviation from the general practice. Even if the prices were right these methods were deemed off color. This and the increased cost of work shown on the surface caused an outcry, and Mr. Stillings was suspended pending an investigation. While under fire he tendered his resignation, which must have been as surprising as it was disappointing to his friends. There are several avowed candidates for the position of public printer, but at this writing the President has not intimated who will be the lucky man.

In publicly commenting on a decision under which unionists were punished though admittedly merely "constructively" guilty, President Murphy, of New York Typographical Union, No. 6, was reported as saying, "In future labor must look to politics as a means of bettering its condition." Hitherto the Socialists in "Big Six" have been regarded as "amusing cusses" but a rather negligible quantity. They had sufficient enterprise to seize on this expression in favor of political action by the conservative Mr. Murphy and make it the basis of a demand that the machinery of the typographical union — local and international — be used to propagate socialism "before the last remnant of our rights is taken from us by one or the other of the courts, and we rendered unable to make even a slight objection to the harshest rulings that their biased judgment may foist upon us." The petition containing those sentiments was signed by an astonishingly large number of members, and while it is not supposed the typographical union will rush into the arms of the Socialist party, many believe this to be the first gun fired in the real battle for control which will be waged as fiercely in the typographical union as in other labor organizations. The adverse judicial decisions have stimulated socialistic propaganda, but that will doubtless simmer down as the real effects of the rulings are better understood.

The March meeting of the Ben Franklin Club of Chicago was what the political reporter would call rousing and enthusiastic. After the tables had been cleared and cigars passed round President W. J. Hartman added to the happy feeling that pervaded the room by making a progress report. Before calling on Secretary Legg to make his monthly statement, Mr. Hartman declared that the Franklin Club was the largest organization of employing printers in the country. Secretary Legg corroborated this statement by reporting a membership of 191, representing firms capitalized by commercial agencies at \$4,787,750. The plants operate 606 cylinders, 814 platen, six Harris and eight web presses. There are also seven monotypes and thirty-seven Linotypes operated by members who do not have press-rooms. The principal address of the evening was made by Mr. Morrell, of the Sheldon Correspondence School, who spoke eloquently and convincingly on character and character-building, and the especial need of those elements in salesmanship. The speech of Mr. H. A. Ellick as chairman of the committee on costs, though a plain business talk, was so replete with interesting facts anent one of the follies of the trade that it divided honors with Mr. Morrell's more finished address. What Mr. Ellick lacked in orativeness was more than compensated for in the thought-begetting character of the matter he presented. In the course of his talk, speaking for the committee, he said: "From the letters received by the committee and from con-

siderable investigation we have determined that composition in Chicago at the present time is costing from \$1 to \$2 per hour, and furthermore that under no circumstances can composition be produced at less than \$1 per hour. The cost committee is ready and willing at any time to go into any office to prove these assertions. . . . While on the subject of cost, this committee wishes to give a little history of a printing concern in the West, and which is given with the full approval of the manager and owner of the company. For years this company had lost money (as much as \$15,000 in a year) probably because of its selling composition at 40 to 60 cents an hour, and presswork at \$1 a thousand. After installing a cost system it found that composition cost more than \$1 per hour and presswork \$1.30 per hour. On account of the new basis for estimating the firm lost some business, among which was one account that paid it \$3,000 a month. This forced it to look up other customers, and those, of course, who would pay a price that would give a profit, or cost at least. In this it succeeded so well that at the end of the first six months the sales were larger than before the cost system was installed and showed a net profit of ten per cent on the gross sales, at that time \$250,000. Since then the business (even at increased cost) has increased \$50,000 each year until last year, when it reached \$400,000 — and a net profit of \$40,000. Different from other printers who make claims of certain profits and have nothing to show for them, this concern each year takes the amount of the earnings out of the business and buys interest-bearing bonds. How would you like to be in the same position? Our advice is, put in a cost system and at least find out what your production is costing you. There are very few men who will sell an article for less than cost if they know what the cost is." There were short impromptu addresses by Messrs. Bersbach, Ball, Ruggles and other members and visitors, all of whom congratulated the club on its success, and one specially urged the members to keep an eye on the effect of the postal regulations on the trade.

MY OWN WORK.

Let me but do my work from day to day
In field or forest, at the desk or loom,
In roaring market-place or tranquil room;
Let me but find it in my heart to say,
When vagrant wishes beckon me astray,
"This is my work; my blessing, not my doom;
Of all who live, I am the only one by whom
The work can best be done in the right way."

Then shall I see it not too great, nor small,
To suit my spirit and to prove my powers;
Then shall I cheerful greet the laboring hours,
And cheerful turn, when the long shadows fall
At eventide, to play and love and rest
Because I know for me my work is best. — *Henry Van Dyke.*

BELATED ECHOES.

The first evening that the new building was open for public inspection, an usher was showing a large party through the edifice. In some way a gentleman evidently slightly under the influence of the stuff that makes men vile, became attached to the party and was an interested listener to all the usher's explanations. In the course of their travels the usher and his party reached the safe-deposit department, where the guide explained the workings of the mechanism of the great door, closing his remarks with the statement that the clocks would run seventy-two hours without winding.

"Shay," gurgled the tipsy one, "how long'll they run if yuh wind 'em." — *The Eagle Eye.*

LEAKS IN THE PRINTING BUSINESS.

BY B. A. FARR.



HE history of man's progress is simply the record of his struggle with his environment; the measure of his advance is exactly the measure of his victory over nature's forces.

Every business is continually handicapped because it is forced to battle with forces it has not yet conquered. For many years the color-printer, to reproduce a painting, made a dozen or twenty stones, printing as many impressions on expensive presses with costly colors. To-day we harness the sun's rays and with three or four plates we reproduce the same painting with a fidelity the lithographer never knew, or, if it is my lady's costume or any other bit of still life, we reproduce it even without the intervention of the artist. Other problems in the art are causing us to waste no end of energy. If we wish a bit of printing above the average we must take a paper with a surface almost like marble, put behind it a tympan literally as hard as a rock, convey our ink with soft, expensive rollers, and print from a surface as hard and unyielding as steel. This all means presses that are costly to build—presses that will stand almost as much pounding as a thirteen-inch gun. Some day a process will be perfected of making plates that will be as sharp and clear cut as our printing surfaces of to-day, but they will be made of some material that will give a slightly yielding impression, and then another great leak in the printing business will have been eliminated.

It is, however, of some of the little every-day leaks that curse the business that I wish to speak to-night, and the first leak I would mention is that invention of the Devil—the practice of setting jobs from the dead bank, the stone, and even the live boards, instead of setting them from the cases. This practice often arises from that foolish notion of economy, the purchase of small fonts. It usually comes, however, from a notion prevalent in too many offices, that distribution is a necessary evil, to be indulged in only when there is no copy on the hook.

Many foremen have a perfect mania for keeping every job standing that it is thought may ever come in again. I once knew a foreman of a country office where it was the practice to set wedding invitations in Script, who always carefully pulled out all the names from these invitations, after they were printed, and carefully deposited them on the live board. I asked him once why he did this and he replied: "Why, all these people are going to die some day, and then we can pick up their names for their funeral invitations." This is no funeral joke, but I am sure the practice he was addicted to has meant the funeral of many a printing business.

I leave it to you who are compositors if you have not, each one of you, to-day witnessed something like this: You need a cap "E" and a lower-case "d" of twelve-point Gothic to complete a display line. By dint of fifteen minutes' search you find the lower-case d in a job the foreman has guessed may be used again. Thirty minutes and you have accounted for every cap "E," but they are all on the press. Five minutes more and you have found a cap diphthong "Æ," and twenty minutes more sees it, with aid of saw, mitering machine and file, converted into a cap "E." Your troubles are ended, you have saved perhaps 2 cents' worth of material, but at the cost of 60 cents' worth of time.

Or, you need two or three pounds of fourteen-em leads to space out a job. You know they are in the house some-

where, and at the rate of 50 cents an hour you go on a still hunt for them. After twenty minutes' search you find them in a real live job. In ten minutes you have them out, another ten minutes and you have them in your job. It takes you fifteen minutes to fix up the "pi" and tie up the job from which you have pulled the leads, and when you are all through, another twenty minutes to put them back in the job where they belong. To save spending 30 cents for leads you have wasted 50 cents' worth of time.

There is that \$4,000 press that was held up five hours to-day because the form was set up from an old font of type that should have been in the hell-box long ago. It took a \$30 pressman five hours to make it ready, when he could have done the work in one. Four unnecessary hours of waiting when the press should have been earning at least \$3 an hour. Add to that the wages of the waiting feeder, the proportion of fixed office expense properly belonging to that five hours, and you have a loss of perhaps \$20. Not only that, but that loss is to be repeated every time you put a job on the press that is set with that font of old type.

An unavoidable rule in every composing-room should require the distribution of every job just as soon after it has been printed as possible, for the two best of reasons—you then prevent the undue wear of the particular types in that particular job, avoiding the necessity of a make-ready in every job in which they are afterward used, and you then have the type where it belongs, earning its keep.

Another leak is that which comes from employing incompetent distributors, who put all sizes of thin spaces in the same box and give the compositor cases that make him think they were distributed with a sieve or a shovel; the leak that requires the stoneman, who has perhaps already graduated as a blacksmith, to add the trade of carpenter to his other accomplishments, and make his furniture, instead of having it cut ready to hand; the leak that comes from having the space cases and lead racks in such a position that the compositors travel unnecessary miles to find them; the leak that gives him a poor light and such insanitary conditions to work under that before his day's work is half done he feels like a limp disrag.

This whole class of leaks comes from a gross misapprehension of the value of time as compared with every other element in a print-shop. Perhaps a fair valuation of the material in the average composing-room where ten compositors are employed is \$5,000. The interest on that is only \$300. Add to that ten per cent for maintenance of plant, and we have only about \$2.50 per day. Add to the wages of ten compositors the salary of foreman, superintendent and manager or owner, and we have a time expense of \$50 per day, or twenty times our material expense, and any picaune policy that attempts to save a dollar's worth of material that must be hunted for inevitably results in a loss of from ten to one hundred times its cost. So invariably is this true that I believe, were the material purchased used only once, and then thrown away, it would always result in a saving. I have in mind an office where it was the almost invariable practice that when a compositor needed leads he had to go to a big heap where they were all dumped from the distribution and sort them out himself. There is no question that it would have been money for that office had all those leads been dumped directly into the junk pile and new leads purchased as they were needed every day.

On the walls of every composing-room, on every rack, frame and stone, and, above all, prominently over the manager's desk should appear this legend: "The costliest thing in the print-shop is time."

Another serious leak in the average shop comes from the lack of what, because we have no equivalent English

* Lecture delivered before the West Side Branch of the Y. M. C. A., New York city, January 8, 1908. The association conducts a lecture course on printing and the allied arts, and is doing notable work in this connection.

term, we might call *esprit de corps*. How many workmen care for anything but the envelope that comes on pay-day? How many employers care for anything but the pound of flesh that is their due? I like to dream sometimes of a day that may come when every workman shall be paid a minimum wage, the rest of his compensation to depend upon the heart he puts in his work. The man who habitually comes to work just as time is called, takes ten minutes to get his sleeves rolled up, but drops his stick in mid-air or refuses to space out a line when time is called at night, has only himself to blame if his employer does not follow him around, begging him to accept a raise in salary. On the other hand, the proprietor who has had an unusually successful year, and who realizes that much of it is due to the faithful work of his men, has, if he gives them no encouragement, only himself to blame if he finds them relaxing their efforts. Every printing establishment should be like a small army—every man in it fighting for the success and honor of the corps; but efficient discipline and patriotic service can be expected only when the commanding general has the regard and love of his soldiers. I believe, if only a better understanding could be brought about, that the average workman is willing to put his heart into his work. I believe that the average employer, too, is willing to pay the highest scale of wages for a man's skill, and, in addition, a generous bonus for genuine heart service. And some day, when the Mergenthaler Linotype Company does not want me any more, I intend to establish a clearing-house where master printers can purchase heart throbs at so much per throb, and I am sure, if I can furnish simon pure throbs, that my commissions will be large.

But, after all, the leaks in the printing business are all traceable to one great primary cause—the men engaged in the business are not, as a rule, trained men. The art must be raised to the dignity of a profession if the wastes are to cease. How many printers, be they employers or employees, are in love with the business? How many books printed during the last twenty-five years will be handed down to future generations as models? The Caslons, Priory Text, the Gothics, faces patterned after initial letters hundreds of years old—these are the faces that will live and serve as models so long as the art exists. How many of the freak faces cut during the past twenty-five years will be remembered, much less used, twenty-five years from to-day?

It is true that we are doing some excellent work. Work far in advance of any other age, in the way of booklets and catalogues, but the best of this work is usually designed by an artist who is *not* a printer, and, as a rule, the illustrations predominate. But if we want even a bit of illumination that will stand out as a work of art amid a mass of rubbish, we go back to the old masters for our models.

We could live comfortably in houses patterned after a dry-goods box, but when you or I build a house we desire that it should have something about it that shall appeal not only to our sense of comfort, but to our sense of beauty—that it shall express in some way our individualism. It is not enough when I am through work that I shall sit down and gaze at four bare walls. I want a color scheme in the room, a few pictures, a rug with some warmth of color. Why, when I sit down with my favorite volume of Dickens, should it be precisely like a million other books? Why should it not in some way speak to me of the author or of the characters in it; and why can not some one, without charging me a fortune for it, give me what I want?

It is a hopeful sign that the members of the International Typographical Union realize the great need of a more thorough training, and that steps are being taken to

meet their need. The establishment of trade schools throughout the country is another indication that the printer of to-day is at least awake to our crying needs. Let us trust that the coming generation of printers shall be a generation of men who are in love with the art, a generation of workmen thoroughly equipped. And when that generation comes upon the scene the wastes of the business will have been largely eliminated, the leaks will have ceased.

TRANSFERRING EXISTING PRINTS TO PAPER.

A simple form of transfer liquid which enables one to quickly transfer existing prints to paper is made up as follows: The ingredients are mixed with warm water, not hot, and the exact amount of each material is not important. Twelve ounces of warm water has dissolved therein a square inch of naphtha soap. Five drops of kerosene are added to the dissolved soap, but not until the solution is entirely completed. In addition 5 cents' worth of boracic acid crystals with a few drops of oil of wintergreen are added as a preservative, when the mixture is shaken well and kept in a tightly corked bottle. A writer in *Good Housekeeping* says this liquid is applied generously with a brush or cloth to the print which is to be transferred. This application does not injure the paper or the print. The moistened picture is then placed face down on the material—white paper—to which it is to be transferred and briskly burnished on its reverse side with the bowl of a spoon or regular burnisher such as is used by wood engravers. A flat, highly polished, bone paper-cutter may also be used. This hint is reproduced with all its approximations as to quantities of materials to be used so that any one so disposed can experiment by noting the exact quantities of materials and varying them in definite steps, thereby making possible the production of special formulas for specific purposes. To make work of this kind profitable a notebook must be used and all the conditions with the attendant results inscribed. This can most effectively be done by listing each change under a separate head as, Experiment 1, followed by a full description of all the steps, ingredients, results, etc. Experiment 2, giving changes made from No. 1 and a list of changes in the results, etc. This plan will give beneficial results and the notebook may be only an ordinary one, such as is used for school composition.

The idea in presenting this bit of information in this manner is to point out by contrast the necessity of exactitude, whether the quantities are specially important or not. Of course, in many other cases such exactitude is not necessary, but, whether or no, it can do no harm to be definite, and when precision is not required a clause stating the amounts given to be approximate is sufficient to prevent undue attention to specific quantities. L. B. K.

"COMPARISONS ARE ODISIOUS."

A job printer recently made a quiet canvass of his little town, and located a number of merchants who were using letter-heads, stamped with a rubber stamp, and many others who used merely blank paper. He then had a rubber stamp made with his own imprint and placed it on the back of some of his neatly printed stationery. To those who used no letter-head he wrote on the blank side of his stationery: "What would you think if I wrote to you on this side of the paper instead of the other? That's exactly what your correspondents probably think of you. There's a moral. We'll be glad to talk it over with you." The same thing was written under the rubber-stamp imprint and sent to those using such a device. The result was gratifying in orders received for printing.—*Caston's Magazine*.

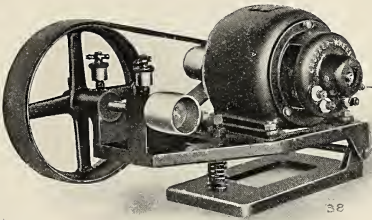


This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

FOLLOWING the custom of many years, the *American Exporter*, with principal offices in New York city, has published a new collection of testimonial letters from its patrons, under the title "Opinions of 115 Manufacturers." The booklet, containing thirty-two pages and cover, is printed in two colors, and contains the opinions of some of the best-known mercantile and manufacturing concerns in the United States as to the value of the *American Exporter* as a means of securing foreign trade. The testimonials are very strong, and the entire collection forms an extremely convincing argument on behalf of this old export publication as an advertising medium.

COUNTERSHAFT BELT TIGHTENER.

An ingenious and simple device for tightening the driving belt of an electric motor has just been perfected by the Crocker-Wheeler Company, of Ampere, New Jersey, and is shown in the accompanying illustration. It consists of a countershaft and a simple and effective belt tightener. Though designed for the peculiar requirements of Linotype



230-V. MOTOR WITH SPRING BASE COUNTERSHAFT.

machines, it can be used to advantage with any machinery requiring slow-speed drive.

The device consists of a cast-iron base on which are mounted the motor and countershaft. The base is pivoted at one end to a subbase, and belt tension is produced by means of an adjustable nut at the other end. A spring is provided to support the movable base in case of breaking of the belt. The belt between motor and countershaft is tightened in the usual way, by shifting the motor on the movable base with the aid of an adjusting screw.

It will be readily seen that this device is much more effective than a simple idler. Not only does it keep tension

on the belt, but by the use of the countershaft a great difference between sizes of driving and driven pulleys is avoided, and the belt therefore makes contact with a greater arc of the driving pulley, with consequent absence of slip.

The motor is of the well-known Crocker-Wheeler "L" type, made in sizes from 1/20 to five horse-power. Of neat appearance and compact design, it is specially suited for application to small tools, printing-presses, pumps and all kinds of light machinery. By means of simple covers for the openings in the frame, the motor is easily rendered dust and moisture proof, in cases where an open-type of motor would be out of the question.

NEW AND SECONDHAND PRINTING MACHINERY.

Mr. H. Bronson, dealer in new and secondhand printers' machinery and supplies, has recently completed and taken possession of his new factory and show rooms at 508 South Forty-fifth court, near Harrison street, Chicago.



THE H. BRONSON FACTORY.

The new building, which is illustrated above, is of modern factory construction, 50 by 120 feet, and is equipped with overhead carriers and other devices specially designed to facilitate the rapid handling of orders. The proprietor, who is himself a practical printer, makes a specialty of rebuilt printing machinery of every description, the remodeling and repairing of the worn or broken parts being done under his personal supervision.

THE W. O. HICKOK MANUFACTURING COMPANY.

The W. O. Hickok Manufacturing Company, Harrisburg, Pennsylvania, call attention to their advertisement in *THE INLAND PRINTER* on page 138. This firm was established in 1844 by Mr. W. O. Hickok, and started almost at once to build paper-ruling machines and bookbinders' machinery. The present style of ruling machine was invented and improved upon by Mr. Hickok. The company was incorporated in 1886 and has since carried on the original business established in 1844. The Hickok paper-ruling machines and ruling pens are known throughout the civilized world and are considered standard for ease of operation and first-class results. The machines are built and erected by the highest class of skilled labor, and only the finest material is used in their construction. The lumber used in them is air-dried from four to six years and afterward kiln-dried. The Hickok Company enjoy the reputation of making the highest class ruling machines in the world, and while their prices are somewhat higher than those of their competitors, the results and wearing qualities obtained from them more than offset the original price paid; in fact, the first machine put on the market by Mr.

Hickok, sixty years ago, is at the present time being used and is doing good work. Of course, this is a hand machine, and in no way compares to their present style of machine as to efficiency, speed, etc., but on the other hand is doing first-class work in the old way.

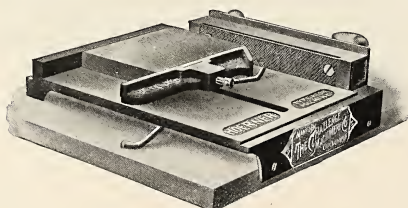
ANOTHER RICHMOND IN THE FIELD.

F. Amos Johnson, the consulting engineer and patent attorney, who has, himself, patented a large number of devices in the line of typesetting machines, has recently given up his offices in the Central building in order to devote his entire time to the construction of the Brand typesetting machine, which will be put on the market in the near future under the direction of the Wood & Nathan Company. The new machine casts and assembles single type like the Monotype, but is a one-man machine and uses neither compressed air nor a paper ribbon. It has nearly double the number of characters of the Monotype. A speed equal to the Linotype is claimed for it.—*Editor and Publisher.*

EXPENSIVE WHITTILING.

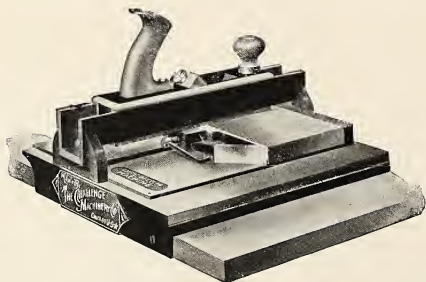
When pocketknife, sandpaper and file are the tools used in preparing cuts for the form, it is a tedious and expensive process, and in the end the results are unsatisfactory.

The Hoerner combination shute-board and type-high machine takes care of this work and much more besides.



IN USE AS A SHUTE-BOARD.

Every cut can be promptly and accurately reduced to type-high. That, of course, means half the make-ready done. Then the edges can be squared, warped blocks corrected, slugs, rules and furniture trimmed and miters cut. Each machine has both a file and knife plane. The wide range of usefulness of this machine makes it almost an essential



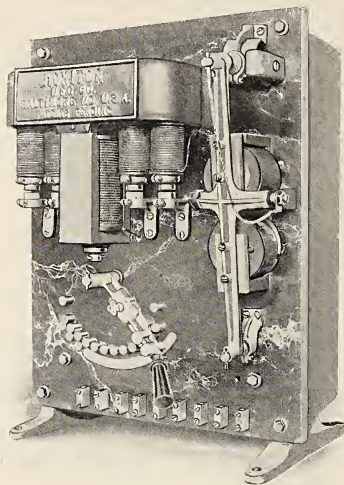
IN USE AS TYPE-HIGH MACHINE.

in a modern office, and the daily saving it effects soon balances the original investment of \$35.

The Hoerner is manufactured by the Challenge Machinery Company, Grand Haven, Michigan, and is for sale by all dealers.

MONITOR AUTOMATIC REGULATOR FOR JOB PRESSES.

The Durling Electric Company, 106 South Gay street, Baltimore, Maryland, selling agents for the Monitor automatic regulator for job presses, are meeting with much success in introducing this device, having placed a large



THE MONITOR AUTOMATIC REGULATOR.

number of them varying from one-quarter horse-power job press size to the largest rotaries. In every case the controllers have given good service, and have met with the unquali-



REVERSING CONTROL SWITCH.

fied approval of the users. The distinctive features of the Monitor system are such as appeal to most printers. The Monitor controllers were primarily designed to overcome the common faults of printing-press controllers. By eliminating the dash pot as well as the sliding contacts, the numerous troubles due to these features have been removed, and the fact that the pressman does not control either the start or speed of the motor does away with all the troubles

due to careless or incompetent handling. Another distinguishing feature of Monitor control lies in the use of the Monitor automatic starter, which accomplishes automatically what has heretofore been done by hand. The starter is governed entirely by the armature current, and has no fixed time element. For this reason it is possible to bring the motor to its full speed in the shortest time consistent with good practice, but without risk of injury to the motor from excessive current. As the starter is automatic, the regulator is distinct from it, and when the arm is set for a



SAFETY CONTROL STATION.

given speed it is not again moved until a change of speed is desired. The arm of the regulator may be locked in position, thus taking the matter of speed entirely out of the hands of the pressman, and insuring a constant and uniform speed throughout the running of any job. The manufacturers publish at intervals a little bulletin containing



PUSH-BUTTON CONTROL STATION.

details of their regulators, copies of which, together with prices, will be furnished to printers desiring the most economical and convenient devices in their pressrooms. The Durling Electric Company guarantee the regulators to be as represented, and agree to make good any defective part if claim is made by the purchaser within six months from date of sale.

A CANADIAN CHALLENGE.

Attention is directed to the letter of the Canadian-American Linotype Corporation, Limited, opposite page 40 of this issue, addressed to the Mergenthaler Linotype Company of New York, challenging the latter to a contest with a view of determining the relative excellence of the respective machines.

The points to be decided cover practically all the important features of Linotype construction, facility of operation, size and quality of output, etc. The conditions of the contest appear to be fair. Whatever the decision of the judges may be, it will awaken widespread interest, and add a valuable chapter to the literature of Linotype construction and capacity.

BENEFICIAL TO PRINTERS.

The type-family and weight-font propositions are of the greatest benefit to printers.

The family plan permits a printer to compose much more quickly an attractive and beautiful design and with a far more harmonious effect than with a variety of type-faces.

The weight fonts cost not much more than half the price for the same quantity of type in small job fonts, and a weight font takes up no more case and cabinet room than a small job font and saves the time of the compositor, and makes composition economical and easy.

Buy weight fonts of the Cheltenham family and see what beautiful work you can turn out at a minimum of cost for type and composition and how pleased your customer will be with the work.

Half of the requirements of a large composing-room can be met with the Cheltenham family alone, with its thirteen members.

Specimens of the entire family can be had free by applying to any of the houses of the American Type Founders Company.

THE KAVMOR AUTOMATIC JOB PRESS.

The D. & W. Sales Company, Broadway and Thirty-fourth street, New York, selling agents for the new Kavmor automatic job press, is making delivery of the first lot of these machines. The presses differ materially in construction from those with which most printers are familiar. It is a bed-and-platen machine, which automatically feeds and delivers single sheets of any weight from the lightest print to 150-pound cardboard, and in size ranging from a postal card to 13 by 20 inches. The makers claim a guaranteed speed of five thousand perfectly registered impressions an hour, and that this speed may safely be maintained owing to the perfection of the inking mechanism and the rigidity of the impression. It is also claimed that the Kavmor press will sustain a pressure on the impression of twenty-four thousand pounds to the inch, if necessary. Ink distribution is supplied by four form rollers, each 2½ inches in diameter, four composition and four steel distributors, two of which are vibrators, and an ink-plate over which the form rollers have a range of fifty-six inches. The pressman can vary the amount of ink to be given to the different parts of a form as easily as he can on a cylinder press.

The removable platen is something that will appeal to most printers. Two platens are furnished with each press, and extra ones may be purchased as required. The press need not stand while a form is being made ready; instead the pressman pulls an impression on an extra platen and makes his job ready while the one on the press is running. This means that the Kavmor press is not even stopped for make-ready. Changes in size of stock are readily made by two simple adjustments, and no changes at all are needed for different weights of stock. No time is lost in changing from one size to another, and the Kavmor is therefore as useful on short runs as on long ones. As to operation, nothing is required differing from that of hand-fed platen presses, as the press prints from flat forms only. With an hour's instruction any bright boy can keep the press running after the pressman has made the form ready and started it.

The impression on the Kavmor press is given by a compound toggle joint, and on this mechanism a method patent has been secured. The balanced bed is a part of the press weighing nearly a thousand pounds. The balance is maintained by a combination vacuum and air-cushion, an arrangement never before used in connection with printing-presses and on which a basic patent has been granted.

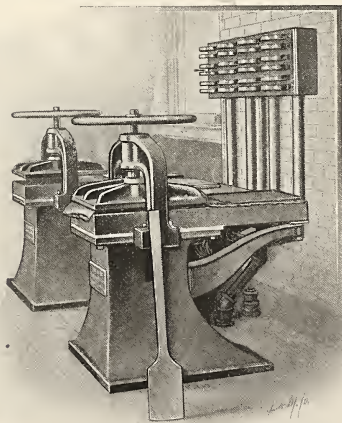
The credit for the invention and successful completion

of the Kavmor automatic press belongs to Messrs. Joseph T. Kavanaugh and Lewis E. Morrison, the former gentleman having been identified for several years with the building of special machinery for the printing and kindred trades. The Automatic Platen Press Company, of America, with a capital stock of \$500,000, owns the Kavmor press, Mr. Kavanaugh being at the head of the corporation.

The president of the D. & W. Sales Company is Mr. F. W. Weeks, a gentleman who, while not well known to the printing trade generally, has achieved considerable success as a designer and inventor. Associated with him is Mr. A. E. Davis, well known as a contributor of special articles to *THE INLAND PRINTER* and other technical publications, and formerly office manager for the Wood & Nathan Company, selling agents for the Lanston Monotype.

STEREOTYPE MATRIX DRYING BY ELECTRIC HEAT.

The production of stereotype matrices has long been a sore spot in the modern newspaper office. Modern methods have speeded up the composing-room, the press and many of the intermediate steps; but the matrix drier has, heretofore, resisted all attempts to reduce the length of time required to turn out the matrix required. Steam and gas heated matrix driers have been tried, and while with the



STEREOTYPES' MATRIX DRIERS WITH HADAWAY ELECTRICALLY HEATED BED AND APRON.

latter the attempt was made to get the high heats required for quick work, it was found that unavoidable variations of heat occurred which either damaged the type or delayed the work. In the Government Printing-office at Washington, D. C., a great deal of trouble was experienced in this line, owing to the fact that the *Congressional Record* must appear each morning containing the report of the previous day's session. The time of appearance of the *Record* is fixed, but at times there are often prolonged night sessions of the two houses, when the hour of adjournment is very late. When such emergencies occur the time available for the production of the *Congressional Record* is compressed into a very few hours of the day.

The Public Printer made a close study of all methods and processes by which the time required to produce the *Record* could be reduced. To save time was of the utmost

importance and the most up-to-date plant and presses were available, but it was found difficult to get out the stereotype matrix at the speed which was considered necessary for the highest plant efficiency. Finally Mr. W. S. Hadaway, Jr., of the Hadaway Electric Heating & Engineering Company, of New York, one of the many interests of the Westinghouse Electric & Manufacturing Company, was called into consultation. After some study of the question he designed a matrix drier which has succeeded, in the crucial test of several years of service, in surpassing all guarantees and expectations. The time of producing a matrix was more than cut in half by these machines, and later matrix driers have greatly reduced the record on this work, permitting a finished matrix to be turned out in about three minutes.

These high heats and close control are only possible by the use of electric heating units placed in the bed of the matrix drier. A matrix drier with an electrically heated bed is shown in the accompanying cut. This drier also has an apron with a separate system of controlling its heat. The bed of the matrix heater is heavy and solid and the construction of the Hadaway heating element is such that it can not be damaged by any amount of hard work. The drier bed being practically as solid as an iron block, can not be compared in strength and durability with the cored castings necessary on steam or gas heated beds.

An additional advantage of the electrically-heated matrix drier arises from the close and accurate control of the heat possible and the rapidity with which the press bed can be brought up to a working temperature. The convenience and cleanliness of these driers also commends them to progressive stereotypers.

TRUE LEADS IN 24-INCH STRIPS.

Aside from bringing out during the last few months a remarkable number of new type-faces of great beauty and utility, which are sure to become lastingly popular in the trade, the American Type Founders Company, with "houses everywhere," are making a large sale of their new twenty-four inch strip leads. These leads, besides being six inches longer than the former strips, thus preventing much waste, are made with a special machine, which shaves instead of molds. By this means absolute correctness in thickness is obtained and the imperfect product produced by the old method, due to contraction or expansion of the metal in molding, is avoided.—*The Printing Trade News*, February, 1908.

GORDON PRESSES HELD TO BE "EMBOSSING MACHINES."

The French customs authorities, sustained by the courts, paid a high compliment recently to the printing machinery made by the well-known Chandler & Price Company, of Cleveland, Ohio. It appears that the duty on American embossing presses entering France is very high, while that imposed on ordinary printing presses is comparatively low. A recent shipment of Gordon presses was seized by the French officials for undervaluation, the claim being made that they should have been declared as *machines outils* instead of *machines d'imprimerie*. An action at law was instituted, and experts were called for both sides, but as these gentlemen were all native manufacturers of printing machinery the case of the American concern appeared to be lost in advance. The agent of the importers, however, pluckily determined to fight the issue and enlisted the expert services of M. Michaux, formerly president of the Jury of Awards at *l'Exposition Universelle* in 1900, and who is said to be the highest authority in France on the subject of printing machinery. After a thorough examina-

tion M. Michaux threw his decision with the other experts, the entire body declaring that the Chandler & Price Gordon press was so heavily and substantially constructed as to bring it within the category of "embossing" rather than of "printing" machinery. In this view they were sustained by the court. The value of this decision to the manufacturers, from an advertising standpoint, would seem to more than offset the loss they will sustain by reason of the increased duty demanded.

THE WARNOCK GEM REGISTER HOOK.

There is a great variance of opinion as to the best method of registering color plates on a flat-bed press, as well as to the differently constructed hooks offered printers for accomplishing the best results. A great many styles of hooks are made by different manufacturers, all claimed to be the best—and at times it is difficult for a purchaser to choose between them; in order for him to choose intelligently he must first secure samples of the different styles.

It necessarily involves considerable expense to equip a plant for colorwork, and the purchaser is anxious to secure the one requiring the least time to operate, both in make-up and register, as time is the first thing to consider, it being the largest item of expense in any office regardless whether it is book or three-color work.

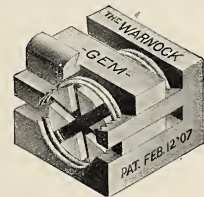
The Warnock-Townner Company, 334 Dearborn street, Chicago, Illinois, has added another style hook to its already large line of labor-saving devices for the accurate register of three-color work, illustrations of which appear herewith. It is made in such sizes as to eliminate as much as possible the multiplicity of small pieces to justify the hook in its proper position relative to the plate. This is accomplished by the extra long travel of the jaw of the



4 x 4 Gem. FIG. 1.

hook and the operating screw traveling in unison with the jaw. The hook is made of only three pieces: the jaw, screw, and body, and can be disassembled for cleaning when necessary. One point in particular that should attract the up-to-date printer is the extra long travel of the jaw of the four-by-four Gem (Fig. 1), which is eighteen points.

The jaw of the hook is so constructed that it straddles the screw, having a bearing on both sides of the jaw the entire width of the screw. It has projecting lips on either side of the lower portion of the jaw which extends into the slotted sides of the body of the hook, eliminating all play of the jaw and assuring a positive lock in whatever position placed. This same style hook is also made on a six-by-six em body for those who have been accustomed to that style, with the exception that it has a three-pica travel. The right and left narrow margin six-by-six em hook (Fig. 2) is of the same size and construction excepting the travel, which is four picas, permitting a margin the width of the jaw. The operating key works at the side and does not require any space other than the width of the jaw.



6 x 6 Gem, left. FIG. 2

The jaw of the hook having such a long travel practically eliminates all the small pieces that would be necessary to justify this same size hook in its proper position relative to plates if it had a travel only of one pica.

Thus it can be seen by the practical printer that the Warnock Gem hook stands in a class by itself in four distinct points: strength, speed, travel, and simplicity of construction, every part being made of the best of steel and the working parts case hardened. It is also said to be the cheapest hook on the market, all points considered. An investigation of its merits is invited by the company.

THE RAND INSTANTANEOUS INDEX.

Acting on the principle that the sense of sight is infinitely quicker than the sense of touch, The Timesaver Company, 178 Devonshire street, Boston, Massachusetts, has introduced the Rand instantaneous index, a detailed description of which is found in the advertisement of that company on page 150.

The index has many points of superiority over the ordinary card index for certain purposes. Instead of one name and address being visible at a time, seventy names are in view at once, and instead of "thumbing" a number of cards to find a name, the eye travels quickly down the list on the Rand index until the required name is reached. Changes in the card slips on which the names are written are made almost instantaneously. The device may be fastened on a wall, the side of a desk or table, and seems to be applicable to a variety of uses, where names and addresses must be found with the greatest speed.

METAL-COATED PAPERS.

The G. Stallforth Company, dealers in imported papers, at 50-52 Franklin street, New York, have issued a book of bronzed paper entitled "Brocades No. 2." The specimen book contains bronze-coated papers in gold, silver, orange, blue and green, with both plain and embossed surfaces. The patterns are very numerous and well assorted, embracing, pebbled, ribbed, watered and floral effects. The paper is of good weight, and the size 25 by 35 inches. "Brocades No. 2" will prove a very useful reference book for printers, binders and boxmakers. A copy may be had by any one interested writing for it on their own letter-head.

FREAKISH TYPE AND ARTISTIC DISPLAY.

The destination of freakish types is the hell-box. They may for a time create interest and amazement, but their quaint shapes and outrageous serifs pall on our sense of the suitable after they have appeared more than once. Artistic printing must be distinguished chiefly by appeals that are normal and simple. There may be room now and then for an incongruity, but only for one at a time. We remember sitting in judgment on a three-color program. We counted the number of lines in each color, and found that the compositor had counted them first; which was the reason for the disposition of the colors! We recommended that he should try it as a one-color job, with the principal line in red. He did, and obtained a better result.

There seems to be a hallucination in the mind of the compositor that if he has taken great pains he has produced an artistic job. He frequently measures the value of a job by the time spent upon it in introducing effects that have had to be discarded. We have seen several jobs in the making that remind us of the epitaph, "Now lies he there, and none so poor to do him reverence."

The compositor is frequently more industrious than the gravedigger, and manufactures his own funerals; but he seems to wear an extra-wide band of crape when he has to handle freakish type. A distorted serif may be trusted to a real artistic compositor, who can be relied on to tone down the deformity; but the blundering display hand usually succeeds in making the serif the feature of the job. Freaks, at their best, are unreliable goods; but in the hands of incompetent workmen they are positive agents of degradation.—*Caslon's Circular*.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.

ADVERTISING ART CALENDARS.

OLIVER BAKER MFG. CO., makers of art calendars and advertising specialties, Minneapolis, Minn., U. S. A. 3-9

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-215 Monroe st., Chicago. Ball programs, folders, announcements, invitations, tickets, society folders, masquerade designs, etc. 2-9

BOOKBINDERS' MACHINERY.

3 Hickok 36-inch fault-line ruling machines with and without layboy.
1 Sanborn No. 5, 2-rod lever embossing press.
1 each styles A, C, and No. 7 Perfection wire stitcher.
1 White combining foot and steam power paging and numbering machine.
1 Champion foot-power paging and numbering machine.
1 each foot and steam power 28-inch Rosback perforator.
All machines guaranteed in good working order. Write GANE BROS. & CO., St. Louis, Mo.

BOOKS.

BOOKS ON ADVERTISING—Separate volumes on "General Advertising," "Mail-Order Advertising," "Retail Advertising," "Advertising Typography," "Rates, Mediums, etc." Write for list P—it's free. A. S. CAR-NELL, 150 Nassau st., New York.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions, or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6½ by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing for the beginner as well as the more advanced student, by Ernest Knauff, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

HOW TO MAKE BLACK and colored printing-ink; pressmen should know how; booklet mailed postpaid, 50 cents. TECHNO CHEMICAL CO., 142 E. Eighth av., Conshohocken, Pa.

INLAND PRINTER COVERS—An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

MONEY-MAKING BOOK—Tells how any one (regardless of age, sex, location, experience, or present occupation) can at once start spare time business without capital; how I started with \$2 and made thousands; unusual, fascinating, home or office work; 1,000 suggestions; circular FREE. HOLLIS CORBIN, 1362 Chestnut st., Philadelphia.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by Wm. J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEMN, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of book, 7½ by 9½ inches, art vellum cloth, combination white and purple, or full purple, \$1.50; edition de luxe, red or brown India ooze leather, \$4; pocket edition, 3 by 5½, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A GOOD OPENING for a printer to establish a newspaper in a town of South Dakota. L. B. 344, White Lake, S. D.

FOR SALE—A complete, old-established photograving plant with an up-to-date job-printing plant in connection; has a fine line of trade in both branches; if you have the money and mean business write for price; cheap if taken soon; best reasons for selling. D 290.

FOR SALE—Established weekly and excellently selected job office; beautiful town, delightful climate, richest county, excellent hunting, fishing and boating; plant, lot and building, \$2,200—\$1,200 cash, balance terms; or will sell plant alone for \$1,200 spot and lease building for small rental; owner has other business. ARGUS, Riverside, Wash.

FOR SALE—Finely equipped up-to-date printing-plant, Kansas City, Missouri; cash or cash and realty, or cashable security; bargain for quick action. CRAMER, 314 E. 12th st., Kansas City, Mo.

FOR SALE—Half interest in weekly newspaper; liveliest town in California; lots of advertising and jobwork. D 194.

FOR SALE—Job-printing shop in one of the best manufacturing cities of 30,000 in the United States, doing a business to net a profit of over \$2,500 per year, no indebtedness; Optimus cylinder, 3 jobbers, power cutter, plenty of other material thoroughly up-to-date; price, \$5,500; bargain; quick sale. J. B. BROWN, Niagara Falls, N. Y.

FOR SALE—Modern equipped job plant within 200 miles of Chicago, doing a business of \$35,000 a year, running in connection with a live daily newspaper; has the run of the job printing within a large area. D 192.

FOR SALE—One-half interest, or all, in best equipped and largest job-printing office in El Paso, Texas; doing fine business; incorporated; full investigation invited; owners have other interests. D 613.

FOR SALE—\$4,500 buys my one-half interest in busy \$12,000 job-printing plant in Michigan city of 10,000; excellent opening for newspaper in connection. D 190.

FOR SALE—\$5,000 to \$10,000 worth of stock in a complete lithographing and printing-plant; established trade; good opening for a progressive man; full particulars to any one who means business. D 185.

"HOW TO PROMOTE A PRINTING BUSINESS" is a little book about raising capital, getting new business, establishing a mail-order department, money-making "side lines," etc.; price, \$1, by mail prepaid. HOLLIS CORBIN, 938 Real Estate bldg., Philadelphia.

POLAND, PARTICULAR PRINTER, Urbana, Ohio, desires to sell his job office; more high-grade profitable work than you can handle; no solicitor needed; best-paying business in this city, 8,000; everything new and in perfect condition; write for full particulars.

SMALL, MODERN, NIFTY SHOP; owner prosperous, healthy, happy; no debts, no hurry; July. C. GARRETT, The NIFTY Printer, Springfield, Mo.

WILL INSTALL Linotype plant in office which will use part or all of output; might buy an established business; state price per 1,000 ems, amount used, etc. D 169.

Publishing.

\$6,000 will buy well-established semi-monthly trade paper; could be published anywhere. EMERSON P. HARRIS, 253 Broadway, New York.

COMPOSING MACHINES, ETC.

FOR SALE—Double-decker Linotype, No. 664; been used 2½ years and is in good condition; \$2,000 cash, remainder payments, or will trade for No. 3 if in good condition. CENTRAL TYPESETTING CO., Pittsburg, Pa.

LINOTYPE OPERATOR-MACHINISTS. ATTENTION!—I have perfected a cement that will stop leaking mouthpieces; highly recommended by those who have used it; I have tried it where crucible was badly damaged and mouthpiece did not fit because of bruises and pieces broken away, and after drying never leaked; saves worry, much lost time, and a great deal of money in productive labor; \$2 package; remit by registered letter, postoffice order, express or check. GEO. A. JENNINGS, 5619 E. Broad st., Richmond, Va.

COUNTERS.

HART, R. A., Battle Creek, Mich. Counters for job presses, book stitchers, etc., without springs. Also paper joggers, "Giant" Gordon press cakes, printers' form trucks. 3-9

Steel Die

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.

AMERICAN EMBOSSING CO., BUFFALO, NEW YORK

Knife Grinders

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.

BLACKHALL MFG. CO., Buffalo, N.Y.

ELECTROTYERS AND STEREOTYPERS.

McCAFFERTY, H., 141 E. 25th st., New York. Half-tone and fine art electrotyping a specialty. 3-9

EMBOSSERS AND STAMPERS.

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade, 45-49 Randolph st., Chicago. 3-9

EMBOSSING COMPOSITION.

STEWART'S EMBOSSING BOARD—Easy to use; hardens like iron: 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

ENGRAVED COMMENCEMENT INVITATIONS.

NEWEST, handiest, and most exclusive designs; liberal discount to stationers and printers. HARCOURT & CO., Manufacturing Engravers, Louisville, Ky.

ENGRAVERS—COPPER AND STEEL.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel die sinkers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See adv.) 3-9

ENGRAVING MACHINES.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOLDING MACHINES.

DENTER FOLDER to take sheet 25 by 38 to 38 by 50, 3 and 4 fold, with Dexter Feeder, also feeder for cover and stitchers; machine taking 32 pages and cover; first-class condition. A. F. WANNER & CO., 342 Dearborn st., Chicago.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. We received calls during the past month for the following: Job printers, 2; Linotype operator, 1; machinist operator, 1; foremen, 3; all-around men, 2; solicitors, 2; salesmen, 2; estimator, 1; advertising man, 1; compositors, 2; photoengraver, 1; artist, 1; pressmen, 4; newspaper man, 1; editor, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, 130 Sherman st., Chicago.

Artists.

WANTED—Good all-around commercial artist; live southwestern city. D 312.

Bookbinders.

WANTED—First-class finisher and forwarder for blank book, loose leaf and county work; must be able to do some ruling. D 184.

Engravers.

ENGRAVING SUPERINTENDENT—Man with thorough knowledge of engraving business to take charge of a medium-sized plant in a city of 300,000. Address, giving full particulars, salary expected, etc., D 199.

PHOTOENGRAVERS looking for positions should apply to EMPLOYING PHOTOENGRAVERS' ASSOCIATION, who are placing help in good open shops. Address 116 Michigan street, Milwaukee, Wis.

WANTED—Good all-round photoengraver; small shop; growing southwestern city. D 179.

Foremen, Managers and Superintendents.

WANTED—Superintendent to take full charge of manufacturing end of large, well-established printing business in Chicago; plant operates day and night; publication work; want man thoroughly competent in all branches, good systematizer and executive; state age, experience and references; good, steady position for right party. D 650.

Pressmen.

PRESSMAN for month or two, able to handle two-color label work on pony Babcock; open shop, 10 hours, \$15. D 175.

WANTED—First-class platen pressman, up to date and rapid on color, half-tone and commercial work; also hustling job compositor and stonemason; steady jobs; union; Eastern city; give references. D 207.

WANTED—To correspond with a first-class experienced pressman who has \$1,000 or more to invest in the capital stock of a paying up-to-date job-printing plant within 200 miles of Chicago. D 193.

IMPOSING STONES.

IMPOSING STONES, cast iron, any size while they last \$3 per square foot. GEO. P. CREHORE, 1225 Joseph av., Nashville, Tenn.

INK MANUFACTURERS.

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-9

INSTRUCTION.

LINOTYPE SCHOOL—\$100 for 3 months' tuition; may stay longer free to acquire speed; work mostly on "live matter," proof read—the only practice that counts. THE TIMES LINOTYPE SCHOOL, Los Angeles, Cal.

MISSING.

Will Geo. H. Harris or any one knowing of his whereabouts kindly communicate with Inez Harris at 3801 E. Union st., Seattle, Wash.?

MOTORS FOR PRINTING MACHINERY.

SPRAGUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing presses and allied machines a specialty. 3-9

PAPER CUTTERS.

FOR SALE CHEAP—30-inch Perfect Gem lever paper-cutter, in fine condition. QUALITY PRESS, Auburn, N. Y.

THREE POWER PAPER CUTTERS, guaranteed perfect condition; price low. SACRIFICE, Box 105, Watertown, N. Y.

PHOTOENGRAVERS.

EXCEPTIONAL FACILITIES for handling the work of southern printers; try us. THE ALPHA PHOTOENGRAVING CO., Artists and Engravers, Baltimore, Md. 2-9

PHOTOENGRAVERS' SCREENS.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-9

PRESSES.**Automatic.**

HARRIS AUTOMATIC for sale; like new. 383 W. Broadway, New York.

Cylinder.

FOR SALE—97 by 39 Pony Babcock cylinder, in very best condition; price, \$750 cash f. o. b. J. E. BEISEL, 4314 Butler st., Pittsburgh, Pa.

FOR SALE—Two Babcock drum-cylinder presses, sizes 34 by 46 and 29 by 26, both in good condition, complete with overhead fixtures, tapless delivery, etc.; can be seen running at any time. MERCHANTS PUBLISHING CO., Kalamazoo, Mich.

Perfecting.

DUPLEX PRINTING-PRESS CO., Battle Creek, Mich. Flat-bed and rotary perfecting presses. 2-9

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

BINGHAM'S, SAM'L, SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 507-509 Broadway, Kansas City; 52-54 So. Forsyth st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex. 3-9

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1859. 2-9

ROUTING MACHINES.

FOR SALE—A No. 5 Royle routing machine in excellent order, used only a few weeks; will sell at a sacrifice. E. R. WILLIS, Whitman, Mass.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 130 Sherman st., Chicago.

Artists.

ALL-AROUND, up-to-date artist wants change of position; specialty—decorative design; A1 letterer. D 142.

ARTIST, first-class, art and commercial work, designing, pen, wash, water-color, lettering, decoration, illustration and fashion, open to proposition. D 635.

SITUATION WANTED by artist doing retouching, designing and wood engraving. D 173.

DO YOU DO EMBOSSING?

Hard as stone. Ready for use in two minutes after making counter-die. Softens quickly by gas flame, hot water or torch. Removable—can be used over and over again. **\$1.00 PER PACKAGE**, containing full instructions and hints on Embossing (over 2,000 words), and you do not have to buy a book on Embossing. Sold by **All Supply Houses** or by **A. W. MICHENER, Mir., 178 Monroe St., CHICAGO**

MICHENER'S EMBOSSING COMPOSITION

Bookbinders.

BINDERY FOREMAN, competent in all branches, good executive and estimator, wants position. D 189 care New York Office INLAND PRINTER.

BOOKBINDER desires position as foreman; can rule, forward and finish; understands loose-leaf system; experienced as foreman. D 204.

BOOKBINDER, first-class finisher on levant morocco, calf, job or straight work, wants employment with reliable firm. D 163.

BOOKBINDER, RULER, FORWARDER AND FINISHER, strictly sober, desires steady position. D 205.

SITUATION WANTED by first-class blank-book finisher who can hustle; does not drink; can also forward; permanent position preferred; state wages offered. D 167.

Business Manager.

A GENTLEMAN of large acquaintance, having 20 years' experience in manufacturing stationery for corporations, banks and country offices, being familiar with modern methods of procuring business and turning same out, after having been engaged in other business for past 3 years, desires to refengage in his old line; is open for a proposition from first-class thoroughly equipped concern to take position of trust where executive ability is required; thoroughly capable to handle department or business as a whole. For further particulars address D 165.

Compositors.

FIRST-CLASS JOBBER, with original ideas, union, references, wants position with high-grade commercial house; eastern city preferred. D 166.

FIRST-CLASS JOB COMPOSITOR desires change; best class work only; could take job; New York, Boston or Washington preferred; union. D 519.

JOB OR AD. COMPOSITOR desires change; no objection to country office; married, age 23 years, union, strictly temperate; 6 years' experience; state wages. D 684.

Engravers.

A **FIRST-CLASS HALF-TONE OPERATOR** wants a job; 17 years' experience at the trade; can install or take charge of plant; married, sober, reliable; proofs, negatives or references. D 646.

A **FIRST-CLASS half-tone photographer** on black and white and three-color work is open for position; references. D 89.

PHOTOENGRAVER, thoroughly competent all-around workman; married; at present employed in large shop; small shop in South or Central States, doing A-1 work, preferred; capable of taking charge; references. Address ENGRAVER, Lock Box 196, Troy, Ind.

PHOTOENGRAVURE PLATEMAKER, having a practical knowledge with up-to-date methods of engraving upon seamless copper rolls for machine photogravure, and engraved plates requiring no hand-finishing, would accept position with reliable house. D 197.

PHOTO-RETOUCHER, first-class, all-around man, specialty machinery, thoroughly competent and capable of taking charge, desires change of position; long experience with some of best firms. D 188.

SITUATION WANTED—Position as newspaper half-tone operator; will do line work also. D 303.

Foremen, Managers and Superintendents.

DESIGNER OF PRINTING desires change; capable of handling customers in a profitable manner, of overseeing all the details of work from entry of copy until delivery, and also competent to lay out work that will make the composing-room pay. D 176.

SUPERINTENDENT, now superintendent of a large plant, desires change; long experience, capable, honest and sober. D 185.

WANTED—Position as superintendent or foreman of printing-office by high-grade man; at present employed; 28 years' experience, 14 as foreman in large plant; satisfactory references. D 107.

Miscellaneous.

COST SYSTEM—Clerk with full experience in organizing and handling the cost system in a large printing firm desires to make a change. D 187.

Operators and Machinists.

AN EXPERT, rapid Monotype keyboard operator desires position in good office; tabular matter a specialty. D 174.

LINOTYPE MACHINIST-OPERATOR—Eight years' experience, 5,000 brevier; married, union, no liquor; desires permanent location. I. W. H., 1130 Seventh, N. E., Washington, D. C.

MACHINIST-OPERATOR, speedy, accurate, reliable, sober; 5 years' experience; best of references; married. D 201.

MONOTYPE CASTER OPERATOR, 4 years' experience, desires change; one or two machine plant; any locality. D 208.

OPERATOR-MACHINIST desires situation; thorough machinist, average speed; sober and reliable, union. D 172.

TWO YOUNG MEN, thoroughly finished operators, who are financially able to install one or two Linotypes, desire to communicate with publishers or printers who can provide composition to keep machines going. D 200.

WANTED—Situation by Linotype operator-machine tender; union; no choice of location; 4,500 six-point, 4,000 eight-point per hour; reliable; will sub with good prospects. GEORGE F. FATH, 3833 Oregon av., St. Louis, Mo.

Pressmen.

A **PRESSMAN**, 35 years of age, with 15 years' experience in New York city on book, magazine, catalogue, cut and color work, wants position in first-class office; competent to take charge of any size plant. Address, stating salary, G. WILSON, Geneva, N. Y.

PRESSMAN, high-grade man now employed, desires to change; 4 years with present firm in the capacity of foreman of a 12-press plant; thoroughly capable of executing the finest half-tone, catalogue, magazine, color and specialty printing at a minimum cost and get its equivalent from others. D 203.

PRESSMAN of ability, strictly temperate, practical in all classes of press-work, either cylinder or platen, capable of taking charge. D 159.

SITUATION WANTED by a No. 1 pressroom foreman; union; accustomed to handling large shops on the best grade of half-tone, label and color work; can produce results; state salary. D 524.

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A **COLD SIMPLEX STEREOTYPING OUTFIT**, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than paper-maché; also two engraving machines costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, \$1. HENRY KAHRS, 240 E 33d st., New York city.

WANTED TO PURCHASE.

WANTED—One or two ruling machines in good order; give price, size, etc.; also one hand-lever cutting machine. D 177.

WANTED—To buy a second-hand pony cylinder press. HUTCHINSON PRINTING CO., Evansville, Ind.

WILL BUY OR LEASE daily in town of 10,000 to 30,000; lease with buying option. D 160.

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ELECTRO BRONZE-PLATED STEEL YARDSTICKS—The tool you have been looking for; perfectly straight and accurate, graduated to six tenths, figures are large and clear, absolutely rustproof and as bright as gold, will not discolor your paper; price \$1.75; (unplated \$1.50, not rust-proof); cash should accompany order; money-back proposition; circular free. GEORGE WM. UNGER, 921 Chestnut st., Columbus, Ind.

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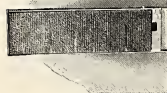
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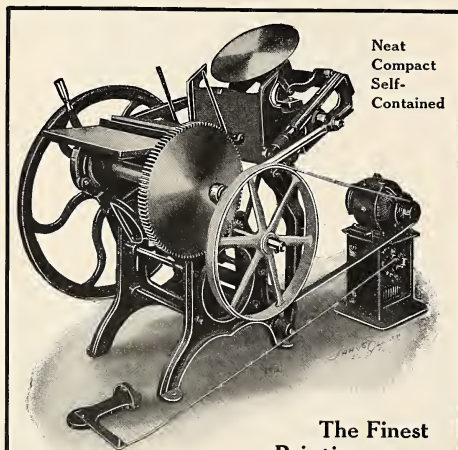
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24 x 32 Diamond, power	400	8 x 12 Challenge	110
25 x 33 Taylor, air springs	450	8 x 12 Chandler & Price	115
25 x 35 Potter, tapeless, air	550	8 x 12 Golding, job	175
25 x 37 Prouty	325	8 x 12 S. & Lee Gordon	95
26 x 40 Cottrell, air springs	725	9 x 13 Challenge	135
28 x 42 Hoe, 2-roller	500	10 x 15 Chandler & Price	160
31 x 46 Campbell Country	450	10 x 15 Golding, fountain	225
32 x 47 Campbell, 6-col. quarto	550	10 x 15 Gordon	90
32 x 47 Potter, tapeless	700	10 x 15 Jones Gordon	155
32 x 48 Campbell Oscillator	400	10 x 15 Peerless	140
32 x 48 Hoe, air wire springs	675	10 x 15 Prouty, fountain	200
33 x 48 Campbell, tapeless, air	700	10 x 15 S. & L. Gordon th-off.	125
33 x 48 Cranston, tapeless, air	700	11 x 16 Peerless	160
		11 x 17 Gordon with throw-off	175
		11 x 17 Liberty, throw-off, Pnt.	150
		12 x 18 Chandler & Price	195
		13 x 19 Liberty, with fountain	125
		13 x 19 Peerless, with fountain	210
		14 x 20 Chandler & Price, Pnt.	250
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28 x 28 Campbell front del.	\$ 650	25-inch Advance, fn. gauge	\$ 85
28 x 28 Campbell with trip	750	25-inch Golding, lever	125
28 x 35 Huber Mustang	950	30-inch Advance, power	220
29 x 42 Whitlock, 4-roller	1,400	30-inch Challenge, power	250
33 x 46 Century, 4-roller	1,600	30-inch Champion, power	160
33 x 46 Potter, 4-r., back del.	900	30-inch Perfection, power	225
34 x 50 Campbell, 4-roller	850	30-inch Victor, power	175
35 x 47 Whitlock, 4-roller	1,500	32-inch Acme, self-clamp	340
37 x 52 Campbell, 4-roller	900	32-inch Challenge, power	240
37 x 52 Huber, 4-roller	1,800	32-inch Sheridan, lever	110
37 x 52 Potter, 4-r., back del.	1,000		
40 x 56 Potter, 2-r., back del.	1,100		
40 x 60 Potter, 4-r., back del.	1,200		
44 x 60 Whitlock, 4-roller	1,800		
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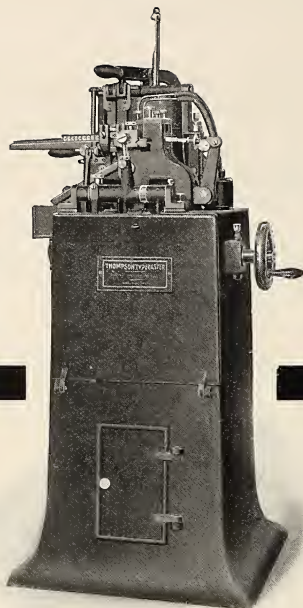
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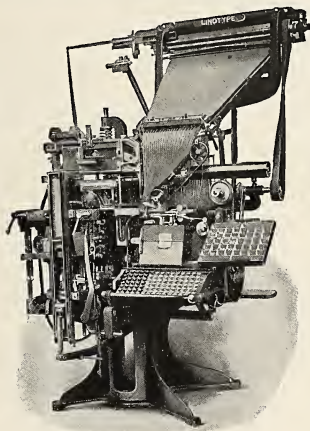
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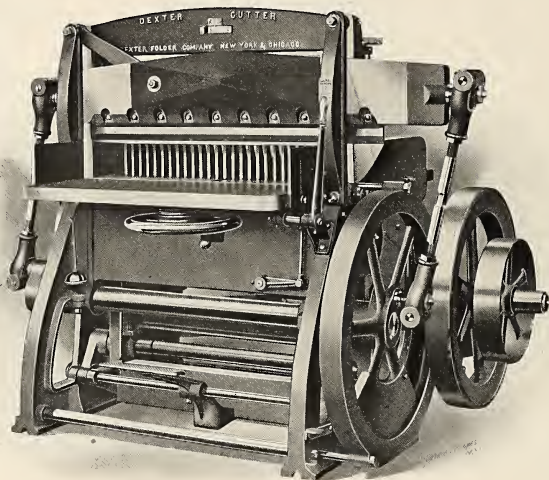
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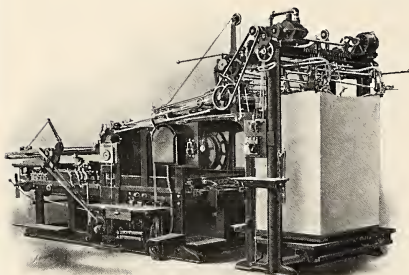
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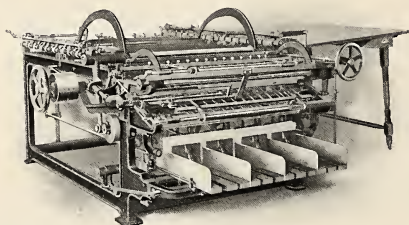
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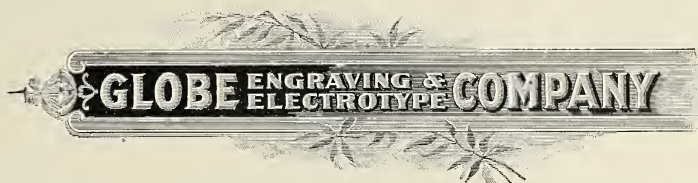
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It costs 20 cents per square inch to deliver a minimum (ten-inch) half-tone.

It costs one-third as much *per square inch* to deliver an 8x10 half-tone as it does to deliver a ten-inch half-tone.

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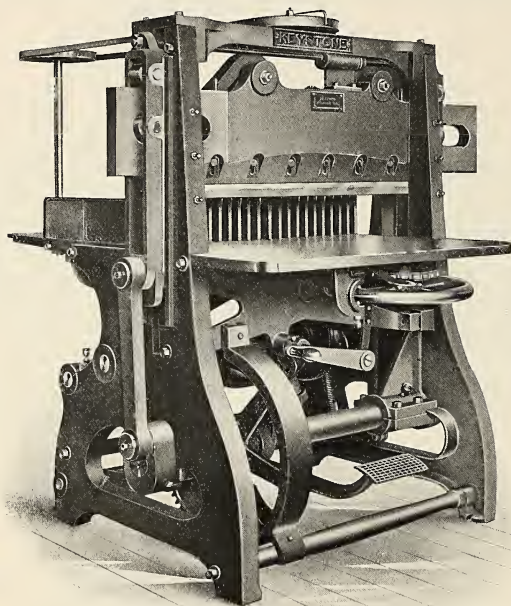
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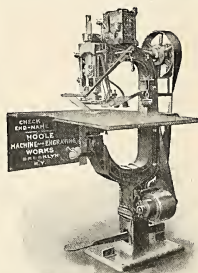
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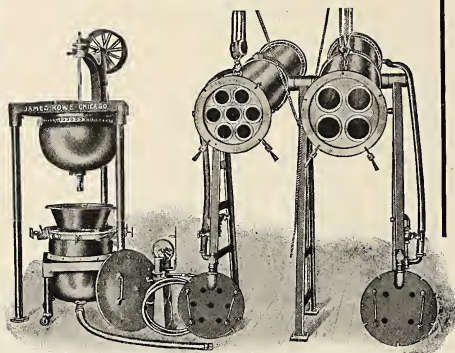
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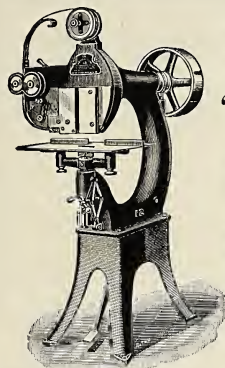


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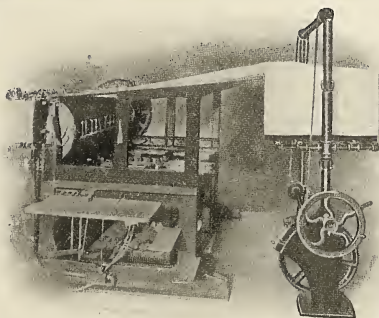
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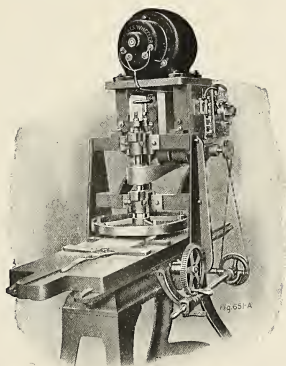
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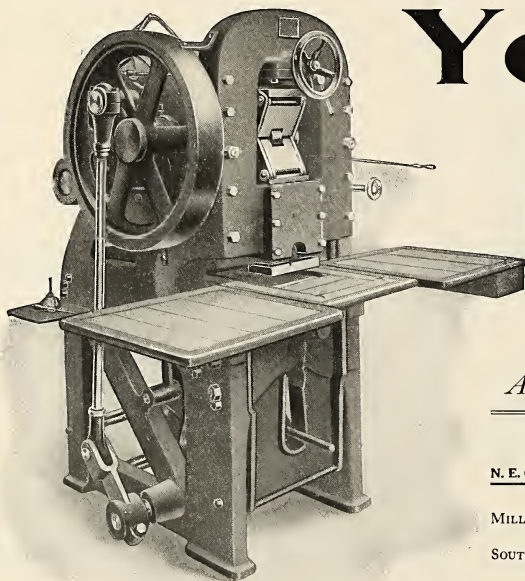
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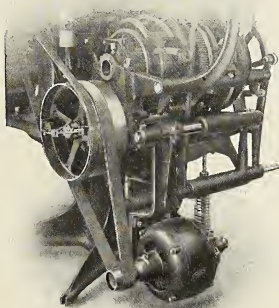
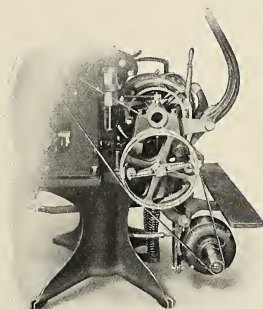
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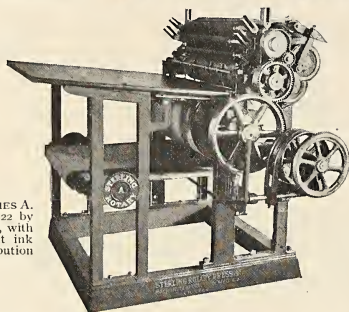
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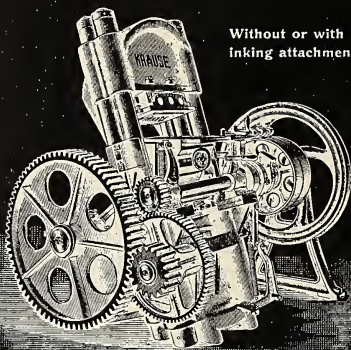
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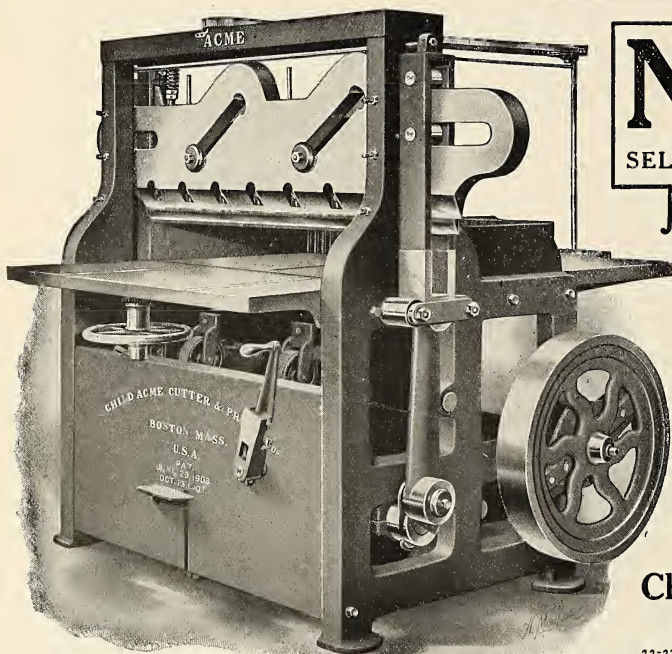


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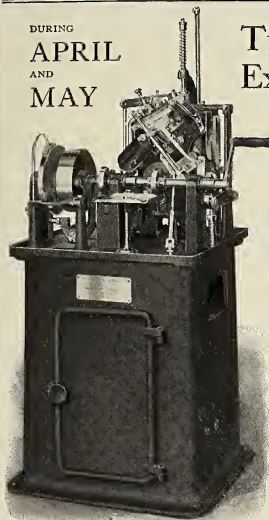
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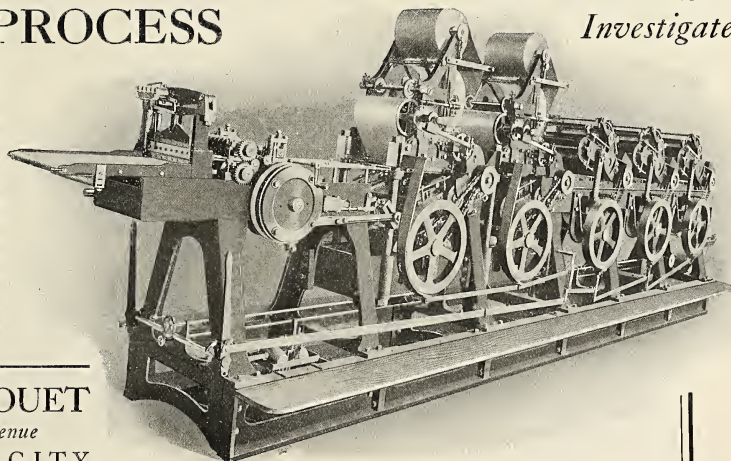
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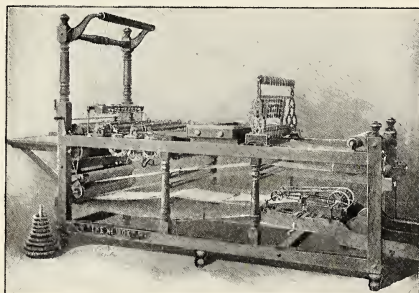
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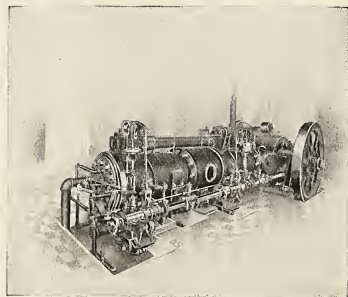
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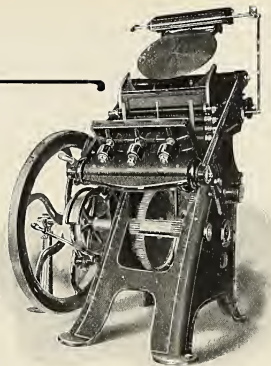
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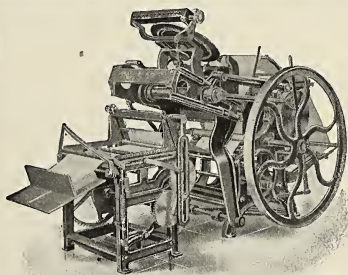
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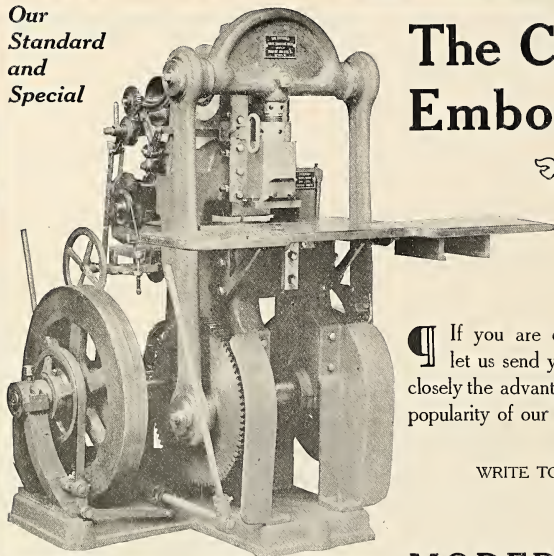
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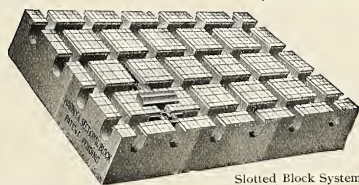
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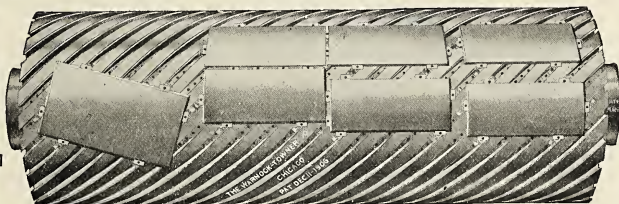
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While you are sitting thinking about
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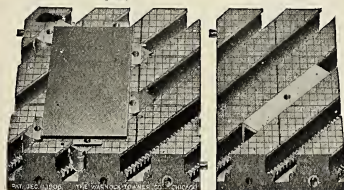
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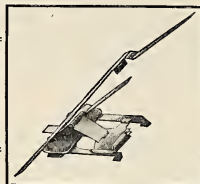
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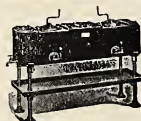
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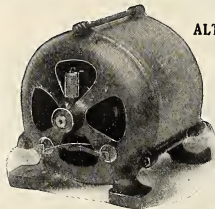
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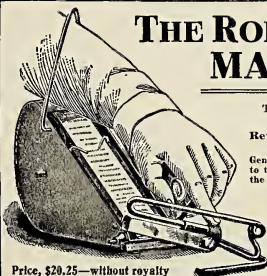
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ADVERTISING NOVELTIES.

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CASE-MAKING AND EMBOSING.

SHEPARD, THE H. O., Co., 120-130 Sherman st., Chicago. Write for estimates.

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RAY, WILLIAM H., PRINTING INK MFG. CO., 735 7-9 E. 9th st., New York.

ROOSEN, H. D., Co., 263 Water st., Brooklyn, N. Y. Headquarters for high-grade black inks.

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KANSAS CITY LEAD & METAL WORKS CO., Fourteenth and Wyandotte sts., Kansas City, Mo.

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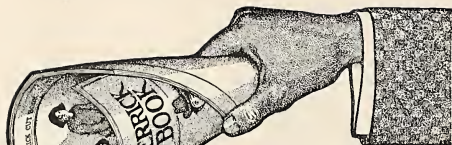
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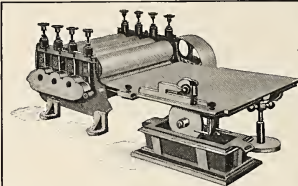
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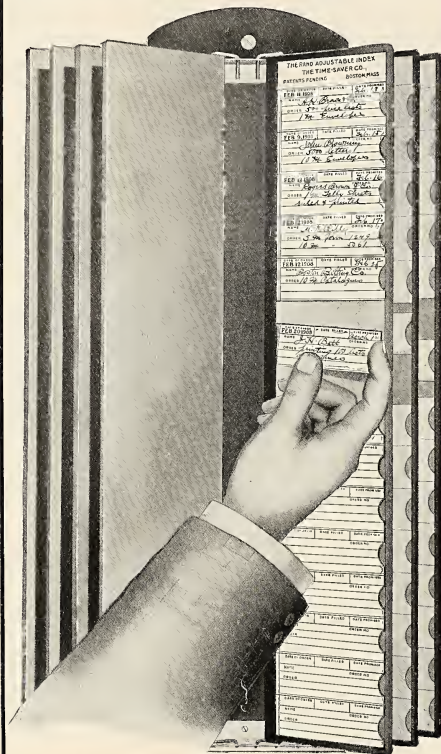
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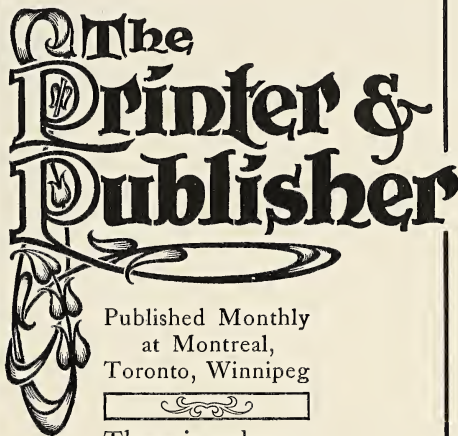
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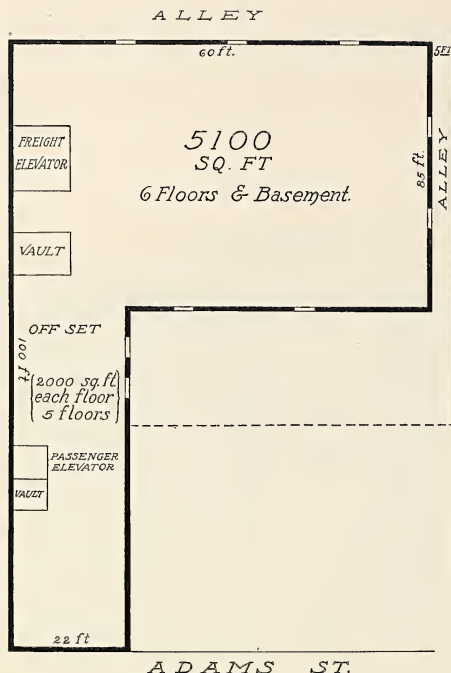


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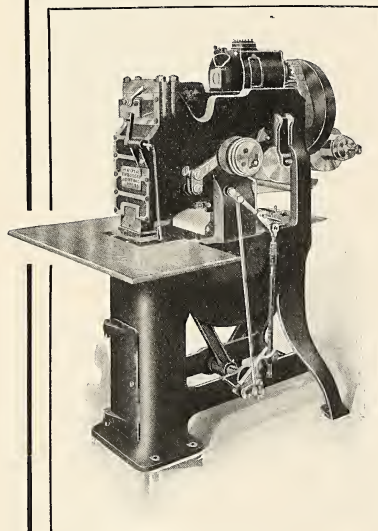
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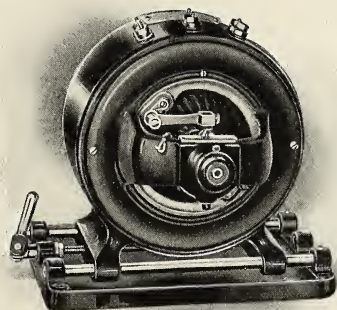
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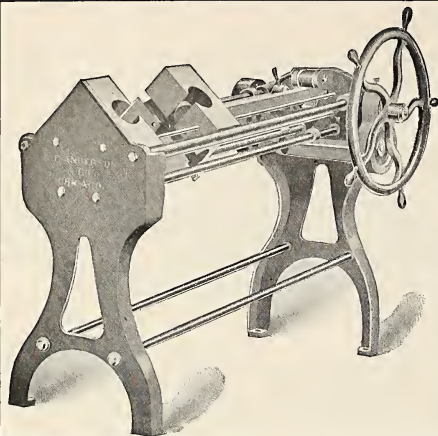
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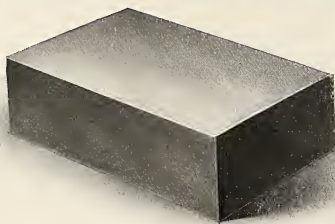
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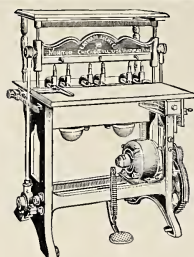
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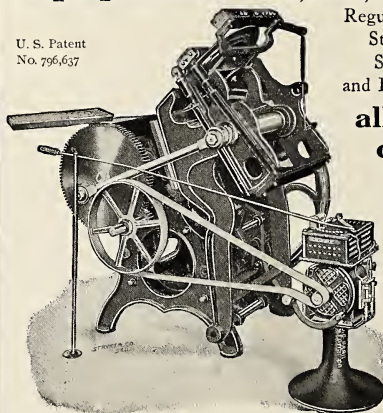
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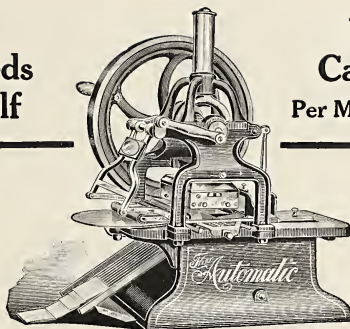
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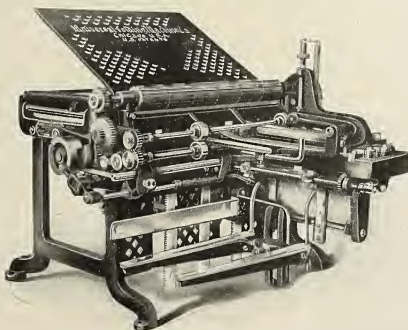
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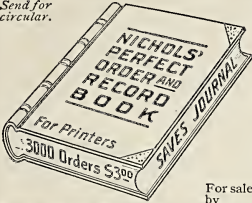
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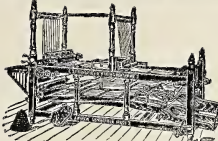
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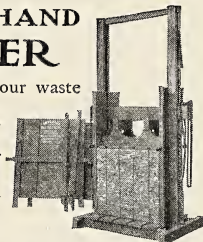
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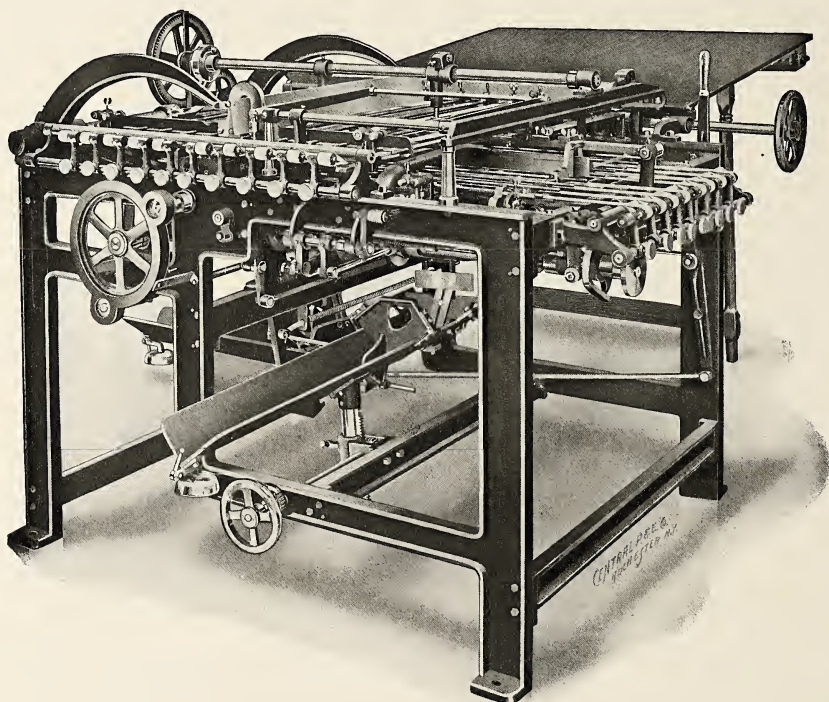
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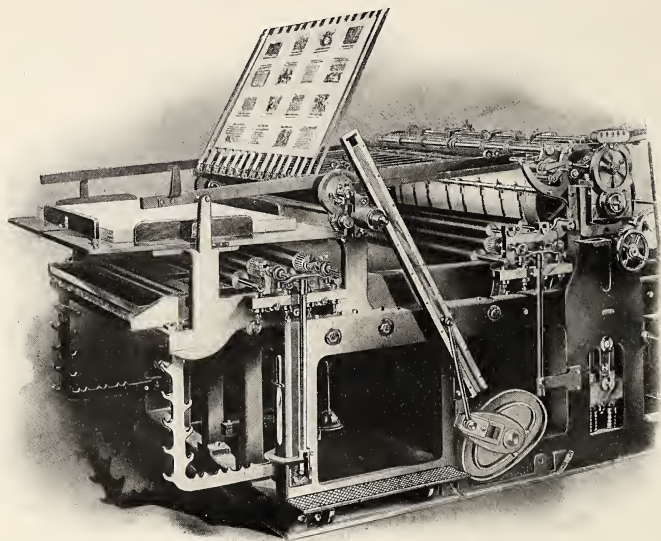
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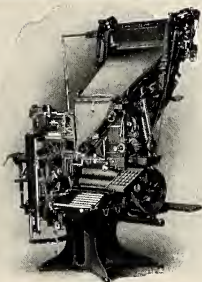
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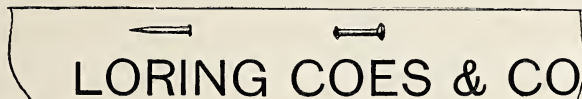
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40 41 42 43 44 45 46 47 48 49 50

1.20	12.71	13.02	13.33	13.64	13.95	15.64	15.98	16.32		
1.32	13.98	14.32	14.66	15.00	15.34	17.20	17.57	17.95		
1.41	14.61	14.95	15.29	15.63	15.97	17.98	18.36	18.77		
1.50	15.62	15.96	16.30	16.64	16.98	18.76	19.16	19.58		
1.59	16.15	16.49	16.83	17.17	17.51	19.74	18.33	18.72	19.10	19.48
1.68	17.02	17.36	17.70	18.04	18.38	19.73	20.16	20.59	21.01	21.44
1.77	17.79	18.13	18.47	18.81	19.15	20.62	21.07	21.52	21.97	22.42
1.86	18.56	18.90	19.24	19.58	19.92	21.52	21.99	22.46	22.91	23.36
1.95	19.06	19.40	19.74	20.08	20.42	20.70	21.15	21.60	22.05	22.50
2.04	20.32	20.66	21.00	21.34	21.68	22.77	23.26	23.76	24.21	24.66
2.13	21.24	21.58	21.92	22.26	22.60	24.16	24.64	25.14	25.64	26.14
2.22	22.16	22.50	22.84	23.18	23.52	24.84	25.37	25.92	26.47	27.02
2.31	23.08	23.42	23.76	24.10	24.44	25.87	26.42	27.00	27.55	28.10
2.40	23.63	23.97	24.31	24.65	24.99	26.00	26.55	27.10	27.65	28.20
2.49	24.16	24.50	24.84	25.18	25.52	26.40	26.95	27.50	28.05	28.60
2.58	24.68	25.02	25.36	25.70	26.04	26.40	26.95	27.50	28.05	28.60
2.67	25.20	25.54	25.88	26.22	26.56	26.40	26.95	27.50	28.05	28.60
2.76	25.72	26.06	26.40	26.74	27.08	26.40	26.95	27.50	28.05	28.60
2.85	26.24	26.58	26.92	27.26	27.60	26.40	26.95	27.50	28.05	28.60
2.94	26.76	27.10	27.44	27.78	28.12	26.40	26.95	27.50	28.05	28.60
3.03	27.28	27.62	27.96	28.30	28.64	26.40	26.95	27.50	28.05	28.60
3.12	27.80	28.14	28.48	28.82	29.16	26.40	26.95	27.50	28.05	28.60
3.21	28.32	28.66	29.00	29.34	29.68	26.40	26.95	27.50	28.05	28.60
3.30	28.84	29.18	29.52	29.86	30.20	26.40	26.95	27.50	28.05	28.60
3.39	29.36	29.70	30.04	30.38	30.72	26.40	26.95	27.50	28.05	28.60
3.48	29.88	30.22	30.56	30.90	31.24	26.40	26.95	27.50	28.05	28.60
3.57	30.40	30.74	31.08	31.42	31.76	26.40	26.95	27.50	28.05	28.60
3.66	30.92	31.26	31.60	31.94	32.28	26.40	26.95	27.50	28.05	28.60
3.75	31.44	31.78	32.12	32.46	32.80	26.40	26.95	27.50	28.05	28.60
3.84	31.96	32.30	32.64	32.98	33.32	26.40	26.95	27.50	28.05	28.60
3.93	32.48	32.82	33.16	33.50	33.84	26.40	26.95	27.50	28.05	28.60
4.02	33.00	33.34	33.68	34.02	34.36	26.40	26.95	27.50	28.05	28.60
4.11	33.52	33.86	34.20	34.54	34.88	26.40	26.95	27.50	28.05	28.60
4.20	34.04	34.38	34.72	35.06	35.40	26.40	26.95	27.50	28.05	28.60
4.29	34.56	34.90	35.24	35.58	35.92	26.40	26.95	27.50	28.05	28.60
4.38	35.08	35.42	35.76	36.10	36.44	26.40	26.95	27.50	28.05	28.60
4.47	35.60	35.94	36.28	36.62	36.96	26.40	26.95	27.50	28.05	28.60
4.56	36.12	36.46	36.80	37.14	37.48	26.40	26.95	27.50	28.05	28.60
4.65	36.64	36.98	37.32	37.66	38.00	26.40	26.95	27.50	28.05	28.60
4.74	37.16	37.50	37.84	38.18	38.52	26.40	26.95	27.50	28.05	28.60
4.83	37.68	38.02	38.36	38.70	39.04	26.40	26.95	27.50	28.05	28.60
4.92	38.20	38.54	38.88	39.22	39.56	26.40	26.95	27.50	28.05	28.60
5.01	38.72	39.06	39.40	39.74	40.08	26.40	26.95	27.50	28.05	28.60
5.10	39.24	39.58	39.92	40.26	40.60	26.40	26.95	27.50	28.05	28.60
5.19	39.76	40.10	40.44	40.78	41.12	26.40	26.95	27.50	28.05	28.60
5.28	40.28	40.62	40.96	41.30	41.64	26.40	26.95	27.50	28.05	28.60
5.37	40.80	41.14	41.48	41.82	42.16	26.40	26.95	27.50	28.05	28.60
5.46	41.32	41.66	42.00	42.34	42.68	26.40	26.95	27.50	28.05	28.60
5.55	41.84	42.18	42.52	42.86	43.20	26.40	26.95	27.50	28.05	28.60
5.64	42.36	42.70	43.04	43.38	43.72	26.40	26.95	27.50	28.05	28.60
5.73	42.88	43.22	43.56	43.90	44.24	26.40	26.95	27.50	28.05	28.60
5.82	43.40	43.74	44.08	44.42	44.76	26.40	26.95	27.50	28.05	28.60
5.91	43.92	44.26	44.60	44.94	45.28	26.40	26.95	27.50	28.05	28.60
6.00	44.44	44.78	45.12	45.46	45.80	26.40	26.95	27.50	28.05	28.60



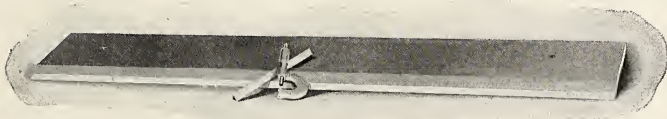
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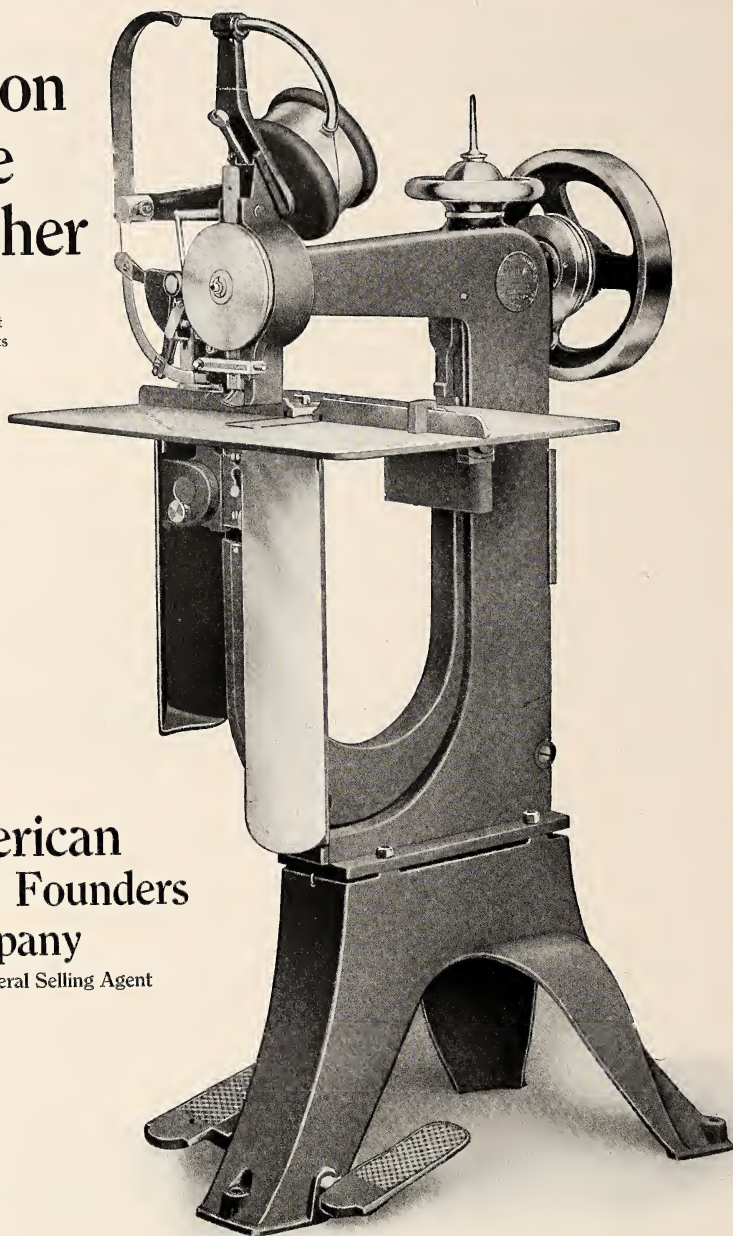
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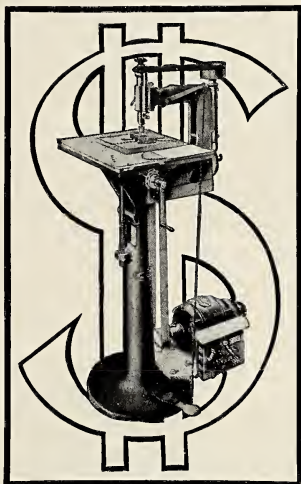
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¶ The Miller Saw-Trimmer is *your* machine. You suggested it.

¶ As long as you have been in the printing business *you* have been wanting a tool that would do *accurately* twenty little things that had to be done *crudely* by hand, or with half a dozen clumsy and inaccurate tools.

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¶ It's no use *telling* any more about it. It's a painful subject. But *you* and every other printer in the country have met the nightmare of whittling, sawing, trimming, plugging and pasting, and have prayed for deliverance.

¶ It is just that desire and *demand* of yours that has brought the Miller Saw-Trimmer into existence.

¶ We took our *cue* and got our *information* from *you*, practical printers of the country. We found out what *you* wanted.

¶ We found that *you all agreed* in demanding a tool that would combine the work of the rule and lead cutter, mitering machine, beveler and router and dispense with gimlets, chisels, saws and other make-shifts.

¶ At *your suggestion* we have made and perfected the tool that *absolutely* does away with *every* other cutting and trimming tool in the composing room, including the jack-knife in your pocket.

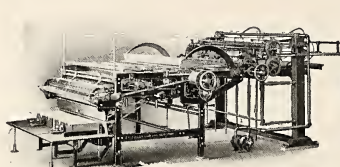
¶ And every operation is accomplished on the POINT MEASUREMENT BASIS WITH ABSOLUTE ACCURACY.

¶ You can scarcely estimate the saving of time such a tool will accomplish *right in your composing room*. Besides, it renders you *independent* of the *electrotyper* and *engraver*, enabling you to do a large amount of work which you now send out, and to do it with greater accuracy.

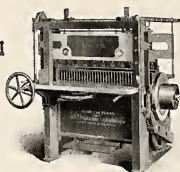
¶ A tool like that *ought* to interest you. You don't *need* to doubt that it *will* do what we claim. Try it *before buying* and let it *speak for itself*.

Miller Saw-Trimmer Co., Milwaukee, Wis.

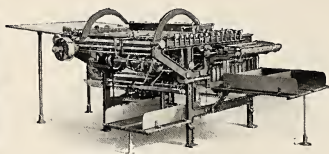
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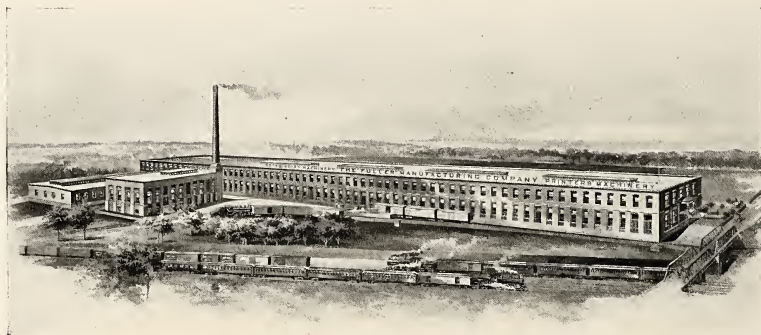
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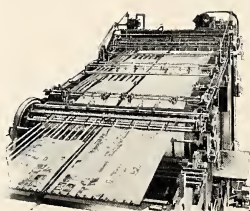
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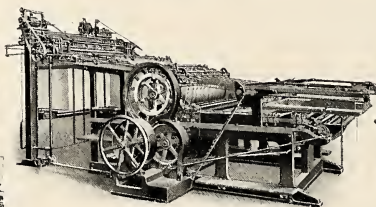
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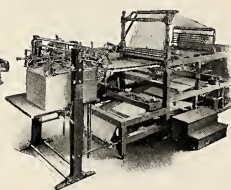
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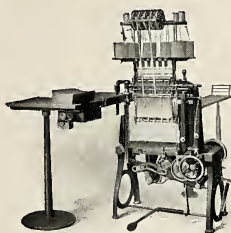
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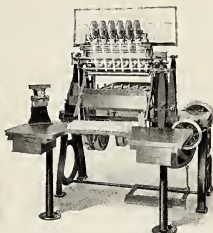
FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

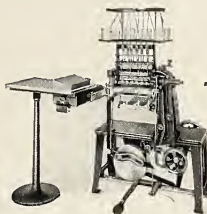
Smyth Manufacturing Company's Specialties



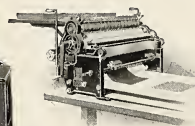
No. 3 SEWING MACHINE



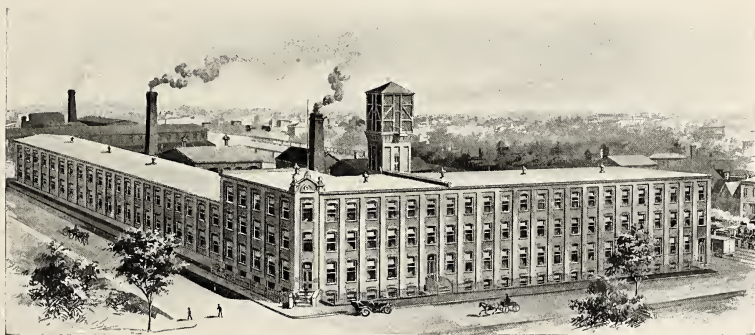
No. 4 SEWING MACHINE



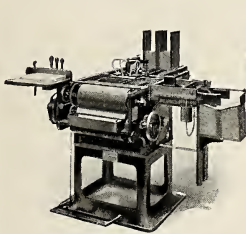
No. 7 SEWING MACHINE



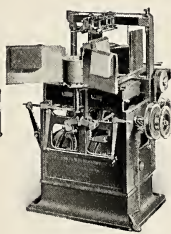
GLUING MACHINE



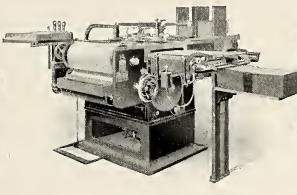
WORKS OF THE SMYTH MANUFACTURING COMPANY
HARTFORD, CONN.



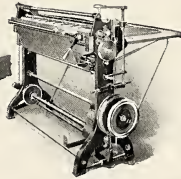
No. 1 CASE MACHINE



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No. 2 CASE MACHINE



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THE best constructed, the most satisfactory and the most profitable machines for the purposes for which they are designed.

Write for descriptive catalogue

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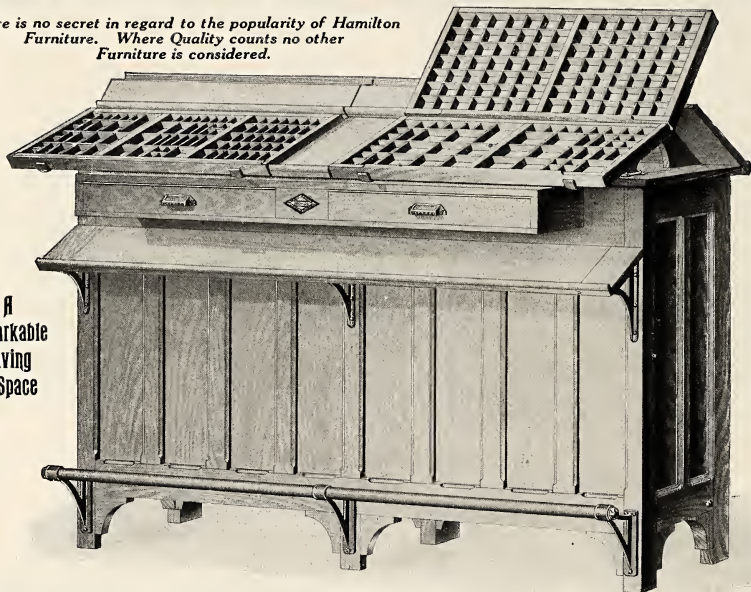
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28 READE STREET, NEW YORK

The HAMILTON IDEA of Perfection in a Composing Outfit is exemplified in the MASTERMAN COMPOSING-ROOM CABINET

A NOTABLE INSTALLATION OF MODERN FURNITURE.—The destruction by fire about a year ago of the printing plant of the Phelps Publishing Co., at Springfield, Mass., necessitated the erection of a new building, which has just been completed. Into this great modern printing plant will now be installed one of the largest and the most modern outfits of printing-office furniture ever constructed. There are hundreds of special pieces, every piece specially designed and specially finished to meet the requirements of this great establishment. Mr. F. G. Smith, the mechanical superintendent of the Phelps Co., has given the study of this outfit his particular attention, and every feature has been worked out with a carefulness that is most unusual in printing-office furniture. This equipment will be a revelation to every printer fortunate enough to see it. Springfield, Mass., and the Phelps plant in particular, should be the Mecca of every New England printer interested in composing-room economies. Details and specifications of this furniture can be supplied to printers who will be, on account of location, unable to visit the Phelps Co.'s plant.

There is no secret in regard to the popularity of Hamilton Furniture. Where Quality counts no other Furniture is considered.



**A
Remarkable
Saving
in Space**

**A
Wonderful
Time
Economizer**

News side of Masterman Composing-room Cabinet, showing Galley Board between cases, Copy Box with Drawers, Galley Bank and Foot-Rail. One side showing News Cases in place, the other side with low Job Case arrangement and Lead Bank. The Job Cases, twenty-one in each tier, pull from the other side.

This cabinet has only recently been offered to the trade. Already **eighty-nine** complete cabinets have been installed in three of America's greatest printing establishments:

16 Masterman Cabinets are in the printing department of the Metropolitan Insurance Co., of New York City.

52 Masterman Cabinets are in the office of the Butterick Publishing Co., of New York City.

21 Masterman Cabinets are now being installed in the new plant of the Phelps Publishing Co., Springfield, Mass.

We have recently re-equipped the composing-rooms of the *Plain Dealer*, Cleveland, Ohio, and W. P. Dunn & Co., Chicago, Ill. Both offices were destroyed by fire, and almost before the embers were cold they were supplied with new outfits of

HAMILTON'S MODERN PRINTING-OFFICE FURNITURE

There is a Stamp of Individuality about our Furniture that reflects directly to the office in which it is installed

WOOD TYPE
THAT'S TYPE-HIGH
THE ONLY KIND WE MAKE

It is a remarkable fact that the perfection in the height of our Wood Type has so appealed to progressive printers, causing them to replenish their supply to the extent that there has been no appreciable reduction in the volume of Wood Type orders during the present business depression. This fact speaks volumes as to the value of our improvement.

IF YOU HAVEN'T OUR CATALOGUE, WRITE TO US OR TO YOUR DEALER

THE HAMILTON MFG. CO. Main Office and Factory - - TWO RIVERS, WIS.
Eastern Office and Warehouse - - RAHWAY, N.J.

ALL PROMINENT DEALERS CARRY HAMILTON GOODS IN STOCK

A VALUABLE LINE GAUGE, GRADUATED BY PICAS, SENT FREE TO EVERY ENQUIRING PRINTER

Fairfield Cover



IN talking "shop" with another printer last week, he said in part: "I am always glad when I can get a customer to use Fairfield Cover.

It seems such a common-sense thing to do. We are able to print the job as it should be, and the finished job will do its part, because it is well printed and also because the stock adds style and get-up to the whole. There is so much printed matter being received by business men these days you have just got to have yours a little better or more distinctive, or, preferably, both. And Fairfield Cover will do the trick every time."

Fairfield Cover is carried in six colors, two sizes and three weights. The best fabric finish ever marketed and a fine quality of stock to begin with. The paper is so practical it is like a Derby; you can use it most of the time.

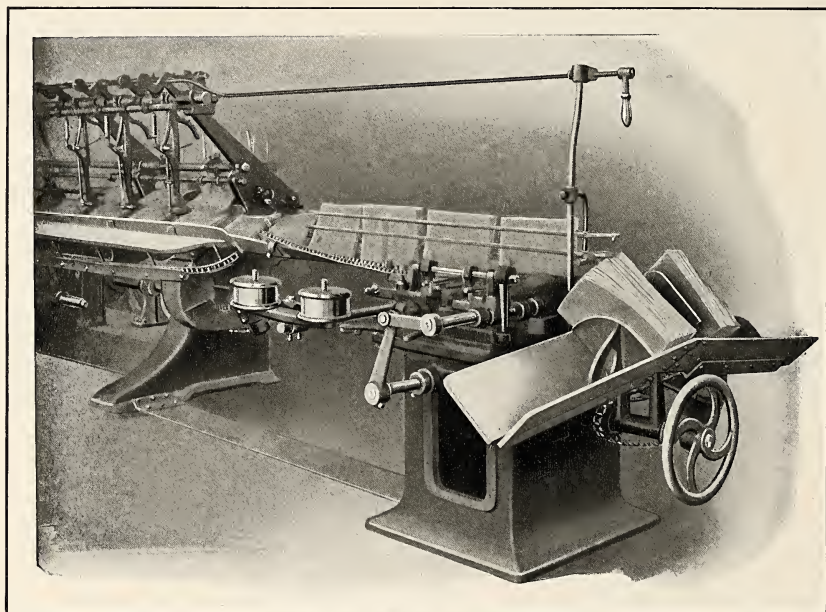
If you haven't the Sample-Book, you can easily get one from our Agents or ourselves.

WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.

The Mill where "QUALITY COUNTS"

The Juengst Gatherer Collator *and* Jogger

WITH STITCHER ATTACHED



FULLY PROTECTED BY PATENTS

The only Gathering Machine
which detects imperfect signatures

Built in all sizes, with or without the stitcher attached

GEO. JUENGST & SONS
CROTON FALLS, N. Y.

More
Brown & Carver
and
Oswego Cutters
are sold
than any other

*There must be a Reason
for this*

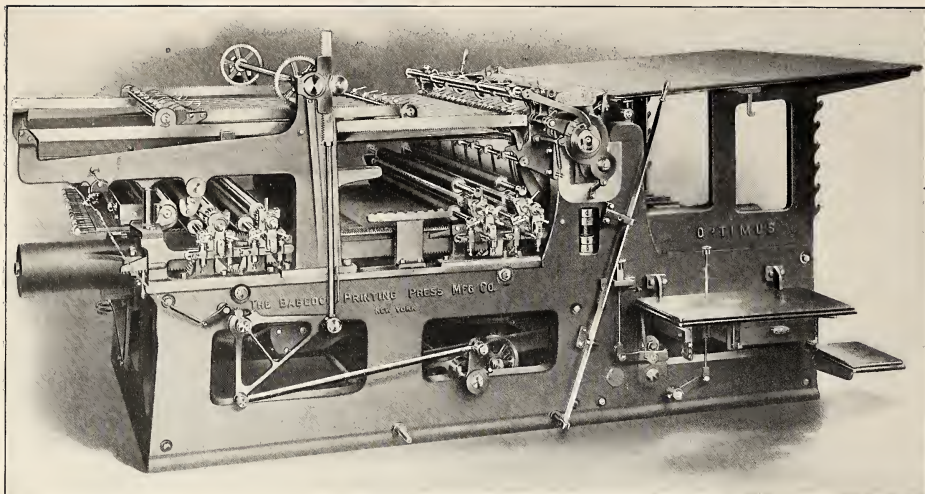
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NIEL GRAY, JR., PROPRIETOR

OSWEGO, NEW YORK

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NEW YORK OFFICE, 150 Nassau Street
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In the Optimus we do not sell simply a printing machine;

We furnish, beside,

Splendid fitness for the most difficult and artistic work; for hard, unusual and long-continued work, work that others cannot do as well.

We furnish, beside,

Superb strength, great simplicity and handiness, that save labor, repairs, delays, and cut running expenses.

We furnish, beside,

High speed, perfect register, and extreme precision of movement, that save time, stock, forms, and increase product.

We furnish, beside,

Advantages for securing profit that are ours alone.

Profit is success. The Optimus is the greatest profit.

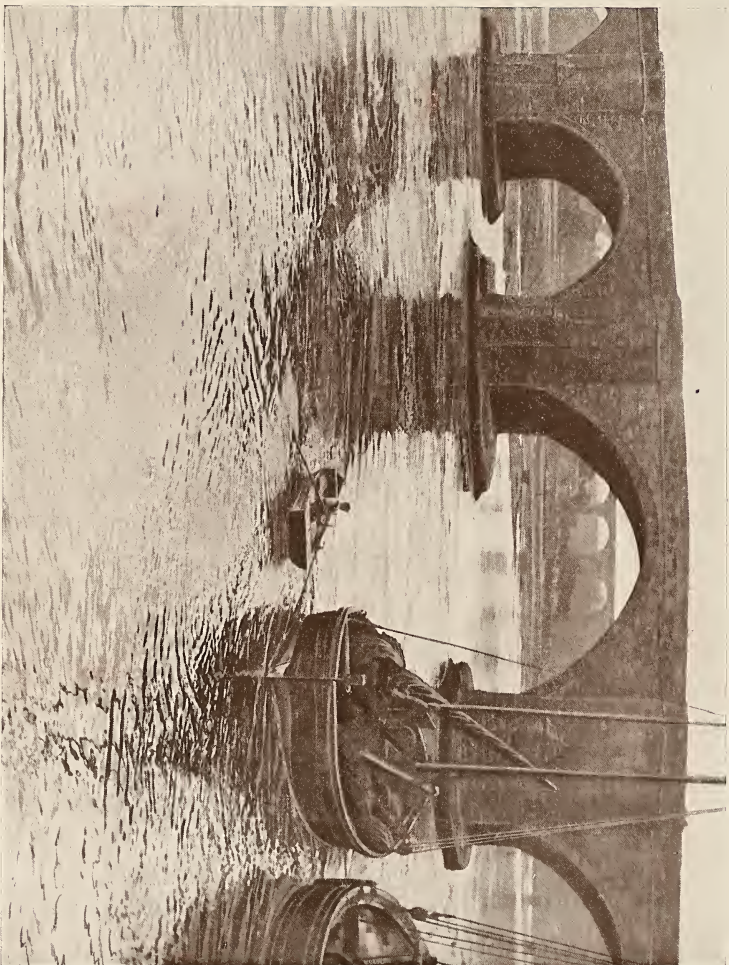
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SET IN BARNHART OLD STYLE AND BARNHART OLD STYLE NO. 2



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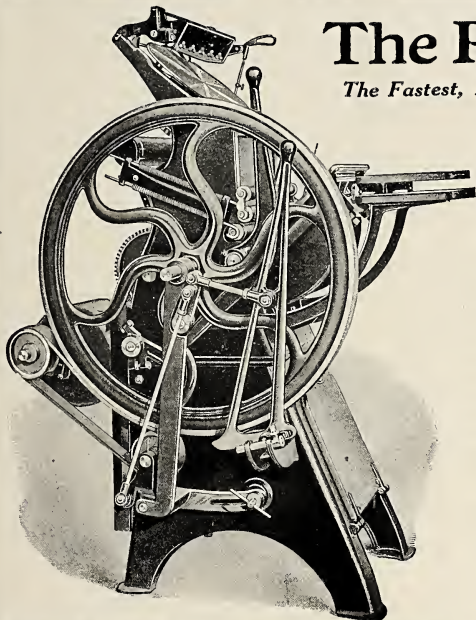
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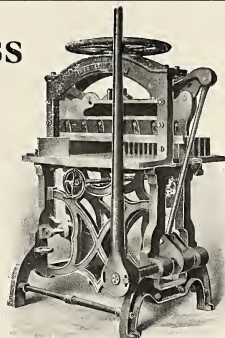


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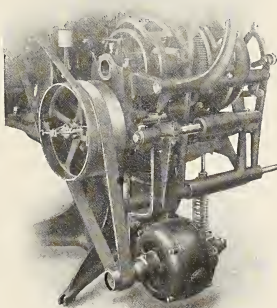
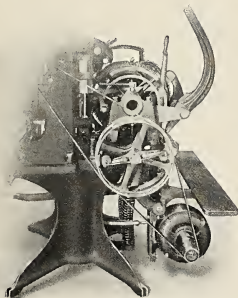
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The motor, being under the step, is out of the way, but at the same time is perfectly accessible.

There are no gears to clatter and cause vibration, but instead liberal belt centers and perfect adjustment of tension.

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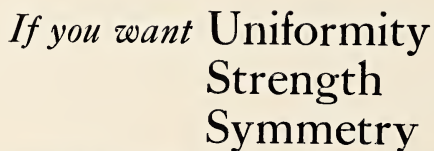
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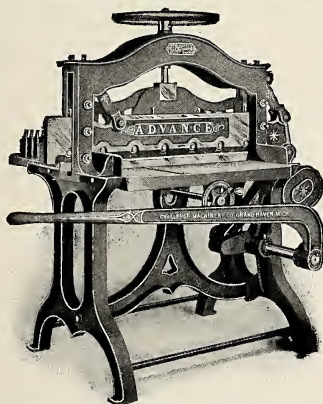
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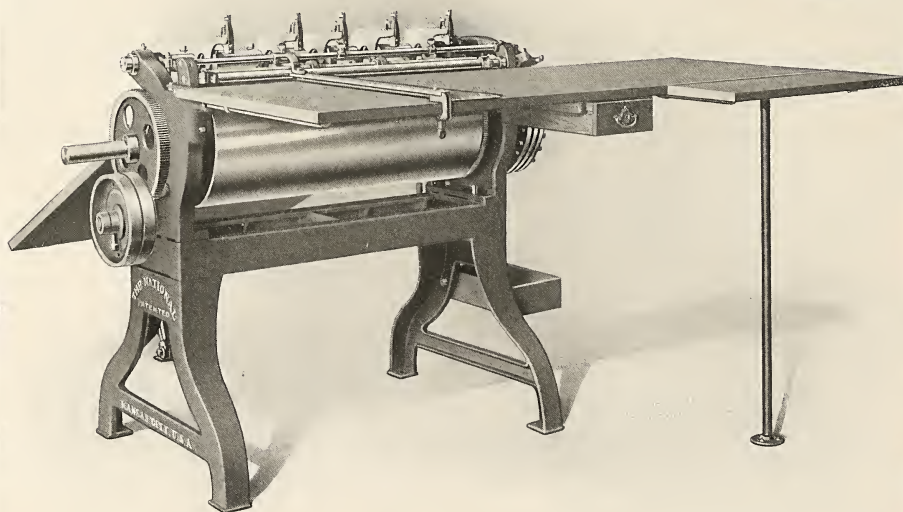
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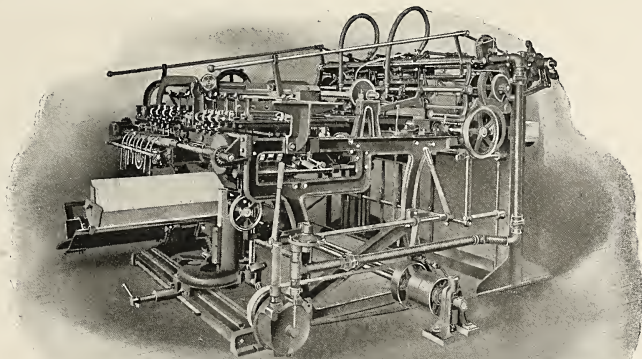
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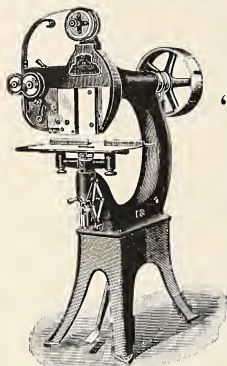
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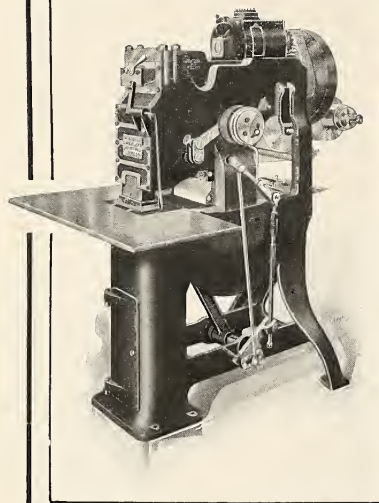
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Guaranteed to be perfect and to excel all other makes of presses in every feature. Occupies one-half the floor space, is about one-half the weight, is four times as strong and will exert four times as much pressure on the die with one-half the motor power as any other make of press.

Body or frame is composed of a single carbonized steel casting, the guaranteed tensile strength of which is fully eight times that of cast iron; minor parts are of phosphor-bronze or of steel forgings.

Is a triumph of simplicity, is self-contained, and runs absolutely noiseless and without vibration or jar at thirty-five per minute.

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Is a press in a class by itself.

Is built in five sizes; the smallest may be operated by hand.

The large sizes are built to receive our seven different automatic attachments for the various purposes and variety of work.

All classes and kinds of work possible to be done on a power press can be done on it, including hot and dry work.

Our No. 3 will emboss in the center of 30-inch stock, no limit to the length of the sheets; will take a die or plate 6 by 12 inches; is guaranteed to bring up 50 square inches of solid ruled work; takes 20 by 20 inch dies on hot or dry work.

Our No. 2 takes a 4 by 9 inch die, 5 by 9 inch plate and 20 square inches of solid ruled work.

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Our No. 0 Pony Press will take dies as large as 2½ by 5 inches and bring up 5 square inches of solid ruled work.

Our Sub-chuck holds thin plates as conveniently as dies, without mounting. Instructions complimentary, personal, typewritten and otherwise.

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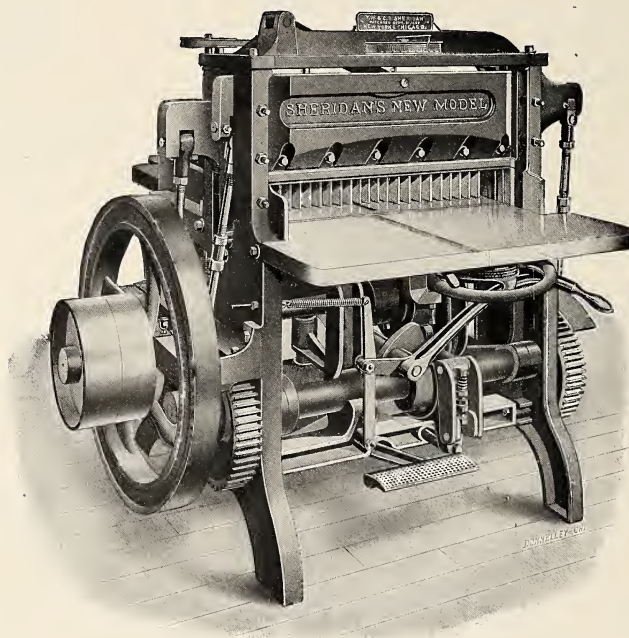
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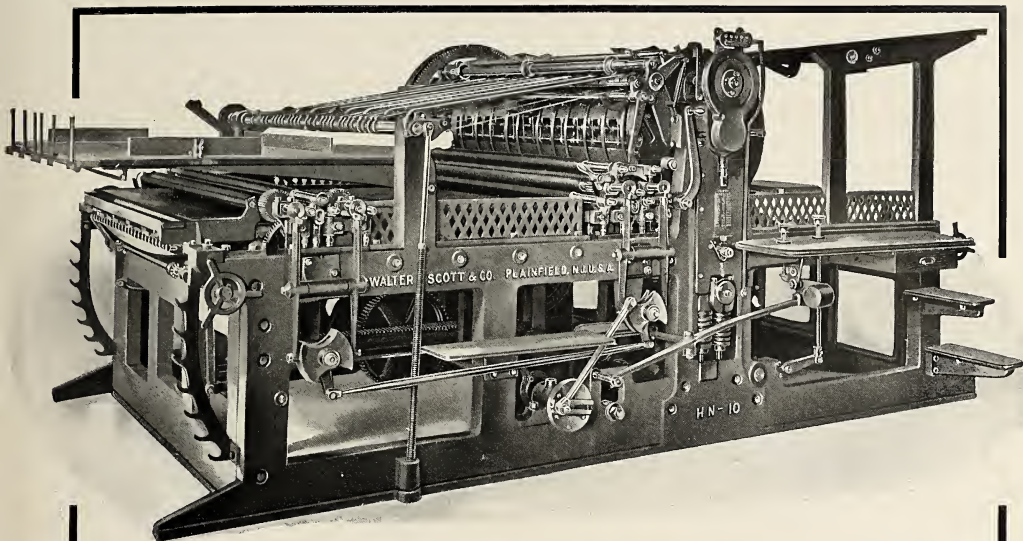
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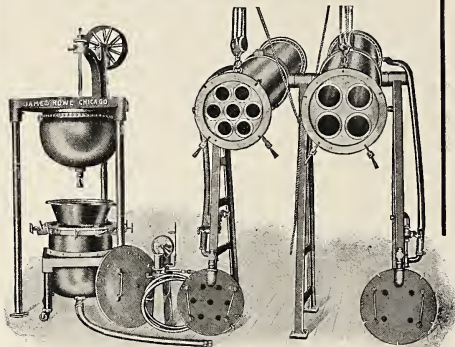
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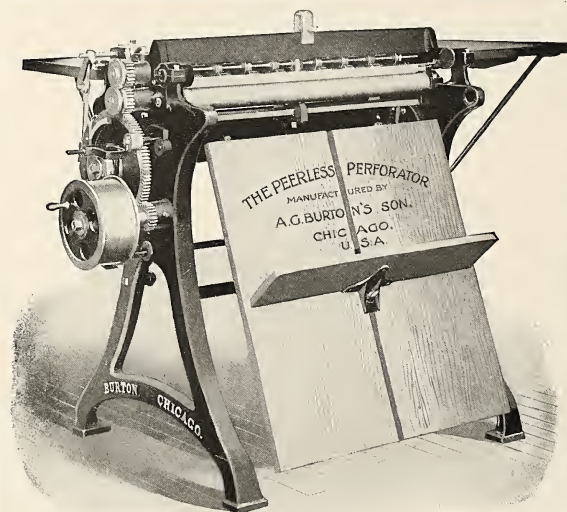


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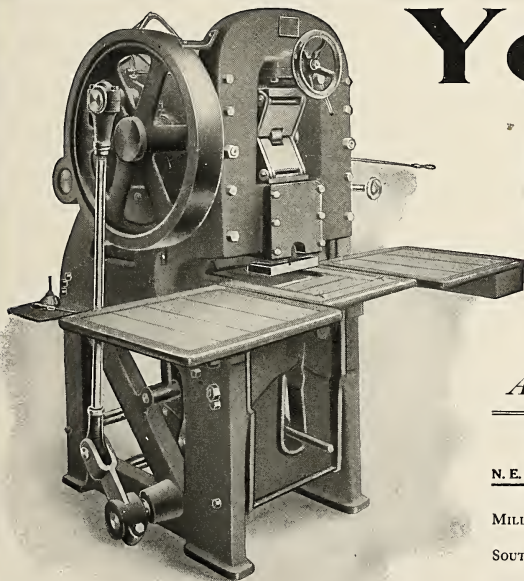
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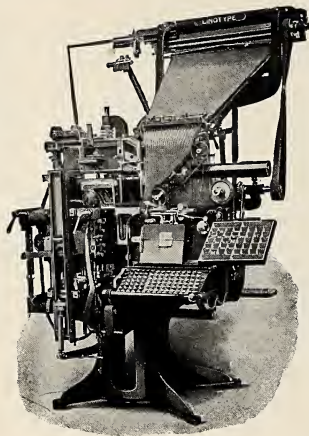
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We have completed special tools and attachments for the accurate repairing of Spacebands.

Price for Repairing Spacebands, each - - - 25c.

We Guarantee All Our Work.

We are now prepared to accept orders for repairing Linotype machines or complete Linotype plants.

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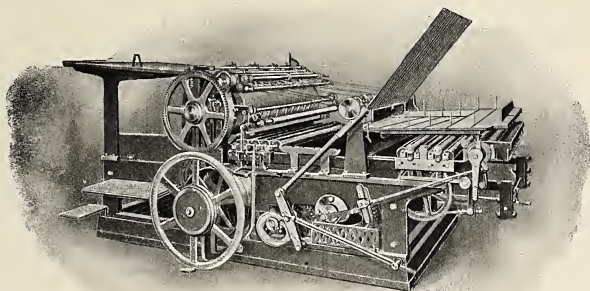
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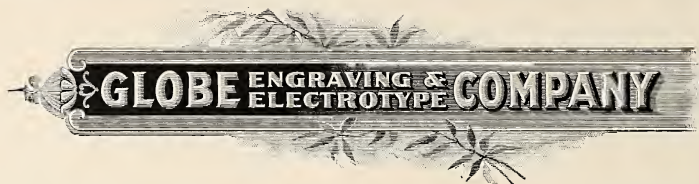
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Our Scale of Prices for half-tones is based as nearly as possible on the cost of production, i. e., a fixed charge of \$1.50 plus 10 cents per square inch.

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At our scale-price, the larger the cuts the greater the margin of profit in them. Therefore, while we make no claim of being cheap engravers, we like the large cuts. The larger the cuts the more we hanker for them—even at a price that grows less as the size increases.

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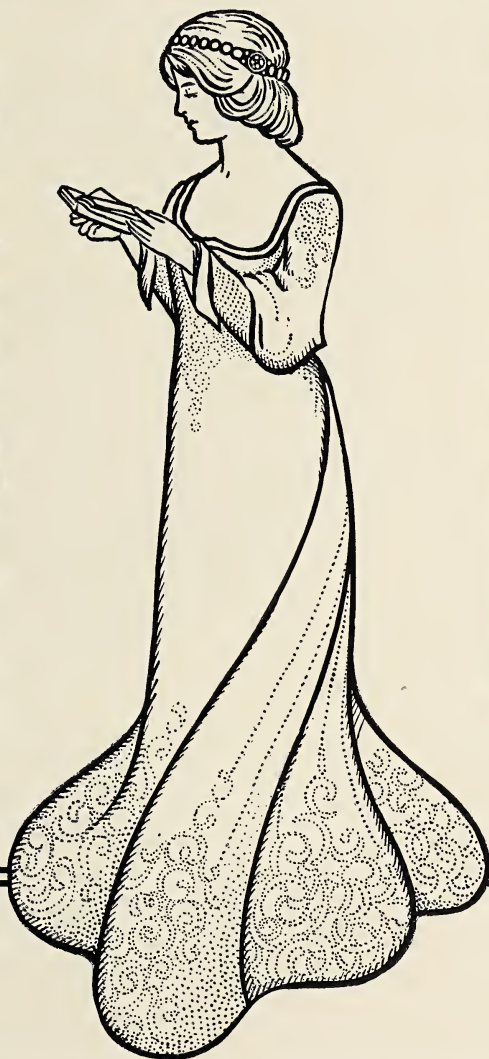
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Two Mills

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Built heavier than other platen presses.

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Have long dwell on the platen.

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□

Gear wheels are made of semi-steel.

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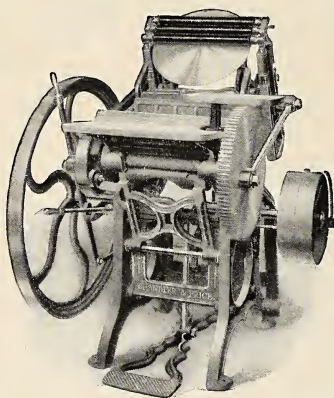
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**A FEW WORDS
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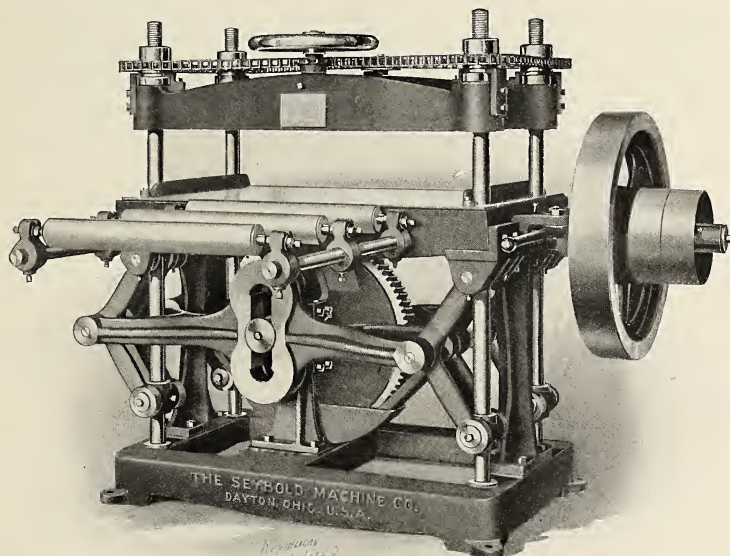
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Our 25-Cent quality is designed to meet the requirement of the most exacting—has the body, the quality, and the right price.

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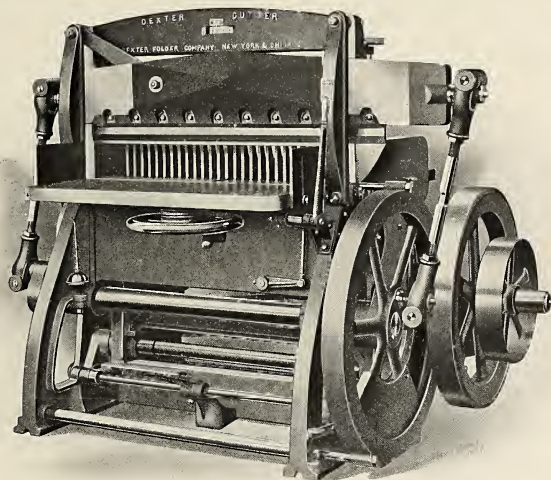
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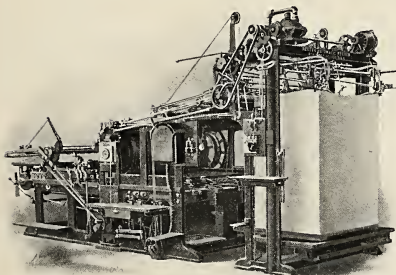
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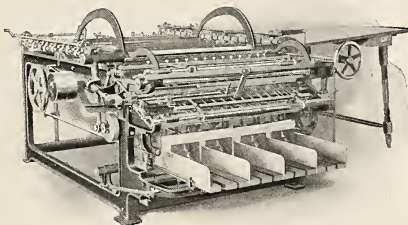
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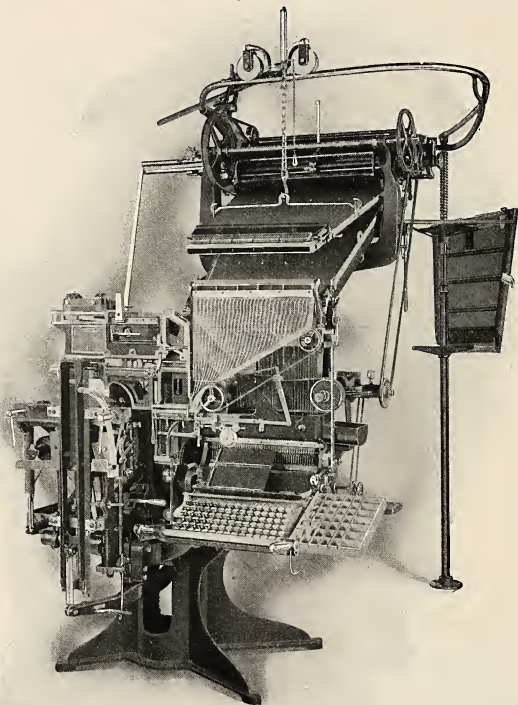
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Model No. 4 (14-Point)

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Two
Magazines
Both
Full Size
with
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Fonts of
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THE FASTEST DOUBLE MAGAZINE LINOTYPE IN THE WORLD

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To Inventors: We are prepared to purchase any useful inventions covering improvements on Linotype Machines for the United States, South and Central America, Canada and Europe. Do not sell your invention to any one else before submitting it to us.

Canadian-American Linotype Corporation, Limited
TORONTO, CANADA

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Linotype Machines

Limited

London, England, Office :
8 Boulevard St., E. C.

70 - 72 YORK STREET

Factory: 136-138 St. Antoine St.
Montreal

Toronto, Canada, March 10, 1908.

THE MERGENTHALER LINOTYPE CO., of New York,

TRIBUNE BUILDING, NEW YORK, N. Y., U.S. A.

Gentlemen,—As you have made the statement by letter and through your agents that the composing machines made by your Company are superior to those made by ourselves, we are prepared to have a competition between your make of Mergenthaler Linotype and our own. We therefore challenge you to erect one of your No. 4 Double Magazine Linotypes now in Canada alongside of one of our Model 4 Double Magazine Linotype machines in the City of Toronto. The machines to be run four hours a day for one week, the judges of the contest to be entirely disinterested parties. The competition to be for the sum of one thousand dollars, which is to be paid by the loser to the Typographical Unions of Toronto, Montreal and Ottawa for use in their benefit fund—and to cover the following:

No. 1. Speed of both magazines and output of matter in 20 and 30 em lines. 20 points.

The time in setting matter to be equally divided between upper and lower magazine each day during the test. Matter must be corrected and kept separate. The largest amount set during the trial on the Canadian upper magazine and the American lower magazine will count 15 points, and the largest set from the Canadian lower magazine and the American upper, 5 points, making the total of 20 points for speed.

No. 2. Running of distributor. 5 points.

The actual time lost by distributors stopping is to be kept account of during the trial, and the machine having the least lost time against it is entitled to the 5 points.

No. 3. Quick change of magazines. 5 points.

During the test copy to be furnished which will necessitate the changing of magazine. The time of these changes to be kept account of, and the machine on which the quickest time is made is entitled to the 5 points.

No. 4. Quality of slug produced. 5 points.

Test to be made as follows: Take the matter which was set on both machines during the test and set it side by side. Take out at random slugs, first from one set and then the same slug from the other set (at least 20 slugs should be taken). These are to be broken alternately and the set of slugs showing the best percentage of solids and good bottoms is entitled to the 5 points.

No. 5. Simplicity of machine from operator's point of view. 20 points.

TO BE DECIDED AS FOLLOWS:

(a) Which of the two machines will be least confusing for an operator coming from a standard two-letter Linotype.

The competition to take place within one month from date.

The award of the judges to be in writing and in detail, the same to be printed in THE INLAND PRINTER, Chicago, at the expense of the loser.

To facilitate the judges in making their decision, a total of 100 points to be allowed on the above eight items, divided as before mentioned.

(b) In which of the two machines will the operator be most liable to detect transpositions, and matrices not responding to the keyboard from either magazine by the customary click sound of the standard machine.

(c) By which of the two machines would the operator be least annoyed by noise when assembling matrices.

(d) Which machine, taken as a whole, appears the simplest to the operators.

No. 6. Accessibility of the working part of the machines from an operator's point of view. 20 points.

(a) Which of the two machines is most accessible in case of verges, verge springs, escapement pawls, or key rods going wrong on either lower or upper magazine while the machine is in operation.

(b) Which of the two machines is most accessible to the delivery mouth and assembler entrance of both upper and lower magazine.

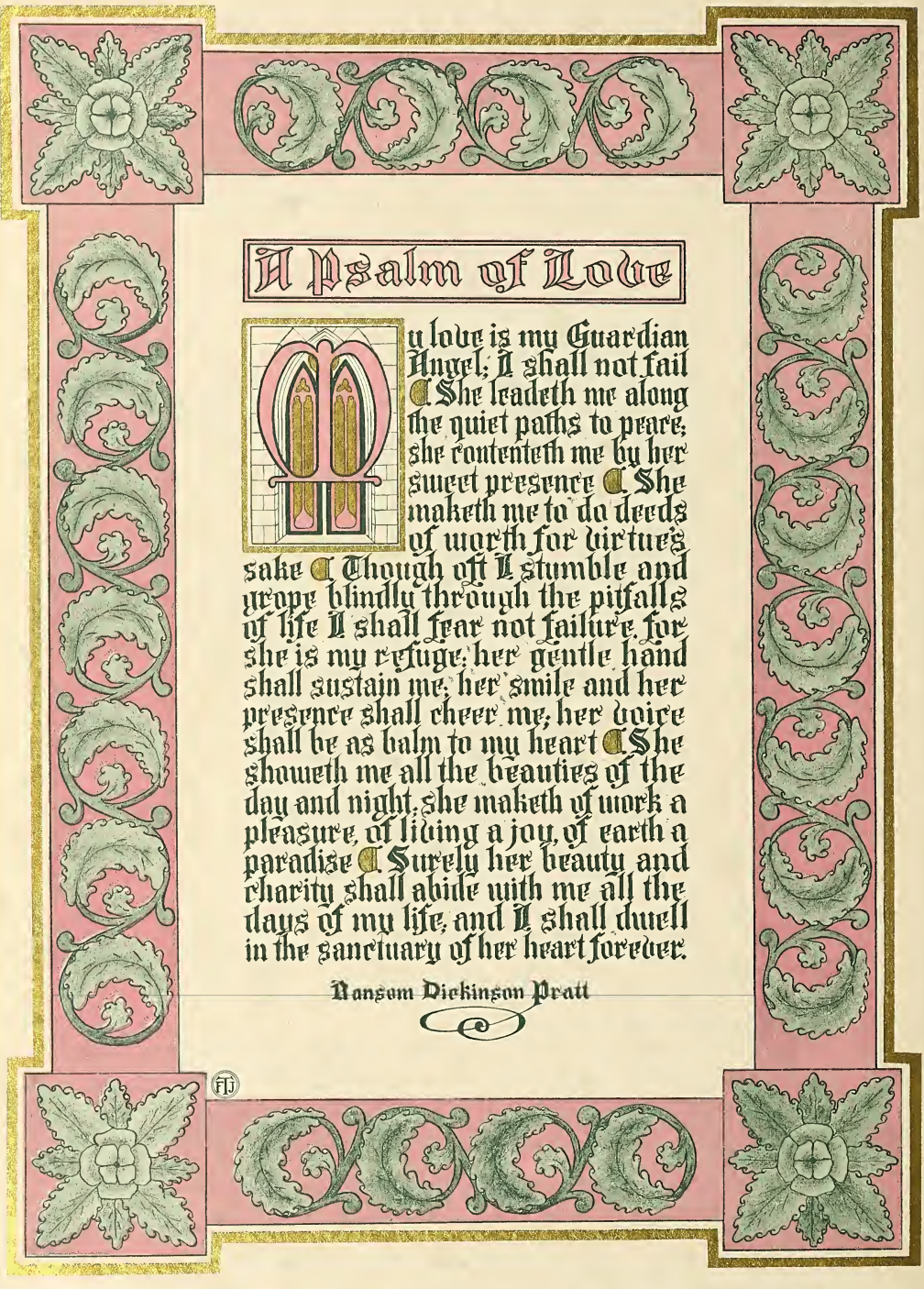
(c) Which of the two machines, as a whole, is most accessible.

No. 7. Quick change of magazines on the machines by the operator. 10 points.

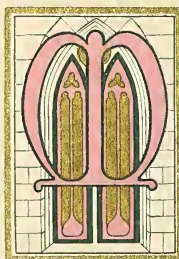
Which of the two methods used is the safest and which entails the smallest amount of labor and lifting to the operator.

No. 8. Simplicity and perfection in working of assemblers and two-letter mechanisms. 15 points.

Yours very truly,
CANADIAN-AMERICAN LINOTYPE CORPORATION, Limited.



A Psalm of Love



My love is my Guardian Angel; I shall not fail
She leadeth me along the quiet paths to peace;
she contenteth me by her sweet presence. She
maketh me to do deeds of worth for virtue's
sake. Though oft I stumble and
grope blindly through the pitfalls
of life I shall fear not failure for
she is my refuge; her gentle hand
shall sustain me; her smile and her
presence shall cheer me; her voice
shall be as balm to my heart. She
showeth me all the beauties of the
day and night; she maketh of work a
pleasure, of living a joy, of earth a
paradise. Surely her beauty and
charity shall abide with me all the
days of my life, and I shall dwell
in the sanctuary of her heart forever.

Ransom Dickinson Pratt



FT

The Inland Printer

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

VOL. XLI. No. 2.

MAY, 1908.

TERMS { \$3.00 per year, in advance.
Foreign, \$3.85 per year.
Canada, \$3.60 per year.

ANOTHER "DAY'S WORK" STORY.

(WITH USUAL APOLOGIES.)

BY A PRESSMAN.

I

T was a good two hours after quitting time, and for a wonder, there was no overtime being done on any machine in the big pressroom of the Pushem Company.

After the ceaseless roar of the day's run, the silence seemed almost unnatural, although outside could be heard the rumble of electric cars and the shrill cries of

the newsboys as they unloaded their "Sporting Uxtrys" on a credulous public.

It had been a hot August day, and with the coming of night the badly ventilated pressroom reeked of cheap inks and oils; a burnt leather odor from many slipping belts helped heighten the effect, and altogether it was a place that no human would willingly spend a moment in.

Of course the "night watch" was supposed to visit the pressroom every hour, but on such a night as this who could blame him for preferring a friendly breath of cooler air and a sociable pipe with the patrolman on the beat, even though a gated door were between them?

Small wonder then that the listening presses at last thought their chance for a friendly visit had come, but it must be known that their voices sounded at first very strange to each other, and certainly no human ear could have understood their loudest word.

Being farthest back in the dark corner, and hence not easily identified, an old Campbell book and job was emboldened to make known to his neighbor, a brand-new Miehle, some of his troubles. In a wheezy, weak voice he began.

"And so you think this is a gay life, do you? and that keeping up an eighteen-hundred gait all day is fun? Let me tell you, my son, that after you have done that for twenty-five odd years, as I have, it won't seem so funny," and his voice was lost in such a prodigious sigh that he might have been suspected of a loose air plunger, except that his wire springs were always in evidence.

The new Miehle was so taken aback by this dolorous speech that it could think of no suitable reply, so the Campbell rambled on.

"Yes, the time was when I was new and you could see my bright work on a dark night. Then I was the Old Man's pet, and one of the finest printing-machines on the market.

"And they used to push me up to eighteen hundred — yes, nineteen, twenty — an hour, and for a while it was great fun; but now —" and again he sighed.

"Whose fault was it?" broke in a little old Potter pony drum; "Why didn't you remain the Sultan's favorite instead of becoming a discard?"

Without deigning to notice the irreverent interruption, the old Campbell continued.

"I was all right for speed, was built for it and enjoyed it so long as they gave me the right kind of work to do. Those good old days of nice type-forms and easy printing — will they ever come back again? I fear not.

"Can I ever forget the first time I heard my pressman talk of a 'half-tone' and how we all idly speculated on what it could be."

"But," up spoke the Miehle eagerly, "a half-tone isn't anything at all bad. All day I have been giving a lot of them just enough of a squeezing to make fine impressions. Indeed I like half-tones — they're jolly nice things."

"Which shows how little you appreciate my troubles," replied the Campbell. "They have about killed me with them. Well do I remember the first form of half-tones that was put on my bed; how I wondered what I would be expected to do, and —"

"Let me tell you about it," broke in the Potter pony. "It was a holy circus. Old Bill, who was running the Campbell then, had never seen a half-tone before and so was pretty nervous. Partly because of this, and more because the half-tones were etched on zinc and so shallow that an extra tissue made 'em bottom, that make-ready took Bill more'n a day. After awhile the Old Man came in and asked Bill how he was coming, and not quite liking the way Bill answered, he took a look for himself.

"Such a cussing you never heard, and for good reason, too. That tympan was one soggy mess of paste and tissue. The Old Man gave it one quick yank, and it laid on the floor. He made Bill start all over and finally between them it was ready to run."

"Yes, I remember," said the Campbell, "and then my troubles began. Bill was awful sore of course, and partly because of the calling down the Old Man gave him, he forgot to give me any oil in my cylinder boxes, and this at a time when I needed it worse than I ever did before in my life. For those half-tones humped up my cylinder and sprung my bed, and if I ever needed babying it was just then.

"After awhile my box on the gear end began to get warmer and warmer, and so much extra friction made me run harder and not up to speed. So Bill put some powdered rosin on the belt, growling that half-tones ought never to have been invented."

"And then came the grand smash," resumed the Potter pony. "I heard Old Campbell groan a few times and then that cylinder box set tight — froze, they called it — although that's a funny name for a box that sizzled when you spit on it. The cylinder gear broke into a dozen pieces, the intermediate lost half a dozen teeth, one of them went around into the driving pinion and sprung the shaft, and there was 'hell to pay and no pitch hot,' as old Bill remarked quite to himself."

"And it was a good long rest I had then," rejoined the Campbell. "And old Bill came near getting a permanent one, too. But he showed the Old Man that a little 'blow-hole' in the cylinder gear must have been the cause of the smash, and after supper came down with a pal of his and fixed my cylinder box. It has been rough ever since, though, and I have never felt just right there."

"Speaking of dry bearings" — and they all listened quietly, for it was a big Cottrell stop-

cylinder speaking, "have you heard my delivery to-day? It has squeaked until I felt ashamed."

"No wonder," chipped in the Potter pony, for the Cottrell delivery was known as the "Brooklyn Bridge," and had indeed many pieces and bearings.

"But, seriously," went on the Cottrell, "must we grind ourselves out just because some careless feeder merely shakes an oil can our way instead of really oiling up? I think it an outrage." And the Cottrell frowned in that rather superior way that perhaps was excusable because of his eastern birth.

Then a 60-inch Optimus, feeling that he too might have a part in the shop talk, made known that his lot was not always a happy one.

"Some feeders oil up good, and some don't," he said, "but after all that is all in the day's work. Sometimes you get a lot of oil and again you must get along with the memory of it. What I kick about is being run out of line.

"My man has the gear end of my cylinder set down a thick paper lower than the other, and the worst of it is, I've been running that way for two months."

"But don't you get warm?" said the new Miehle. He remembered that when he was first set up the erector had pronounced him a "d — tight-fitting machine," and had called down divers maledictions on certain whilom friends of his in the erecting room at the "shop." And, too, he remembered that because his cylinder boxes were very, very warm, they had been slushed with oil and graphite for three or four days, and during all this time an electric fan had to be turned on his sadly overloaded and sizzling hot driving motor.

"Yes," sadly assented the Optimus, "the boxes on both ends still run warm, and you know that my eccentric lift has got to be just right or the impression trip won't always work. When it misses, my feeder stamps on the lever and uses shocking language. Sometimes I wonder what I was made for."

"I heard my man telling a curious thing to his boss the other day," quietly broke in an old Cottrell back-delivery two-revolution. "He said that over on the West Side, in a new pressroom just started up, the feeders were not boys nor yet girls, just machines like you and I. And he said that the presses were turning out better work and more of it than —"

"I can't abide such new-fangled notions," put in the old Campbell. "When a good feeder climbs my step and slams a heavy lift of stock down on my feed-board, I know that we are pals, he and I, and it's a real comfort to have some companionship when you're growing old. Who could feel any affection for a steel and iron and brass feeder, without an ounce of blood in its veins! If ever they hitch one of those things to me I'll feel like a

horse carrying a sewing machine on its back. I sure will."

"Small danger of you're having any chance," sniffed the new Miehle. "These new feeders cost 'most as much as a press, and if any one in the crowd ever gets one I think it will be a young, spry chap hailing from Chicago, Illinois."

"But speaking of that same new pressroom," went on the old Cottrell, "they've another good plan. Every press is oiled all over, twice a day, by a man who makes it his business to put on a little oil just where it's needed. From 6 to 7 in the morning and 12 to 1 at noon he is busy oiling. At other times he just helps around the room."

"That sounds good to me," said the old Campbell, "for if my roller sockets had been attended to that way, my form rollers wouldn't be jumping up and down like so many young rabbits."

"Nor my distributor-roller screw threads worn as thin as a visiting card," said the Potter pony.

"Nor would you have heard my delivery squeaking all day," observed the Cottrell stop-cylinder.

So between them all it was agreed that the plan of having presses oiled by feeder boys was an uncertain one at best, and that a regular oiler would save them time and more than earn his pay.

But the next morning each press received the same scanty or overabundant squirt of oil at the hand of his hurried feeder, and shortly after 7 o'clock the roar and racket of another day's run had commenced, and not a single one of the presses could hear itself think, to say nothing of making its voice heard.

NEWSPAPERS AND ADVERTISERS.

It is a gratifying fact that very rarely does the advertiser assume any relationship to the newspaper other than as a simple buyer of publicity; he ascertains from the sources best available the extent and quality of the publicity, and then bargains for it with the representatives of the business department of the publication. This is the ideal relationship and the only one that can endure without friction or penalty to either party to the transaction. On the other hand, there are some buyers of newspaper space who imagine, because they are liberal patrons — because, forsooth, they pay large advertising bills — they thereby are privileged to dictate the policy and are licensed to have a voice in the treatment of the news or the discussion of public questions. An advertiser who assumes or asserts this right strikes a blow at the most cherished possession of a free people, for he, unconsciously, perhaps, but nevertheless directly, seeks to abridge the privileges of free speech and independent thought. A buyer at a store, a depositor at a bank, a customer of a factory has the privilege to withdraw his patronage if the wares do not suit in price or quality, or if the treatment he receives is not satisfactory; but along with this right he does not undertake to tell the merchant, the banker or the manufacturer what he shall believe, what political, social or religious views he shall hold, what economic principle he shall maintain.—
George W. Ochs, publisher Philadelphia Public Ledger.

Written for THE INLAND PRINTER.

GOOD TASTE IN PRINTING.

BY F. J. TREZISE.

It is a hard matter for the printer who is given copy for a *fine* job to do a five-minute piece of practical composition and then let good presswork, good ink and good stock combine to make a good job. The man who learns to hold himself to the simple things can be relied upon to do the elaborate kind when the occasion will permit.



THE key-note of what constitutes good printing was recently expressed in a booklet issued by an advertising bureau. Incidentally it may be mentioned that the booklet, which was the product of the White Advertising Bureau, Seattle, exemplified the sentiments of the text. A few of the more pointed paragraphs follow:

Some women select the costliest materials and employ the most expensive dressmaker — but the modest little woman with the modest income is the better dressed. . . . Simply taste.

A man spends \$100,000 in a house, another \$2,500, and you and I would rather live in the \$2,500 house. The man who planned and built the \$2,500 house mixed money and good taste and got the better result.

Two people order a two-dollar dinner and one of them has to order two dollars' worth more in order to get something to eat — and the other gets a meal that makes you and I envious. . . . Taste — simply taste.

The price you pay for printing doesn't mean that it is good — price, presses, type, paper and ink don't make good printing. Good printing is good taste.

As job printers we can well afford to repeat this last sentence several times, until we are thoroughly familiar with it. Good printing is good taste. We are all willing to grant this, but from much of our work one would infer that this was the farthest from our thoughts, and would imagine that our idea of good printing was elaborate arrangements of rules and ornaments in several colors — not altogether unlike the \$100,000 house in the building of which good taste was not considered.

Then the question naturally arises: "What constitutes good taste?" On first thought one would say that in printing good taste consisted in knowing where to place the type, rules, decoration, etc., to be used. However, this is only partially correct. Let us put it in this manner: Good taste in printing does not altogether consist of a knowledge of what to use and where to use it; *rather does it consist of a knowledge of what not to use.* Look over the specimens of printing which you may have on hand and note what a large percentage of them could be greatly improved by a process of elimination — how a rule left out here and an ornament omitted there would greatly benefit the job. And yet when you come to criticize them you find few jobs to which you would care to add anything. They are all overdone

rather than otherwise. Nearly all of them resemble the \$100,000 house.

Good taste, then, for most of us, consists of knowing when to leave things out of a job. The job compositor who can learn to let the ornament case alone has made great progress. Not that ornaments, borders, etc., should never be used —

who knows when his job is finished has mastered the greatest difficulty which confronts the job printer.

Beauty is always in good taste, and Emerson says that "We ascribe beauty to that which is simple, which has no superfluous parts, which exactly answers its end." Judging it on this basis,

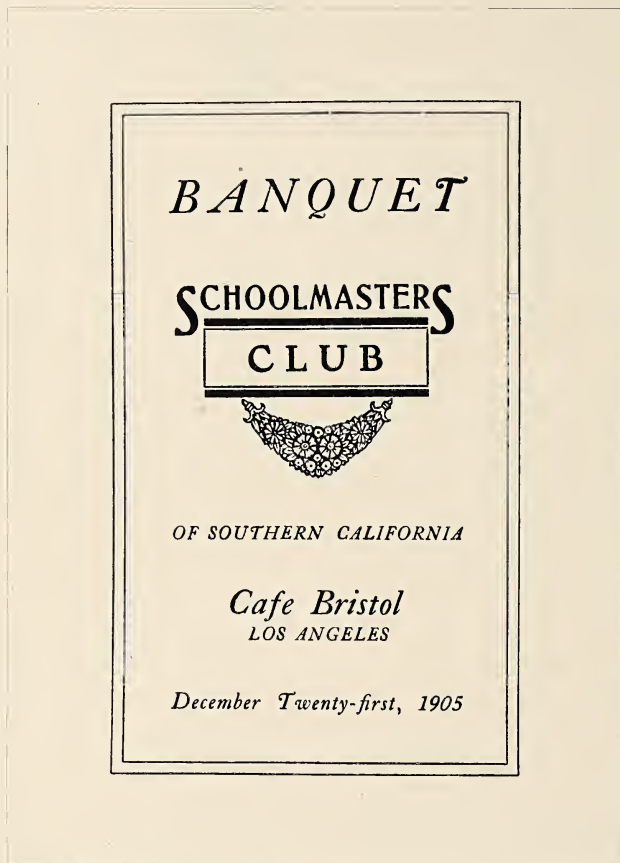


FIG. 1.

This page contains several type-faces, rules and ornamentation, and took probably twice as long to set as did Fig. 2 — yet the result is not pleasing.

but that they should be used only when such use is thoroughly justified. We frequently hear compositors complaining that they could do much more artistic work if they had a case of good ornaments. A job, in order to be good, must be decorated! Just as though a page or a panel on which is properly placed a line or lines of type of a good design — not the "decorative" faces, but the so-called plain old-styles, italics, etc. — is not decorated in the best possible manner. The man

what becomes of most of our ornaments and decorations?

We come, then, to the position that good taste is simplicity. The Japanese are a most artistic people, and yet they use the simplest and least extravagant things in decorating a room. It is said, for example, that a Japanese will hang but three pictures in a room at a time, keeping the rest in a storeroom and changing the ones that are hanging for others when he becomes tired of them.

To illustrate: We have two title-pages for menus for banquets, shown herewith as Figs. 1 and 2. Fig. 1 is not a good piece of printing; neither is it far, if any, below the average of the general run of printed things of its kind. It may be taken as a fair example of what one usually finds. The original is printed in two colors —

parallel rules as that used in Fig. 1. But here the similarity ends. But one series of type is used, and that a "plain" old-style. Not only that, but every line is set in capitals and lower-case. No underscoring, no panels and no decoration except the type and the seal of the society. A piece of printing absolutely simple; it has no superfluous

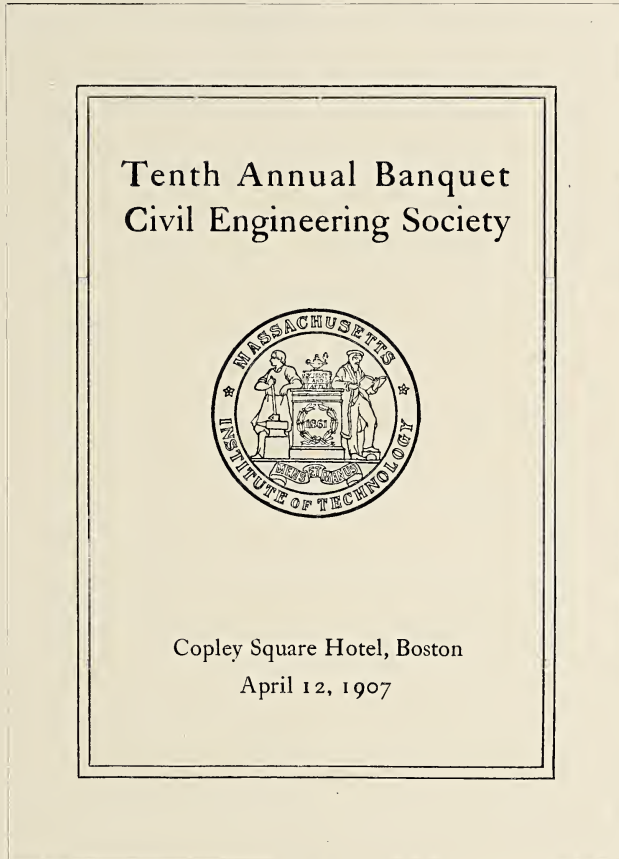


FIG. 2.

A piece of printing absolutely simple. We can not dispense with any part of this job; and surely there is no desire to add anything to it.

dark blue and light yellow-green — on light-blue stock. Three different type-faces are used, one of them — the italic — being used in both capital and lower-case lines. Rules and an ornament — neither of which is called for — add to the general complication. This is the equivalent of the \$100,000 house — two colors, rules, ornament, several series of type, but — no taste.

In direct opposition to this is Fig. 2. The compositor in setting this job used the same border of

parts; it exactly answers its ends. We can not dispense with any part of this job; and surely there is no desire to add anything to it. A comparison of these jobs is like the comparison of the two houses. Fig. 2 required half as much press-work as Fig. 1, less than half as much time for composition, and is the better job.

Verily "the simplest things are the best, and likewise (for many of us) the hardest to do."

We all have the desire to possess this good

taste; we admire the work which those who do possess it produce—and in our desire to acquire it we wrongly imagine that we can do so by following and copying their ideas. While a study of the methods of the old masters is invaluable to the art student, that study alone will never make a painter of him; likewise, looking at the work of the better craftsmen and trying to imitate it will never bring out the best that is in the printer. He must understand the principles underlying the production of these good pieces of work.

Let us get away from this striving for a doubtful "originality" in our product. Let us instead get back on to the basis of the fundamental principles of design—one of the greatest of which is simplicity.

"PRINTERS AND CONSUMPTION."

Among the helps to right living that emanate from the Chicago Health Department is a weekly circular dealing with some phase of the problem of how to keep well. Recently one was devoted to a consideration of "Printers and Consumption," and while the writer is rather an alarmist, it contains a few hints that the reader can act on immediately.

There are few trades more subject to an excessive death rate from consumption than that of the printer.

The above statement is made by a well known expert for one of the leading life insurance companies. And he adds that this is fully borne out by the experience of his company with printers as risks. Tabulated figures show that out of 1,384 deaths 527 were from consumption, a death rate from this disease alone of over 38 per cent.

But this is not the whole story. In addition to the deaths from consumption, 1.2 per cent died from some other tuberculous disease, 7 per cent from asthma, 1.2 from bronchitis, 10.8 from pneumonia, and 1.7 per cent from other respiratory diseases, making a total mortality of 53.7 per cent from diseases of the lungs and air passages.

Now, consumption, bronchitis, pneumonia and influenza are bad-air diseases. This means that impure air is a big factor in producing these diseases. The figures just given as to the death rate among printers also mean—if they mean anything—that printers need to go on strike for more fresh air. That while they are demanding and are receiving good wages, a plentiful and unfailing supply of good air should also be written in the contract.

Another appalling feature of the high death rate among printers from consumption is the fact that most of the deaths occur while the victims are young and in the early prime of their working lives. In proof of this statement, glance at these figures: Out of 299 printers that died between the ages of fifteen and twenty-four years, 142 or 47.5 per cent died of consumption; out of 392 deaths between the ages of twenty-five and thirty-four, 217 or 55.4 per cent were caused by consumption, while between the ages of thirty-five and forty-four, out of 297 deaths there were 116 or 39.1 per cent; and between the ages of fifty-five and sixty-four only 9.5 per cent. But in this trade the consumptive mortality is excessive for all the age groups under sixty.

According to the United States census of 1900 there were 141,000 printers and pressmen, about 8,000 lithographers and about 3,000 electrotypers and stereotypers, making a total in these allied trades, in each of which the consumption death rate is excessive, of 152,000. The average consumptive death rate from these trades is 39.9; that is, 39.9 per cent of all deaths among printers, pressmen, lithographers, stereotypers and electrotypers are due to consumption. Add to this the deaths in the same trades from other forms of tuberculosis, bronchitis, pneumonia and influenza, all bad-air diseases, and you have a total of over 50 per cent.

The writer used to be around printing-offices a great deal. He happens to remember that the printers had a habit of knocking on their cases whenever an unusual or startling piece of news came into the composing-room. Certainly the facts and statements submitted in this talk should at least make the type "sit up and take notice," and possibly call a chapel meeting to discuss fresh air and how to get more of it into their work places, not forgetting either their brothers, the pressmen, in the basement.

It is doubtless true that the conditions under which printers work are improving all the time. But the fact remains that they are still bad enough to be largely responsible for the high death rate among those who follow this calling. Then, too, the work places are not wholly responsible. There are other factors which enter into the problem, among which are irregular habits, lack of proper food and rest. But, in any event, it rests largely with the printers themselves as to the things to be done to stop the frightful death rate in their ranks from consumption.

Written for THE INLAND PRINTER.

WEIGHT FONTS OF JOB TYPE AT BODY-TYPE PRICES.

BY R. W. NELSON,
President, American Type
Founders Company.*



HE present practice of selling weight fonts of job type at body-type prices and discounts is an innovation on the part of all typefounders which, if understood and appreciated by printers, will, undoubtedly, become an established custom. It is a step in the right direction and beneficial to the printer under all conditions and to the typefounder under certain conditions. It will only prove beneficial to the typefounder where it shall result in a liberal increase in purchases of weight fonts of most-used sizes of standard faces.

The question has often been raised by the printer as to why a higher price was charged for job type than for body type, when made from the same metal; the answer might be, that the reason is the same as that of the printer for charging a higher rate for printing one token than he does for printing many tokens. The make-ready of the typefounder is relatively more expensive than the make-ready of the printer.

In the case of body type, it is not infrequent that a series composed of six, eight, ten, eleven and twelve point sells to the extent of one hundred thousand pounds and, occasionally, to the extent of one million pounds or more, cast from the same matrices, with a very moderate amount of advertising, and sold in quantities varying from twenty-five pounds to five thousand pounds.

In the case of job type the series is much larger, as a rule, running usually from six-point to seventy-two point, but the sales, except in rare cases, do not amount for all sizes to more than a fraction of the number of pounds sold of a single eight-point body type.

As the expense of designing, cutting, fitting and advertising type-faces must eventually come out of the sales, a good series of six sizes of body type, although sold at a much lower rate than job type, yields a larger net return to the founder than many series of job type each having perhaps fourteen sizes.

In European countries small job fonts are not provided, the demand there being usually for larger fonts, frequently amounting to several hundred pounds of a single size. Small fonts have been supplied in this country for a long period, owing perhaps to the large number of new offices that

* NOTE BY THE EDITOR.—This statement by Mr. Nelson was made in the form of a letter in response to a request from THE INLAND PRINTER. The importance to the trade of any statement that may be made by Mr. Nelson is fully appreciated, and what is here furnished is presented as a special contribution on a subject in which every printer is interested.

have been established in small and undeveloped territory, where small fonts answered the requirements of the printer.

Competitive conditions have also caused all foundries to reduce the size of job fonts below that established some years ago, one founder contending that it was better to put up job type in small units and to separate caps from the lower-case, thus enabling the printer with a modest investment to purchase as many cap or lower-case fonts as he saw fit. Undoubtedly the small job font, on account of the demand for it by small printers and its convenience in the case of nearly all printers, will remain a permanent feature of the type-founding business. There has been, however, with the growth of the country, an increase in the size of printing-offices, until now there are very many printing-offices whose work requires large fonts of certain sizes of different faces.

It has seemed to me to be unjust to charge a printer, who is willing to order a large font of job type, substantially the same price as is charged when he, or any other printer, orders only a small font. It is frequently the case that a printer may require for his special work a large font of either six, eight, ten or twelve point, or even a larger size of one series, but only small fonts of some of the other sizes. His requirements for the large font of job type, which may run from twenty-five pounds to possibly five hundred or one thousand pounds, as occurs occasionally, should be supplied by the typefounder at a lower price, not only because he has assisted in reducing the investment of the typefounder, but because the actual cost of producing that type in such quantities is materially lower in labor expense, fonting, billing, shipping, etc.

The American Type Founders Company decided, therefore, to experiment by offering job type, where ordered in weight fonts, at body-type prices. Perhaps the most notable face that was sold in this way is Cheltenham Old Style. Partly because of this reduced price, and partly because of the attractiveness of the face, the sales were phenomenal. We then added other members of the Cheltenham family to our body-type list. The experiment seemed to justify a further procedure along this line and the company is now selling all of its job type (with a few exceptions, such as Scripts, Music, and three or four other very expensive and rarely called for foreign faces) at body-type prices, when ordered in weight fonts.

Where the demand is confined to faces of which there is a liberal sale, we are making a satisfactory profit on such sales, but where the order is for some old or rarely called for face, which has to be cast to order in a twenty-five pound font, we are losing money, for no foundry can cast an individual font of twenty-five pounds of job type and sell

the same at body-type prices and receive back the cost.

Thus far, however, the orders we have received for job type in weight fonts have been chiefly for our later and more popular faces, and we are fully satisfied with the results obtained. I believe this practice will result in popularizing large fonts with printers, leading to a very large increase in sales of job type in weight quantities.

If there should be an increase in the cost of metals, such as occurred during the past two years, when antimony advanced three hundred per cent, and tin, lead and copper over one hundred per cent each, there would have to be an increase over the present prices, but in view of the present condition of the metal market we are well satisfied with existing prices and results.

The printer, of course, will be materially benefited by this greatly reduced price of job type in weight fonts; there is scarcely a printer who can not use some size of some face in a twenty-five pound font, and the larger printers need several sizes of a great many faces in liberal quantities. The advantages to the printer in having large fonts are so manifest as to hardly need more than a suggestion. It takes no more case or cabinet room to hold a twenty-five pound font than a five-pound font, and with the larger font a job of important size can be completed without difficulty and without pulling sorts.

The present practice which confines display work to a limited variety of faces and a limited number of sizes of the same series or, at the most, to the same family, increases the advantage of buying job type in weight fonts.

I believe both the printer and the typefounder will each be greatly benefited by the sale of weight fonts of job type at body-type prices.

THE I. T. U. COURSE WILL SAVE THE PRINTER FROM STANDING STILL.

A striking illustration of what I am saying was offered by the elevator boy in a city building, last spring. This boy said, "Can't you find me a job that would pay me better?" "How old are you?" he was asked. "Twenty-one." "What can you do?" "Well, you see, I left school at fifteen; I have drifted about from one thing to another since; recently my father died, and I find it necessary to earn more in order to help myself and my family." Here was a youth twenty-one years of age, with no capacity to do anything that is worth paying more for than the sum paid for the juvenile services that he had been engaged in since he was fifteen years old. This case is probably typical of the great majority of young people. The investigation referred to also revealed the fact that a large proportion—the majority—of these children would be in school between the ages of fourteen and sixteen if the school afforded a training that promised increased earning capacity. It is fair to conclude, therefore, that the present condition of many young workers, typified by our elevator boy, is preventable.—*Paul H. Hanus, in the Atlantic.*

Written for THE INLAND PRINTER.

THE PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS.

NO. XXVI.—BY N. S. AMSTUTZ.*

(9) WOOD ENGRAVING—THE ART VIEWPOINT.



CONSIDERATION of the physical nature of wood engraving and the means adopted to secure the grooves, ridges, dots and stipples, receives its due interest if a digression is made to show the value of the end sought by this seemingly tiresome and dry minuteness of detail. We are fortunate through the courtesy of Mr. Timothy Cole in being able to present in this paper three specimens of wood engravings by this artist, the value and interest of which are enhanced by some notes from his own hand.

The wood engraver in the effort to reproduce in a single color the effect of, say an oil painting, uses a variety of means to represent the various textures and substances pictured in his subject. What he uses, and how he uses them—lines, dots, stipples, etc., is known collectively as his “technic.” The relation of these elements to each other and their proper structure are the units of the technic, and these have been considered in detail in previous papers. It is true the close analysis of these forms may seem irrelevant and tiresome. But nevertheless a proper understanding and application of them mean all the difference between certainty and uncertainty—or success and failure in the art of wood engraving.

The mutation of modern industrialism has brought about a paradox in the arguments regarding the special merits of wood engraving and the half-tone engraving. The cheapness of the latter, its assumed fidelity to the subject owing to its dependence on its fundamental principle—photography—and the comparative ease in manufacture once its principles are understood and the determined conditions adhered to—all these gave half-tone and processwork generally a hold which placed the general practice of wood engraving on a steadily diminishing scale. The element of the half-tone—its printing element—the dot, we have considered in all its relations. Its consideration has been “caviar to the general.” But we have fixed these facts in no uncertain way, and that ground needs no traverse. It is now a well-defined way for the processman who has the mind and will to *know* his business.

The large editions of catalogues and other business literature more or less copiously illus-

trated have shown that wood engraving has a place like the cornerstone rejected by the builders. The shallow half-tone loses its printing quality, requires a special paper, a special ink and a very especial care in printing, and then must be made in duplicate or triplicate as a relay to finish a large run—and is then not always very fresh at the finish. All this means delay, additional make-ready eating up the time of expensive machinery and high-priced workmen. The woodcut, on the contrary, costing many times more than the half-tone, requiring a much more discriminating artisan, and taking much longer to make, is sharper, saves time and gives a better result on any kind of paper, a cheaper ink and with less exacting care from all concerned. Electros from the original wood engraving of course being understood.

The elements which the wood engraver deals with are of great variety, and in the appropriateness of their application, the expressiveness of their combination, the art and craftsmanship of the engraver is shown. Some engravers have a favorite method to express a certain thing, a drapery for instance. The character of the gravure or printing unit they use in this method is known as the “symbol.” As in the narrowness or width of grooves cut in the wood certain printing effects are obtained, so also are modifications made by the size and arrangement of dots and stipples or other “symbols.” These particulars in all their minuteness have been the subject of the earlier papers of this series in the same manner as the dot of the half-tone has been considered heretofore.

For nearly a quarter of a century Mr. Cole has been almost exclusively occupied with the translation into black and white, by means of wood engraving, of the paintings of the old masters. Up to the present time he has completed his magnificent series of Italian, Dutch and Flemish, English and Spanish painters, now being shown from month to month in the *Century Magazine*. We who were accustomed at one time to see weekly and monthly magazines, books, etc., illustrated solely with woodcuts, are reminded of the virility of this art and obtain a more profound impression of its merit through its striking contrast with the prevailing mode of illustrative processwork. The labors of Mr. Cole, Mr. Wolf and a few others show to the younger generation that in many particulars “the old ways are best” and through the superb examples are made cognizant of the beauty and individuality of the handicraft. One writer aptly says: “Gathered together and looked at as a whole in portfolio and book form, these prints convey an impression of dignity and perfection—ideas not generally associated with the decline of an art. They sing the Swan Song of wood engraving—a note of triumph, not of

* Member of the Royal Photographic Society and Royal Society of Arts, London; Principal of the Inland Printer Research Department, Chicago, and Associate Member American Institute of Electrical Engineers, New York.

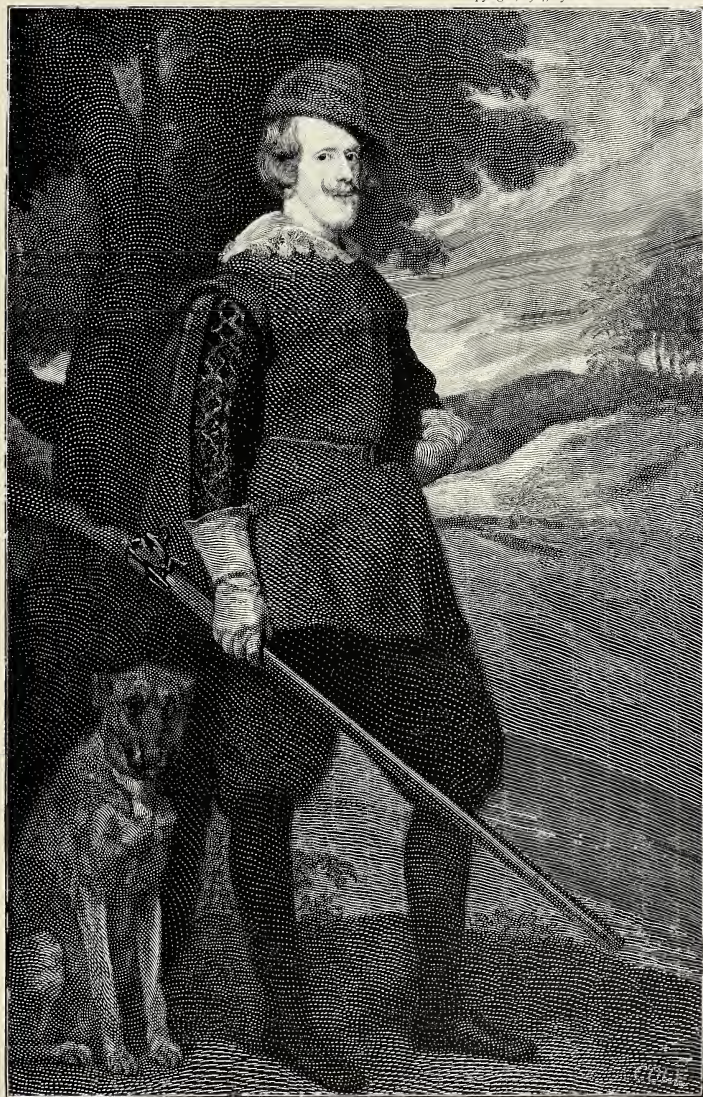


FIG. 148.—Philip IV. as sportsman, by Velasquez. Engraved by Timothy Cole from the original painting in the Prado Museum, Madrid.

Note by Timothy Cole.—“Here the color and chiaroscuro of the painting is so powerful, and the ensemble so brilliant and rich, that I felt impelled to employ, in interpreting it into black and white, a bold and broad treatment, in keeping with the breadth of handling in the original. So that the engraving, like the original, is best comprehended and taken in when viewed at a little distance.”

weakness and decay. To many thousands of people the appearance of these carefully selected examples of the old masters month after month and year after year has been a source of the purest intellectual pleasure and educational advantage."

Mr. Cole is supremely gifted for his work, possessing in an uncommon degree a keen sympathy and insight. He interprets for us the broader technical knowledge prevalent in the artists' own time, and does not overlook their temperaments, as expressed in their technic. It is very interesting to look as far back as August, 1879, in *Scribner's Monthly*, at the sympathetic manner in which Whistler's portrait of his mother is reproduced. A veritable masterpiece is "The Snake Charmer" from Fortuny in the *Century* for November, 1881. Its exquisite delicacy of line and profound feeling for the drawing and color values produce in the observer sensations similar to those aroused by Whistler's etchings. Though of small size, the detail is faithfully preserved without loss of breadth. Mr. Cole's freedom from the conventionalism of technic has been most aptly described in the following words: "What is more notable than his engraving of 'A Russian Nun' (November, 1880)? All the background, the face and the dress, are treated with a line of infinite variety, modulation and tenderness, running up and down the picture through the collar, chin, mouth, nose, eyes, eyelids and forehead until lost imperceptibly in the hair, fading into a quiet stipple at the bottom of the picture. Only in the face is the soft glow of light heightened by the use of a very fine cross, or, as engravers generally call it, a 'white line.' Could he be farther from anything like conventional engraving than in this example of perfectly individual feeling and treatment?"

The same writer, Mr. Whittle of the *Century Magazine's* Art Department, further says: "Mr. Cole always bore in mind that the niche for his productions existed in the magazine page and that its appearance there depended upon a power printing-press. The printer continually points with pride and gratitude to the excellent printing quality of the 'Old Masters,' etc.

"But this honest characteristic is merely subordinate to his artistic perfection of linework. When it is remembered that the original picture is reduced to an abstraction of black and white lines this will be apparent. Modeling so delicate as to be almost more perceptible to feeling than to sight must be expressed by a hand firm as steel yet trembling with feeling and impulse, and all under the control of cool, unerring calculation and judgment. Examine a small face under the magnifying glass and follow each delicate line drawn with such intensity and care that a hair's-breadth more or less of graduated thickness in white or black line expresses most subtle changes in value. Pure

reason and calculation, however, take more prominent guidance in the bolder exhibitions of line where varieties of texture, light, luminosity of color and perspective call for infinite variety in scale of white and black surface. Although like the artist with his brush, this comes, through long practice, to be almost an intuition, it is nevertheless founded on a science which must be practiced continually. In carrying a line over the face of a portrait, there can be no fumbling. A start must be made in absolutely the correct key, and the cautious, mediocre treatment of a lesser engraver contrasts poorly with the fluency, boldness, certainty and variety of the more artistic man.

"In the engraving of the Sandro Botticelli, a detail from 'Madonna and Child and St. John' in the Louvre, the unassisted eye can discover no lines, nothing but the somewhat dry impasto of the artist's original. This is not wood engraving, some may say, but a playing to the autographic, photographic process which has now almost superseded engraving. But compare the plasticity of this sympathetic work with an equally invisible — to the naked eye — automatic half-tone mesh, and the difference is felt immediately. Then take your glass and find to your amazement that the mass consists of an infinity of hair-lines laid side by side but each conveying its own individuality and feeling and place in drawing, each one modeled directly from the brain and not automatically."

In the reproduction by Mr. Cole of the old Spanish masters he shows us that the charm and vigor of his graver has not waned. This series opens with a beautiful example, "Saint Elizabeth of Hungary," by Zurbaran (Fig. 150). There is none of the Spanish religious somberness and asceticism in this almost girlish face and figure. Her saintliness consists solely in her womanly innocence and purity. The engraver has retained all the charm of the rich, warm, soft, luminous coloring and gold embroidery. Mr. Cole himself says of a certain subject, referring to the technic used: "I have endeavored to suggest by a mixture of line and stipple, taking my cue from the brushwork, the quality of the handling in the flesh which is differentiated from that in the hair and these again from the treatment of the black cloak and the nuanced depth of the warm, umbery background. The coloring of the whole is golden, neutral and subdued, yet rich and of a fine glow." One can not forget the engraver, for one is impelled to give due homage through his sympathetic, interpretive impulses. But such a course consistently continued would fill a volume, therefore one can only reiterate that to obtain the fullest enjoyment that his works are intended to convey, it is necessary to recognize the variety and adaptability of the lines he uses. These sug-

FIG. 149.—Saint John the Baptist, by Murillo. Engraved by Timothy Cole from the original painting in the Prado Museum, Madrid.

Note by Timothy Cole.—"In this the textures are few and simple, and in keeping with the sentiment of the objects depicted; the soft fleeciness of the lamb in contrast with the bright yet soft feeling of the flesh tones, which demanded another quality of line in its rendering; the robe again so differentiated from the rougher quality in the rocks. All these qualities are modulated by gentle degrees into the airy softness of the background. The differences are not of a marked character, for there is a flowing quality to Murillo's painting in which a general ensemble of technic is preserved."



gest with almost unvarying ingenuity and artistic feeling the qualities manifested by the artist in producing the painting.

Mr. Whittle describes the subtlety of Mr. Cole's technic as follows: "The range from a simple scale of black and white line of exactly equal surface, beginning with extreme fineness, to any degree of openness, or as the engraver expresses it, 'coarseness,' is considerable, though in this case the color, as engravers say, or degree of tint, is the same if removed in exact ratio of distance from the eye. But vary the relations of black and white surface and the scale of values becomes infinite, so that every degree of variety of brilliance, softness, light and dark, luminosity of color and atmospheric effect is possible when feeling and knowledge and power are united. Added to these resources of scale are the varied expressions made possible by the character of the lines themselves, sometimes quiet, even and

reserved, as called for often in the placid blue of the sky and the gray misty distances, sometimes smooth and silky and flowing, at others nervous and curt. It is like speech, and, as the language of the engraver, is indicative of character. In the Spanish subjects the use of an exceedingly bold stipple is especially noticeable, though it has been used more or less for the same effects in the Dutch and English examples, rarely to indicate effects of light in the Italian examples where it was not called for. Observe how rugged little chunks, so to speak, of black and white set up a glow of light together. Has any other engraver on wood ever produced such effects?"

The methods employed by Mr. Cole in getting the painting copied onto the wood has been well described by Mr. S. H. Horgan, editor of *Process Engraving* columns of *THE INLAND PRINTER*, in the January, 1908, number, on page 598. Therein the statement is made that Mr. Cole insists on

engraving the wood block in the presence of the painting; first having an orthochromatic photograph made which he retouches and then has photographically reduced on the wood block. He tests the progress of his work by rubbing magnesia into the incised lines. Mr. Horgan says: "It is not too much to say that these engravings will be treasured centuries hence when every other book produced this year will be forgotten. Chicago lays claim to Timothy Cole's budding genius, which did not, however, reach full bloom until the great fire of 1871 transferred this stage of his development to New York, where he went to seek employment.

Mr. Frederick W. Gookin, writing in *The Dial* of December 1, 1907, referring to the relation of the woodcut with its rival, the half-tone says, among other things: "Woodcuts have been so almost entirely superseded by photo-mechanical engravings that it seems worth while to set forth

here the points wherein each is superior to the other. The greater fidelity of the mechanical process is incontestable, and in spite of more or less inevitable distortion of tone values and the general deadening of the whole effect, the result yields a far better basis for forming an opinion of the original than any hand-wrought engraving can give. If, however, a wood engraving leaves something out of the reproduction, it affords a much richer quality of tone and preserves more of the atmosphere — the *enveloppe*, as the French would say. To put it in another way, the mechanical reproduction is soulless even when authentic, while the woodcut may retain the vitality of the original though something is perforce left out.

"Within the limitations imposed by the nature of his art, Mr. Cole has wrought wonders; but to appreciate his engravings at their full value they should be considered not as reproductions, but as

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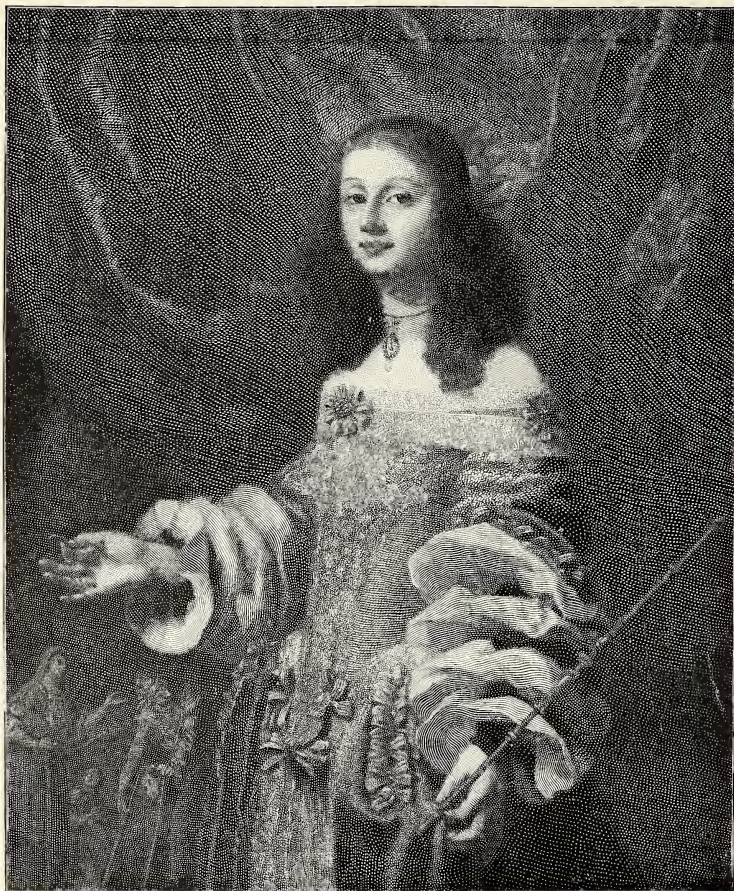


FIG. 150.—Saint Elizabeth, by Francisco Zurbaran. Engraved by Timothy Cole from the original painting in the Smith-Barry collection, London.

Note by Timothy Cole.—"The various differences in the textures of the original here depicted I have endeavored to supplement in the engraving by employing a variety of handling that would harmonize with the sentiment of each, thus: to the starched sleeves I have given a harder, stiffer line than that in the flesh, the line of which is finer and crossed for still greater softness. The hair is stippled to give it depth; the brocaded dress is treated with a different quality of stipple, while the background is still further differentiated. The background, however, behind the saint's extended hand, which is a very dark sky and landscape, where dimly seen are beggars soliciting alms, I have treated with extreme fineness to give it the required density and distance."

interpretations in another medium. Viewed in this way, we may enjoy their very great beauty in and for itself, and may get from them something we must almost certainly miss if we endeavor to translate them back into the medium from which they were copied."

Mr. Cole has written the following description of the three specimens shown, specially for THE INLAND PRINTER, as well as the supplementary note accompanying the title of each figure. He describes Fig. 148, depicting "Philip IV. as Sportsman," by Velasquez as follows: "It would be impossible to select from the variety and scope of Velasquez' works, any one canvas that would typically represent his style, because the diversity of his treatment is such that he never seems to be the same in any two canvases. His breadth of view led him in all his pictures to vary his manner of painting according to the sentiment of his impression. It has been well remarked by R. A. M. Stevenson, in his admirable work on the great Spanish painter, that, 'breadth of view was Velasquez' most admirable possession: by it he made composition, modeling and style the slaves of his impressions.' His fine eye roved continuously with poetic intent over the ensemble of his work, and never settled down to any close degree of intimacy in the modeling or of pattern of brushwork. So that breadth of treatment might be said to be the sum of his technic. It is necessary to view his works at a little distance to take in their ensemble, for in this way the painter painted them; yet I have seen people—connoisseurs no doubt—inspecting them, close up, with a magnifying lens! It were vain to get any idea of Velasquez in this way. '*Pictures were not made to be smelled,*' as Rembrandt said."

Murillo's "Saint John the Baptist," shown in Fig. 149, is described by him in the following characteristic language: "With Murillo we have an ideal form of art, in which the religious element is strongly to the front. The example herewith is in the master's third and last manner, called the 'Vaporoso,' in which the various tints swim into each other, and the outlines are lost in the light and shade as they are in the rounded forms of nature, and the tones, pure, luminous and transparent, seem to palpitate with light. With a grace and tenderness peculiarly his own, he seems to breathe on everything a spirit of unfeigned reverence and a feeling of devotion, that speeds its way directly to the heart of the faithful. He ranks second only to the great Italian religious painters. His handling is round and effeminate as compared with the virility of Velasquez, and modern painters go to Madrid rather to study the latter artist than to seek inspiration from '*the painter of conceptions,*' as Murillo is called by his countrymen. Albeit for nobility of thought, grandeur and

gracefulness of composition, and fluidity of touch, Murillo will ever hold a high place in the estimation of all artists." Fig. 150—"Saint Elizabeth," by Zurbaran—is referred to as follows: "Turning now to this so-called Zurbaran (I say so-called, for though its authenticity as a Zurbaran appears never to have been questioned, I nevertheless consider it a very doubtful canvas), we are confronted with a distinctly different class of work and of a lower order artistically. The artist is taken up with the beauty of his materials, and with the delight in the rendering of their textures. The background is a heavy drapery of a silken nature, maroon in color, whose crisp folds, glinting with light, he has studiously arranged into agreeable lines. The dark hair is filled with innumerable ringlets painted with the utmost care and nicety and far too delicate to be done justice to in wood. The rich gold-brocaded dress, the ground of which is a soft blue silk of a delightful tone, is admirably rendered, and the stylish starched sleeves, with their touches of black velvet between, make a powerful note in the composition. The patience with which these various textures are worked out, and the marvelous skill and fine feeling for values displayed, make this example unequaled of its kind. The touch is soft and bland, reminding one of the late Italian school—say of Baroccio—rather than of the severe and almost archaic firmness of Zurbaran."

The author is indebted to the Century Company and Mr. C. H. Whittle, as well as Mr. Cole, for their kind coöperation in the preparation of this article.

(To be continued.)

BOY'S CLEVERNESS WON JOB.

"Boys often show more originality and good sense in going after a position than their seniors," says a Toronto merchant. "I was much amused the other day at a small boy who came around for a job. One of the clerks had dropped a lot of sharp-pointed tacks into a drawer of brass screws, and had given up the idea of taking them out.

"When the youngster turned up we thought we would try him by letting him sort the two articles. He went at it the same way the clerk had begun, picking out the tacks with his fingers, and got the point of about every third tack in the ball of his thumb. He had enough in about a minute, and he straightened up. We all began to smile, expecting him to give up the job.

"Instead of that he went over to the showcase and picked out a horseshoe magnet. Then he came back to the box. In thirty seconds he had all the tacks out and the screws were still in the compartment. He knew that the magnet would attract the iron and not the brass, and in a jiffy he had accomplished what we had been trying to do all the morning.

"We didn't really need a boy, but this little fellow's smartness appealed to us, and we engaged him at once."
—Hapgoods.

HYDERABAD, which has an area larger than France and a population of twelve million, has not a single newspaper.

Written for THE INLAND PRINTER.

MODERN PRESSWORK.

NO. VIII.—BY FRED W. GAGE.

OVERLAYS.—Continued.

ANY pressmen prefer to put on one marked-out overlay before setting their cut overlays, but it will readily be seen that in most instances the cut overlays are best put on at once, so that pages on which the impression will be lightened through being in line with heavy illustrations may have their impression correctly built up by the marked-out overlay, after the cut overlay has exercised its influence in this way.

After attaching this overlay, which for convenience we will call the first, to the manila sheet, loosen the reel and draw over this sheet another manila, reeling in the top sheet only. The wisdom of having the first sheet well pasted in position on the front edge will be readily apparent, and further, some pressmen prefer not to disturb the reel at all, but simply paste a temporary top sheet into position.

Right here is an argument for an additional tympan reel on all presses designed for handling high-grade work, this third reel making it possible to put on or change the top sheet during long runs without even loosening the second reel carrying the manila to which the overlays are attached.

To be sure, the pressbuilder may not easily find room for three reels back of the printing surface, but a trial machine recently built to conform to this idea was found much more convenient to handle.

After the first overlay is set and the top sheet reeled down, take another trial impression and see particularly that the cut overlays are exactly in their correct positions, moving them slightly, if necessary. Nothing looks so slovenly as an otherwise well-printed sheet showing a cut overlay out of position. Better print the cut without any overlay at all than to run it in that way.

With all cut overlays in correct position you are now ready to make the second overlay, and here delicate work must begin. Take your sheet to the mark-out board and carefully tear away the highest spots, if necessary rubbing away the edges with your moistened finger to a long, thin bevel. The selection of the right paper for this purpose is readily made, but on no account use enameled stock, or a sheet in any way soft or spongy, for any part of your tympan.

With a crayon or blue pencil mark out the low portions to be patched up, having frequent reference to the face of the sheet as an aid in deter-

mining the best position for the patches. Thin papers only should be needed from now on, provided the underlaying has been correctly done, a good quality of French folio, onion-skin and tissue being used.

In marking out this overlay, have a care as to the edges of vignetted half-tones, for these must be handled with great delicacy, and the impression kept very light.

Have in mind that it is always easier to build up the impression a little on the edges than to reduce it after they have begun to blacken.

Separating the sheet into sections as before, the feeder or assistant can be going on with the patching while the pressman is marking out succeeding portions. The assistant, however, must be particularly careful that the paste used is spread exceedingly thin, and that no lumps of paste or wrinkled patching-up paper appear. Too much pains in these respects can not be taken. Now lift the top sheet, attach this, the second overlay, reel down again and take another impression with only one or two extra sheets.

You are now ready to make the third, and usually the last overlay. Mark out the sheet as before, rubbing down the high spots, or tearing away edges with extreme care. It is often advisable to also go over the face of this sheet carefully, and "spot up" any apparently low spots. This may often be done without marking out, the pressman cutting a long, narrow strip of tissue and pasting on small portions as the impression may indicate is necessary.

After attaching this sheet to the tympan, a practically perfect impression should result, and except in rare instances, a fourth complete overlay should not be attempted lest the tympan become too soft and spongy. Rather, let any additional work be done by lifting the draw-sheet and patching on the cylinder direct, although the pressman must be governed by the conditions under which he is working, and the amount of time at his disposal.

For quite naturally the time spent in make-ready is, to all intents and purposes, idle and unproductive time, and it is only to be expected that managers and superintendents should strive to reduce make-ready time all that is possible. Here again is seen the wisdom of thorough work in the preliminaries, for now with overlaying completed we are ready to go ahead with the run.

Contrast this with a "no-system" shop, where, after overlays are all set, a change in imposition or margins is found necessary, or corrections are made in such a way as to move a cut a pica or two, and the wisdom and economy of well-considered, systematic movements are easily seen. Of course, even at best, such corrections or

changes are sometimes unavoidable, but the consequent delay and loss of time indicate the wisdom of doing well the preliminary work.

VIGNETTED HALF-TONES.

The frequent inquiries from troubled pressmen as to the best method of handling vignetted half-tones easily indicate this as one of the real problems which vex the practical workman. And in considering the various methods in vogue we can readily appreciate the amount of study that many pressmen have given the subject.

For it is no easy matter to secure the beautifully soft effect which shows no defining edge, but gradually fades away into the pure white of the paper, particularly if the run be a long one and the vignette extends out into the margins and beyond the steady influence of other pages.

Here, as nowhere else, is seen the necessity for such a carefully packed cylinder that the surfaces may move absolutely together, for the slightest tendency to "scour," or even a slight bagginess of the tympan, will kill the delicacy of the effect after a few thousand impressions.

Now that electrotypes of half-tones are being generally used, we must consider also the fact that they are of necessity considerably softer than the hard-rolled copper of the original plates, and by that token the fine dots of the vignette are all the easier blackened by wear.

While the writer has seen some very fine vignetted half-tone prints produced from perfectly flat plates by the highest skill in overlaying, most pressmen find the problem easier solved by slightly lowering the outer edges of the vignette.

This is accomplished in two or three different ways, and it has the added advantage of less pressure from the inking rollers on the delicate edges.

The first and probably most generally practiced plan is merely a modification of our previously mentioned method of underlaying between plate and block. A quite heavy sheet of paper is cut about one-fourth of an inch smaller than the face of the vignette, and sometimes is supplemented by another still smaller. When this underlay is secured in place the edges of the plate are brought down tight to the block by screws or brads, thus leaving the main portions of the plate a little higher than the edge of the vignette.

Supplemented by careful overlaying this method is very successful, but it is well to note that the plate (especially if a relatively thin original) is quite easily "buckled" if the underlay be too thick, and further it will be seen that unless a wood base is used it is practically impossible to draw down or lower the edge. This is one place where the patent metal bases are to some degree inadequate.

Another quite generally adopted plan contemplates cutting away a little of the supporting metal under the extreme edge of the vignette, so that it may be bent and lowered, but it must be remembered that the dots of the half-tone are very small and delicate, and so can not stand any rough treatment.

One thing the pressman must be absolutely sure of, is, that the block itself lies perfectly level and square on the press bed, and that the plate itself is very tightly secured to the block. The writer has noted more than one instance where a vignette could not be made to work softly until a new block was put under the plate, and this in spite of the fact that no rocking motion of the old block could be detected.

Further, let it be the plan of the pressman to leave the impression all over the vignetted surface a paper light. It usually comes up strong enough after the run is well under way, or can be easily strengthened then.

A point sometimes overlooked in connection with this problem is the inking of the form, for if the rollers have the least tendency to "wipe" the ink onto the edges of the dots they will not print clean. Loose or badly worn roller gearing may produce this result, as will also worn roller sockets or journals.

It is also advisable to set the form rollers with the greatest care, and to see that they do not bear too heavily on the form.

Remember that the ordinary 150-line half-tone has 22,500 dots to the square inch, and is of necessity a delicate and easily harmed surface.

READY TO RUN.

When the pressman has secured an impression which seems satisfactory, he can put in the rest of his inking rollers and fill the fountain, usually finding the added rollers to give increased brilliancy to the results of his make-ready.

A final O. K., however, must be had from the proper authority, and this must cover not only the points previously considered, but the quality and color of the ink used and the depth of color.

If the form be a portion of a book or a catalogue, reference should be had to other portions thereof before deciding just what is the best amount of "color" to carry, for succeeding forms may have lighter or heavier cuts which may demand a little different degree of "color" than the form in hand.

Nothing gives a worse general effect than to find different sections of a book or catalogue printed in a heavier or lighter color than normal, although this evidence of negligent pressmanship is often apparent, even between the two sides of a sheet.

(To be continued.)



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A. H. McQUILKIN, EDITOR.

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A. OUDSHOORN, 179 rue de Paris, Charenton, France.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

AFTER all, the London *Times* does not appear to have been altogether decadent. It is said the new company paid \$1,600,000 for the good-will of the paper. That seems to be the price of a lusty business.

ATTENTION is directed to The Inland Printer Employment Exchange as being among the helpful services we tender the craft. It is an effort to facilitate the bringing together of the man who wants a job and the employer who is seeking workers. The fee is \$1—approximately sufficient to cover State license and postage—and the service is open to all.

THE INLAND PRINTER extends hearty congratulations to John S. Leech on his appointment to the responsible position of public printer. To climb from the position of a green "sub." on a daily paper to that of head of the largest printing-office in the world in twenty years, and before one has reached his fortieth birthday, is no mean achievement. Mr. Leech's record in the Philippines and his reputation for endearing himself to those under him presage ability to discharge his new responsibilities acceptably. He comes to his new office with the good wishes of thousands who admire the "climber."

IN an article on another page Mr. Nelson discusses with characteristic perspicacity the most recent innovation of the typefounders—the selling of weight fonts of job type at body-type prices. Mr. Nelson's personality and position as president of the American Type Founders Company give weight to his assertion that the change will "prove beneficial to the printer under all conditions and to the typefounders under certain conditions." Waiving aside for the moment its problematical effect on the small printer, Mr. Nelson shows the move to be a rational one and in keeping with commercial practices. We thank him for his illuminating contribution, which those interested can not afford to pass unread.

OUR attention is now being directed to the effect of the prohibition wave on the printing industry. It is said that the liquor interests spend \$4,000,000 in printer's ink of one kind and another. This is not such a large sum as compared with the total output, and it is doubtful if typographic craftsmen will become excited about that phase of the issue. If prohibition does not prohibit, as the antis allege, the trade will not be seriously affected. If the contrary is true, the pros will prove the Rum Demon is the greatest foe to the trade, and his dethronement will cause many times \$4,000,000

to flow into the pockets of the printerman. To be sure, prohibition on a large scale would necessitate readjustments here and there in the industry, but would not cause a cataclysm, or even a depression or a boom.

THE experience of a western newspaper is a warning that printers should exercise care in using cuts made from copyrighted photographs. The paper in question through inadvertence used such a cut in one of its editions without giving the photographer credit. That gentleman protesting, the paper offered to make amends and urged in extenuation that when it used the cut on a previous occasion proper credit had been given. It having been proved that the omission was an oversight, it would seem that an explanation should have been satisfactory. The photographer was obdurate, and as "a result of the treatment accorded photographers in a general way by the press," demanded \$250. The management settled the dispute by sending a check for that amount in preference to testing the case in the courts.

IN the correspondence department we print three of a number of communications that have come to us denouncing the so-called priority law. They are from New York, where an effort has been made to enforce the regulation, and its absurdities have been made manifest. This law is of the class of legislation that causes more hostility to unionism among employers than high wages and a short workday. It is an invasion of the employer's just rights, and therefore fundamentally unjust. The best proof of its inequity is found in the fact that it operates detrimentally to the interests of the workers, as our correspondents prove. That it should remain among the union's laws, despite the opposition of so many capable and prominent members, makes the judicious wonder and grieve. The International Typographical Union should rid itself of the reproach which this regulation places on it.

THE return to sanity of the Australian authorities seems to show that — bureaucratic theories to the contrary — the people want the postoffice to place no interference between them and the printed matter they desire. Alleging various reasons for its policy, the Australian Government piled up imposts until a duty of one hundred per cent was levied on popular and technical magazines. When the law became effective thousands of journals were left at the postoffice while the disappointed prospective readers protested with such vigor that the law was amended, and now THE INLAND PRINTER and like publications can be obtained at reasonable rates. We congratulate the Australia-

lians on their victory for a free press, and commend their attitude and activity to the American and Canadian public. Too much emphasis can not be put on the principle that it is the business of the postoffice to disseminate knowledge through the mails rather than to make money. That is what the people want it to do, and what they suppose it is doing. When Americans discover that the governmental department in which they are most vitally interested is being diverted from that purpose, they will be as quick to set things right as were the Australians.

IF we must have canvassers, let them be good ones — men who can create a demand for printing, and not merely take orders. Too often, the position of canvasser is filled by one who has been a failure in every other department, or a family connection who has to be "provided for." Nothing could be more profitless than to be represented on the outside by such a person. He is the herald, the ambassador, of the house, and those with whom he comes in contact are more likely to regard him as being a little above rather than below the standard of cleverness and stability maintained by the establishment. If there be wisdom in hanging our banners on the outer walls, there is greater wisdom in having the "outside man" a living personification of the best the house is and aspires to be, and not a listless down-at-the-heel — mentally or sartorially — exponent of all that it should not be.

UNCLE SAM is preparing to see what he can do in the way of discovering an easily renewable material for papermaking. The appropriation bill for the Department of Agriculture, as it stands after its second reading in the House, authorizes the expenditure of \$10,000 "to test by cultivation such plants as may require tests to ascertain if they be suitable for making paper." This is a move in the right direction. It is — as THE INLAND PRINTER has contended all through the news-print controversy — getting at the root of the trouble. If the department meets with the hoped-for success, it will, in addition to filling the great social need for paper, provide the farmer with a new wealth-producing factor. The solons should be reminded of the boundless possibilities behind this insignificant appropriation, which may otherwise be lost in the shuffle.

THE parcels-post measure before Congress — the Burnham Bill, endorsed by Postmaster-General Meyer — is designed to dissipate so much of the opposition to a parcels post as was based on the belief it would prove injurious to small towns and villages. The bill provides for a system on

each of the 38,266 rural delivery routes whereby packages up to eleven pounds originating on any route may be delivered by the carrier. The rate runs from 1 cent for two ounces or less to 25 cents for eleven pounds. The Merchants' Association of New York, which is opposed to a general parcels post, believes this bill will promote the trade of country merchants. Just so; but the thin end of the wedge has been inserted and the system will expand until we have what the association regards as an evil. This bill is probably pleasing to country merchants, but the future of the system depends not on them, but on the wishes of their customers. If the farmer finds it convenient to have a parcels-post service from the village, he will insist that it be extended to the commercial metropolis of his section, so that he may reap greater advantages.

GETTING work at any cost and the employment of underhand methods in dealing with competitors are relics of the barbaric age in business. Industry is being put on a scientific basis, and guerrilla tactics are not only bad form but do not assure lasting success. What truth there was in the assertion that ninety per cent of those in commercial life failed to "make good" proved either that business men were woefully incompetent or their methods were at war with common sense. In our industry the habit of getting work not so much for the profit therein, but rather to satisfy greed or gratify a desire to wreak vengeance on a hated rival, explains why many a man took great risks, worked hard and in the end had little to show for it all. This not only displayed lack of proper poise—a commercial hysteria, comparable to that displayed by weak natures—but was not business. One does not need to be a mollycoddle in order to play fair. There is more good horse sense in the golden rule than we probably recognize when perplexed by the worries of a workaday life and surrounded by the exigencies of business. This we do know, that the most successful printers are increasingly found among those who know what their work costs and make the customer pay for it. They do not seek vengeance on their competitors, but endeavor to educate them in the fundamental principles of business, so that they, too, may abandon effete methods and participate in the joys of being scientific, which means in this case doing work for profit and not at a loss.

EMPLOYING printers are urged to "get together" along the lines of the Printers' League, by Mr. Charles Francis, of New York, whose letter appears in the correspondence department. The League has in view the organization of a national body, and our correspondent points to results in

three cities as evidence that the time is ripe for the formation of branches. The League movement is the most ambitious and comprehensive effort yet essayed among employers in this country. It fully recognizes the existence of trade unions, and on that side its activities will be devoted to eliminating the obstructive and destructive features which have arisen as a result of ignorance of conditions or the long-continued warfare between employers and employees. It further aims to furnish a means by which all other matters of interest may be discussed and disposed of in the most amicable and least expensive manner. The question of costs in all its ramifications will be given attention, and the League, through its court of honor, has in view the development of a system whereby litigation in the courts may be obviated. While new to America, this form of organization has proved its worth in Germany, where they are solving so many industrial problems these days. An experience of more than fifteen years has given the German League a place of commanding eminence in the trade. The basic cause for this is that the League does not persist in ignoring the inevitable, but recognizes facts as facts whether they be palatable or unpalatable. It would enhance the welfare of the trade if Mr. Francis' appeal met with a large response.

FOR many days the methods of the religious press have been the butt of paragraphers and the object of sneers on the part of the craft. Much of what has been said was undeserved, but the practices of many religious papers did not shed glory on the churches they represented, and caused the elect much grief. But even religious journalism responds to the quickening effect of the times. The bill before Congress to make publications responsible for losses arising out of misrepresentations in advertising columns is an impracticable measure, and will be lost in the legislative slaughterhouse. It indicates, however, the drift of public opinion, which has been noticed and heeded by many publishers of high and low degree. A popular weekly is making a drawing feature of the advertising it excludes, and a prominent metropolitan publisher is telling his fellows that to-day he would not accept advertisements which he strained every nerve to secure a few years ago. It remains for a church paper to lift advertising to a still higher plane. Not content with excluding advertising that is generally placed under the ban, it agrees to "reimburse any paid-in-advance subscriber sustaining loss through trusting any of our advertisers who may prove deliberate swindlers." The paper does not, however, undertake to adjust slight differences between subscribers and responsible advertisers.

Another step forward has been made in the onward march to a better business life. These incidents are in themselves trifling, but they demonstrate that if the public wishes to improve commercial ethics all it has to do is to indicate its desire.

HERMAN RIDDER, president of the American Newspaper Publishers' Association, has voiced a complaint about the inefficiency of the Census Bureau at Washington, alleging that it gave incorrect quotations as to the cost of paper. Director North's reply is that as the Bureau does not collect such statistics it secured the disputed figures from an outside source as a matter of accommodation. The explanation is reasonable, but the incident serves to direct attention to the relations of the Bureau to the craft generally. From the standpoint of the statistician, reports of the Bureau on the printing trade may be interesting and instructive; to the business man, they are well-nigh useless. The information he is interested in either does not appear or is buried in a mass of figures it would take an expert to uncover. This is not as it should be. The printing industry is of great importance, and somewhat complicated, and while the Government is incurring the expense of collecting data it should be of such a character and so arranged when published as to be of value and interesting to those who follow the industry. We trust the Director of the Census, who undoubtedly desires to make the work of his Bureau as valuable as possible, will consult some of the many public-spirited men engaged in the graphic arts before the schedules are compiled for the next census of the industry. In this way the statistician will acquire knowledge as to what the trade wants, and the craft will have some appreciation of the problems that worry Uncle Sam's census gatherers.

THE education of the business man goes on apace. There is a spirit of self-examination abroad which is breeding a realization that business enterprises are often conducted on a planless basis. While the more progressive are awake to the necessity of ascertaining the cost of production, it is frequently said that commercial printers are more backward in this respect than other manufacturers. Apparently "there are others." Publishers seem to have loose methods which are open to criticism. Speaking to the Canadian Press Association, Mr. Medill McCormick, publisher of the *Chicago Tribune*, declared newspaper-making to be "absolutely the worst-run business on the North American continent. Newspaper men are so interested in politics, in literature, in the character of the leading editorials, that we forget that

we must keep down expenses and look for revenue. I venture to say that there are not a half dozen newspapers here which have anything like a common cost system of keeping books. I don't believe the majority of you make it a business to compare notes as to cost per unit of production — what you have to pay per thousand eight-page papers as they come from the press; what it costs per column composition or per stereotyped plate. To me that subject is quite as important as the advertising situation. Unless we put the manufacturing end of our business on as sound a basis as other manufacturers, we are going to be done up by the increased cost in other departments." There is some satisfaction in hearing from so good an authority that, after all, the average printer may not be far back in the procession that is marching toward more scientific business methods.

THE celebration, in 1900, of the four hundredth anniversary of the birth of Johann Gutenberg gave a great impetus to investigations into the early history of the art of printing, especially into its invention and the life and work of the inventor. The city of Mainz published for the occasion an imposing volume containing several studies by well-known scholars, edited and ably introduced by the late Oscar Hartwig. The Royal Library of Berlin issued as a special "Festschrift" Paul Schwenke's study of the typography of the thirty-six and forty-two line Bibles. The Bibliothèque Nationale in Paris, as well as many other institutions and individuals, offered their contributions to the literature connected with the event. The founding of the Gutenberg Museum in Mainz dates from this year, as well as of the Gutenberg-Gesellschaft, with its seat in Mainz, but membership all over the world. This society has, ever since its foundation, been the center of typographical research in Germany, and its publications have done much to increase the knowledge and understanding of the work of the earliest printers. Its first volume contained a discussion, by G. Zedler, of the calendar for the year 1448, which he had discovered in the Landesbibliothek in Wiesbaden. Other monographs followed: on the Donatus fragments printed in the type of the thirty-six line Bible, on the two-colored initials of Schöffer's Psalterium, on the 1460 Catholicon. For various causes no volume has been issued since 1905, but a double volume, for the years 1906 and 1907, is now nearing completion. It will contain several monographs, chiefly dealing with the work of Peter Schöffer, with many full-page illustrations and facsimiles, and will throw many interesting side lights on medieval history, besides being an important contribution to the history of early typography.

LEISURE HOURS.

THE most precious time in the worker's life are his leisure hours — those which he is free to waste if he chooses. Nowadays there is much leisure. That it has been secured with so much sacrifice is proof of its value. With those who enjoy the eight-hour workday, the real question is no longer how the hours of labor may be reduced but how the other sixteen hours can be spent most usefully and most profitably. That is the greatest of all questions that can confront a man, and especially a young man. On the decision depends the making or unmaking of a human being — perhaps a family.

The accomplishments and graces and culture of the so-called "better classes" are the result of leisure rather than inherent superiority. As children these men and women had pleasant surroundings which permitted the graces to flower luxuriantly and so they became well-matured men and women. These are the people who have poise and who enjoy life, whose trained minds, combined with imaginative souls that have been nourished and not starved, spread sweetness and light around them. Rarely do we find such fully rounded personalities among those who work hard and unceasingly from the school desk to the grave. Indeed, conscious of their deficiencies, they seek to hide them under a mask, declaring they care naught for the refinements of life — that they like the rough and ready, the uncouth and the repelling.

This inverted hypocrisy — this pretense by which one seeks to appear less worthy than he is — has a mighty influence in determining the course of life for many a young man. Few of us realize the power of the spoken word. In our minds there may be a nebulous notion — a filmy day dream, perhaps — which we have never given definite shape in our inmost communings. There comes a time when we blurt it forth to another. As we talk the idea grows; the imagination is rein free and fairly runs away while the galloping tongue voices its prompter's exuberance. The riot of ideas and words at an end, we stand appalled at the distance we have gone and the speed with which we covered it. There is the record; we stand committed; the die has been cast. We feel impelled to live up to a higher ideal or free to sink to a lower level, as the case may be.

The mental attitude is the element to watch with greatest care. At bottom, the grace and charm of "nice" people — those whom we all like to meet for the pleasure and information they exhale — is their mental capacity. They have carefully nurtured the intellectual side of their natures. That fairly started, they grow and grow, with content to themselves and joy to those who

meet them. It is not possible for all to enjoy the facilities with which the fortunate stimulated mental development. But in these days of free and almost-free educational institutions much more can be done than has been accomplished. The person with fifteen or sixteen hours of the day at his disposal should plan to utilize his leisure so that it will prove more profitable to him intellectually than his vocation is pecuniarily.

We would not have life a constant round of work and study. Far from it; we appeal for the studious life so far as it will equip the student to enjoy life to the full. We urge that he acquire the knowledge which will make his daily work easy and even pleasurable; to have the reading and learning that will make of his pleasures a mental stimulus and a moral uplift. Started in the right direction, there is no young man who can not improve his intellectual status, and with this growth will come those qualities of heart and mind which are expressed in the essence — though perhaps not in all the details — of good manners, and that make one's company desirable because it is inspiring and informing.

Young man, advertise it among your friends that you intend to live your life to the full — be a fully developed man and not a narrow grouch; to nourish the brain as well as the body; to be a master of your business, and a man of culture in all places. Then use your abundant leisure sensibly and profitably.

WHO PAYS FOR ADVERTISING.

A PAPERMAKING firm presents the old question as to who pays for the advertising, and is sure the money comes out of the legitimate profits of the dealer or printer who purchases the paper. This is a variation of the usual allegation that the consumer pays for the cost of marketing, which he undoubtedly does in some instances, unless he is purchasing from one of those generous printers who scorns to make a middleman's profit or thinks it costs nothing to handle stock. This is the question, "Is the man who advertises, and thereby builds up a big trade, compelled to charge his patrons more for his goods than his competitor who does not advertise?" If he is, how comes it the papermaking firm in question can not underbid its competitors who advertise? Assuming its stock is up to the mark, why does it not quote lower prices, gather in the shekels, and wipe out competition?

As a matter of fact, profitable advertising is not always paid for by the customer or the middleman but by the advertiser, who can well afford to do it. For the sake of simplicity in illustration, take the somewhat familiar case of the cost of a suit of clothes. A nonadvertising tailor sells 365

fifty-five dollar suits a year, on each of which he makes a clear profit of \$10 — \$3,650 a year. His competitor is determined to make his business pay \$3,650 a year also, but if he charges \$50 he will divide the field with the other tailor, for the men who pay \$50 for a suit are a limited and almost fixed quantity. He spends \$1,000 advertising, with the result that he sells three suits a day for \$45 and makes 1,095 suits at a profit of \$5,475 a year. After taking out his advertising expenses and income of \$3,650 he still has \$1,110 to the good and a thousand customers have each saved \$5 on a suit of clothes. Dealing purely with the question of who pays for the advertising, we will not dwell on the benefits that would be derived by the tailor and his customers by the economies resulting from the manufacture of 1,095 suits instead of 365. Successful advertising is not less beneficial to the buyer than to the seller — provided, of course, the basis of the trade is mutual advantage. In this case 1,095 men saved \$5,475 on their clothes and the advertiser made \$1,110 more than his competitor, who charges 365 men \$1,825 more for their suits than they are worth in the market. The customer of the nonadvertiser had to pay for his non-progressiveness, and certainly the patrons of the advertiser did not pay the \$1,000 advertising bill. It was a better investment for them, collectively, than for the advertiser.

Advertising is the lifeblood of business, and you can always get the best results by dealing with a concern which has its veins full of the vital fluid than with one which depends upon life for the sluggish circulation given by oral advertising and other out-of-date methods.

CHARGES AGAINST THE PAPERMAKERS.

THE publishers and their allies and the paper-makers are becoming excited over the controversy concerning the duty on paper and the raw materials of which it is made. The first mentioned are utilizing their powerful machinery to belabor the manufacturers, who are painted in such black colors that the "common people" are beginning to think the so-called "paper trust" is the worst offender in the realm of "predatory wealth" and "swollen fortunes." The manufacturers refer to the Associated Press in tones and terms that have a strong flavor of the populist or labor agitator, who believes himself to be the victim of the hatred or contempt of the capitalist press, and who reserves for it and its methods his most scathing phrases. This sort of thing may add spice to the discussion, but it does not help to a proper understanding of the situation.

Every manufacturer desires to secure raw material as cheaply as possible and it is natural printers should favor any move that looks toward

lowering the price of paper. In the present case a few questions occur at the outset: Will the proposed remedy afford relief; is the supposition of extortion a justifiable premise, and are the proposed remedies fair? As we have stated heretofore, there is grave doubt as to whether the removal of this duty will effect what is desired. It is not to be supposed the papermakers in their quest for material have overlooked the most fertile field — Canada. And if they have been so lacking in ordinary business foresight, it is a certainty the Canadians will devise some means of impost by which pulp would be made to bear "all the business will bear."

Much has been said about exorbitant paper rates, and always conveying the implication that they were not the result of business necessities but born of greed. Those in a position to notice casually the obstacles confronting the papermaker have been slow to accept as true the charge that there was no legitimate cause for the recent increases. The admittedly greater difficulty in securing raw material and the exaction of improved conditions by wage-earners, together with the general upward tendency of prices, all argued against the assumption of flagrant wrong on the part of the manufacturers. At the recent meeting of the American Paper and Pulp Association, Vice-President Remington, of the news division, denies the truth of the charges made against the alleged trust. He avers that for eighteen months prior to January 1, 1907, "every manufacturer of news paper lost money," notwithstanding that was an era of general bounding prosperity. According to Mr. Remington, this was due to overproduction and the ability of the publishers' organization to force the price of paper "down to a point where the best plant, with the best facilities on earth, could not break even." He then goes on to say: "The recent experience has been productive of some good results and the future does look hopeful. There has been a marked decrease in insanity among paper manufacturers. The idea that any one manufacturer is so much better situated than another that he can run his neighbor and good friend out of business seems to have been abandoned. The general tendency seems to be that we now work to the best of our ability for the common good of the industry."

"Soon after January 1, 1907, we were confronted with such an advance in cost of raw materials, and especially pulp wood, that we could only choose between two alternatives, either get a living price for paper or go out of business. Prices steadily advanced during the year, until we were receiving some profit and not doing a losing business, as in 1905 and 1906. This was not brought about by trusts or combinations or anything of the

kind, but out of absolute necessity and through a right for our lives. We have, therefore, lived through 1907, having accomplished many results to our mutual advantage, and are now better equipped than ever before to meet the problem which now confronts us. On account of the price of paper having recently advanced over that prevailing in 1905 and 1906, we have been, to say the least, subjected to some very unkind criticism by certain publishers, by whom we are accused of performing all sorts of unlawful acts."

All of which is familiar and sounds like good logic to men who have passed through an era of intense and ruinous competition, and the end reached by the papermen is the goal desired by every perplexed proprietor who has been confronted by such conditions as is said to have existed in the news-print industry for a period previous to 1907. It is conceivable that a paper trust might be formed that would compel paper-users to pay extortionate rates—but has that been done in this instance? The papermen present what is on its face a good reason for the increase, and those who have seen similar causes produce similar results in their business will assuredly want proof to the contrary before they reject the papermakers' defense.

Now we come to the fairness of the proposed remedy. We are living under a high-tariff régime and it is proposed to put the product of the paper manufacturers on the free list, while that which they purchase in the prosecution of their business—their raw material—is protected (or burdened, if you please) by a high-tariff duty. There is no need to dwell on the unfairness of this policy; even the most ardent, rock-ribbed free-trader would pause before making fish of one and flesh of another in this bold way.

It should be remembered also that this question is not peculiar to America. In Great Britain, in France, and in other civilized countries there is perturbation about the paper supply and the mounting cost of that commodity. Here and there efforts are being made under governmental auspices to find a new papermaking material. The dearth of wood is exemplified by the reported purchase by an Australian corporation of a timber concession from the Russian Government. There is a real wood famine, when timber is transported from Siberia to Melbourne—8,000 miles, nearly three times the distance from New York to San Francisco. On the question of the papermakers violating the antitrust laws, we are not prepared to venture an opinion. We do know, however, that if all the specifications contained in Mr. Ridder's letter to the Attorney-General are held to be in violation of the Sherman Act, that law is in effect an inhibition on associations for business purposes,

and it would be interesting to see the publishers' association, the unions or any of the ordinary employers' bodies establish a flawless record. It goes without saying that a regulation which would create such havoc in the industrial world in this era of coöperation will either be amended or remain a dead letter, except as it is used as a vote-getter or to protect some great interest.

We are convinced that the real nut to crack in the situation is the scarcity of papermaking materials, and until some quickly renewable substitute, such as a perennial grass, is found for woods which take fifteen to twenty years to develop, the price of paper will not diminish materially. Cost has much to do with recent increases, and while we would like to see the price for paper lowered, we confess our inability to see how it is to be accomplished. Rash statements and denunciatory resolutions, though very natural at this stage of the controversy, only serve to becloud the issue and divert attention from the real, lasting remedy for the evil—for a scarcity of paper would be a calamity not only to the trade but to society.

WILMER ATKINSON AND THE POSTOFFICE.

THE American public—and especially the printing trade—owes a debt of gratitude to Mr. Wilmer Atkinson, of Philadelphia, who has at the expenditure of much time and money ably opposed the mistaken tendency of the Postoffice Department. The standpoint from which Mr. Atkinson views matters is that the press should be free and untrammelled. In pursuit of his high purpose he has followed closely and investigated thoroughly the acts and utterances of the postoffice officials, with astonishing results. On another page we print and commend to the perusal of our readers an article by him—"Weighing the Bogy." It lets in a flood of light on what has been paraded with true newspaper recklessness as "abuses" of the second-class rates.

In his voluminous writings on the subject, Mr. Atkinson has maintained an equable temper which is highly creditable to him. Opposed were the officials, convinced of the correctness of their contention, with the books and clerical assistance of the department at their beck and call and unlimited opportunities to put their views before the people. Against this formidable host he battled on with little practical assistance from publishers or others. Not that they did not agree with this modest crusader, but, rightly or wrongly, they feared to antagonize the department. It is difficult to get laymen to understand this mental attitude on the part of editors and publishers, but it is a lamentable fact that it exists. Having heard the complaints at first hand, and keeping in mind former Third Assistant Postmaster-General Madden's allega-

tions, it is easy to believe Mr. Atkinson when he says his "desk is piled high with indignant letters of protest against recent rulings of the Postoffice Department." Why they are not given wide circulation is explained by this extract from one of them: "I am among those publishers who realize that it is within the power of the Postoffice Department to kill my business at its will; under which circumstances, I have no desire to antagonize them, or even let it be known that I criticize their action, or complain at anything they do; I think that others feel as I do, or there would be such a protest against this injustice that the protest would be heard in the halls of legislation and answered. I therefore beg to impress upon you that this letter is not for publication; at least, not over my name or that of my paper, for I do not wish to set myself up as a target for the malice of any person, whoever he may be."

This timidity on the part of citizens of the caliber of our publishers and editors is indeed regrettable. We do not believe the department officials desire to establish anything having the flavor of espionage. But the law as interpreted and executed does vest that power in the department—at least, it has a club which can be wielded. It is beside the question to say that it has not been and will not be used. That it should be responsible for publishers regarding the Government as a thing to be feared and not criticized is sufficient justification for such changes in the law as will remove this cloud of mental terrorism. This miserable condition is an incident of a policy that is baneful in other aspects. It restricts rather than expands the functions of the postoffice, and the millions of copies which it keeps out of the mails penalizes the printing industry.

NEW PERIODICALS.

THE launching of a new and highly artistic periodical by a group of amateurs or diletante gentlemen is a frequent occurrence in England. Most of these periodicals last only so long as the whim survives, but often the work done in this short and unsteady career is worthy of the highest regard. The few numbers issued fall into the hands of collectors, and are treasured for years after the magazine's active phase is past.

We have just come into possession of a new English quarterly known as *The Neolith*, which is an interesting example of this sort of work. It costs us \$2 a copy here, and consists of but twenty-four pages; we expect a great deal on such terms, and the peculiar fact about *The Neolith* is that it lives up to our expectations.

Editorially it is conducted by Mrs. Alfred Bland, better known under her pseudonym of "E. Nesbit." The letterpress is of the highest qual-

ity—the contributors to the first volume including George Bernard Shaw, G. K. Chesterton, Gerald Gould, Selwyn Image, and the editor, as well as other writers of the first literary rank. The contributions seem to be chosen solely on the ground of actual literary merit—a fact which alone serves to distinguish the periodical from others now in the field.

But the chief interest of the quarterly is artistic and technical. No type is used in printing it, and it is produced wholly on a lithographic press. The pages are lettered by hand in a fine Uncial style, with the verse in italic. The pages are then transferred to stone, and the edition printed.

While the idea of the lettering strikes one as laborious, a closer inspection shows that the style

A SONG OF COMRADES

I HEARD a voice across the grey
Such as might be a comrade's voice;
Elect of elemental choice
To give me greeting on my way
—Appointed through the dusk to send
The apt inflexions of a friend
With fond familiar things to say.

"I Think your path is mine," it said,
"But whither, neither of us knows;
Only the mist about us flows,
Only the drifting dark is shed:
If I came nigh and touched your hand
We both should better understand,
Perhaps, the wherefore of our tread."

ITALIC LETTERING FROM "THE NEOLITH."

adopted is a very easy one, amounting to nothing more than a finely developed form of vertical writing, and the resulting page is surprisingly easy and pleasant to read, even for eyes which are somewhat unaccustomed to the Uncials used. (In the insert pages of this magazine we have reproduced one page of this lettering, slightly reduced.)

The illustrations are even more worthy of note. They are all auto-lithographs by artists of the first class, and they are wholly independent of the text. Among the men represented in the first number are Frank Brangwyn (whose double page in colors, "Loot," is a very characteristic study), Edmund J. Sullivan (better known for his masterly work in pen-and-ink), A. S. Hartrick, Charles Sims, and L. Raven Hill. And most of these

pictures are worth, individually considered, the apparently exorbitant price of the publication.

* * *

Elbert Hubbard's loudly heralded "Art" periodical, *The Fra*, has at last appeared. It may as well be admitted that it is fully as irresponsible, egotistical and bizarre as anybody expected. It also gets along with as small an amount of art as its most Philistine admirer could wish. With regard to its typography it states (in one of those

advertisements are good and interesting, especially the puzzle ones — though we can not believe that anything so difficult of access can be of great value to the trusting advertiser. The honest vermilion run on the pages of manila which are so playfully slipped in by the jolly Roycrofters is a blessed relief from the aforesaid pink. And the roseate aphorisms which are plentifully sown through the dummy are beyond any language of ours to deplore.

As for the stuff in *The Fra* (if we may be pardoned a moment of expression germane to the matter), it also is hash. Some of it was good roast beef in the original; some may have grown under the guise of the plain Irish potato; and a little may be accounted for in the way of seasoning. Before dropping the figure, it may be plainly stated that hash is wholesome stuff, in so far as it contains some portion of the original roast beef of philosophy. As for the seasoning, that is all bunk — like the art end of the game. Elbert Hubbard is at his best a remarkable writer — a translator of high philosophies and great, simple thoughts into the language of the counting-room and the street. But he is flippant to the point of offense, and a deadly repeater. As for his satellites, we can see how they may look important to the planet around which they circle — but the moons of Jupiter exert little influence on the terrestrial tides. If in the future *The Fra* should give signs of a new life or a changed heart, we are ready to revise our word. Perhaps, after all, it is too soon to say.

NO EXCUSE FOR MISTAKES.

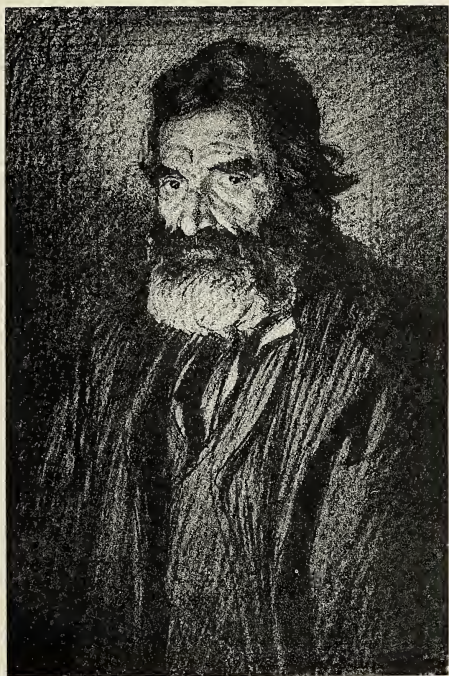
This is the way the editor of the Old Town (Me.) *Enterprise* bears up under the tribulations of newspaper life: "We apologize for all mistakes made in former issues and say they were inexcusable, as all an editor has to do is to hunt news, and clean the rollers, and set type, sweep the floor and pen short items, and fold papers, and write wrappers, and make the paste, and mail the papers, and talk to visitors, and distribute type, and carry water, and saw wood, and read proofs, hunt the shears to write editorials, and dodge the bills, and dun delinquents, and take cussings from the whole force, and tell our subscribers that we must have money — we say that we've no business to make mistakes while attending to those little matters and getting our living on hopper-tail soup flavored with imagination, and wearing old shoes and no collar and a patch on our pants and obliged to turn a smiling countenance to the man who tells us our paper ain't worth a dollar anyhow, and that he could make a better one with his eyes shut."

POLITICAL ECONOMY.

"My choice of candidates for this year," said the copy-reader, "is Taft, Root, Shaw or Knox. I don't care which they nominate, but I want one of the four."

"Why?" demanded the foreman of the proofroom.

"Because," thundered the copy-reader, "I can work one of those names into a headline a blamed sight easier than 'Fairbanks' or 'Hughes!'" — *Chicago Tribune*.



LITHOGRAPH BY EDMUND J. SULLIVAN.
From *The Neolith*.

coy little pale-pink legends across the middle of a page) that it proposes to give points to printers and show advertisers how to do it.

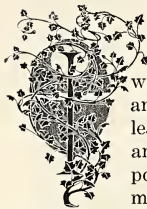
Personally, we dislike to be caught knocking anything that comes out of the Roycroft shop. It is so common.

But in regard to the typography of *The Fra* we submit these observations: The rough, cheap, toned paper, with the heavy old style on it, is very satisfactory. The initials are naive, and bad enough in design to suit the most fastidious. The two-line Text capitals used as subinitials are wholly without excuse. The pale orange-pink is an emasculated color which is sufficiently rebuked by the good virile tone of the body type. The

Written for THE INLAND PRINTER.

AN INQUIRY INTO THE PROPORTIONS OF PAGES AND THEIR MARGINS.

BY HENRY LEWIS BULLEN.



N current typography much otherwise effective work is marred by pages and margins badly proportioned to the leaf. This subject is seldom discussed, and then chiefly from the dilettante point of view; and yet it is one of the more important details of printing, affecting all paged work, from a circular to a real book. Margins are an essential, important detail of typographical design, and not, as many printers appear to believe, merely necessary evils. In so far as they enhance the dignity or beauty of the printed page or composition, white margins are of no less importance than margins which are wholly decorative.

Mr. De Vinne has indicated, in his *Modern Book Composition*, how good taste and practicability may be combined, and the practice of leading book printers may be discovered in his words: "Custom requires that the margins of a page shall be uneven: least at the back, but little more apparently at the head, much more at the front, and most of all at the tail." Again he writes: "The proportions may be roughly expressed by these figures for the plain octavo: for visible back margin (after sewing) four to five picas, for head margin five to six picas, for front margin seven to eight picas, for tail margins eight to nine picas, it being understood that these will be measurements of the leaf after sewing and trimming." In an article in *Printing Art* in 1903, printed prior to the above, he is more definite, writing of octavos and duodecimos: "For visible margins, after trimming and sewing: at the back, five picas; at the head, six; at the fore-edge, eight; at the tail, ten." Based on the back margin, the progression of widths of margins in the latter formula is: head, twenty per cent; front, sixty per cent; foot, one hundred per cent. Then he proceeds: "For a large page, with purposely small margins: visible back, four picas; head, four and one-half; fore-edge, six; tail, seven." Here the percentages of progression of widths based on the back margin are: head, twelve and one-half per cent; front, fifty per cent; tail, seventy-five per cent. He gives still another formula "for the sumptuous book: back, eight picas; head, nine picas; front, twelve or more; tail, sixteen or more." Here the progression of widths based on the back margin is: head, twelve and one-half per cent; front, fifty per cent (or more); tail, one hundred per cent (or more).

It would be a consummation devoutly to be

wished for if more definite rules or a principle for establishing the proportions of pages and margins could be formulated, applicable to all paged work, and in a belief that this is possible the reader is invited to join in this inquiry.

May we first find a common ground of agreement in an admiration of books with liberal margins, the works of those in whose hands printing is elevated to the position of an art. In these a progression of widths of margins is invariably found, from the beginning of printing to the present time. May it not also be true that the admiration which these books extort from the general reader as well as the expert bookmaker is caused to a great extent by the proportions of the margins, and not solely by their expansiveness. These liberal margins are impracticable in average books because they increase the cost of paper and of postage beyond the limit of necessary economy, but if a principle or guide can be found in the proportions of these margins it may be applied to the most ordinary books without loss of profit and with markedly good effect on their appearance. A principle must be invariable in its application. The object of this article is to stimulate a search for a principle which may determine infallibly the correct dimensions of page and margins in relation to the leaf. No claim of discovery is made.

All dimensions to be given are in relation to the trimmed and completed leaf. In the necessary exactions of the bookbinder serious obstacles to ideal margins are encountered; these are so variable that they must be considered and allowed for by the printer before he can decide on the size of his page. The mere crease of the fold in a four-page circular is a disturbing if negligible factor in considering ideal margins, and these creases are multiplied in books. A rule which would give ideal margins on a four-page circular would be seriously and detrimentally affected by the deflections of the leaves at the back of a book. It is possible that two rules are desirable; one for pages which open flat, and another for pages which deflect toward the back folds, as in Fig. 1.

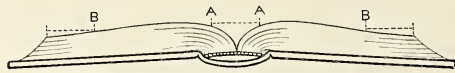


FIG. 1.—Showing deflections of leaves at back of a book.

Perhaps the most common mistake in proportioning margins is to consider them in relation to one page on one leaf. They should be determined in relation to the opened book, disclosing two pages on what is, in effect, one sheet of paper. The first and last pages of a pamphlet without a cover are isolated; when we open the pamphlet

at pages 2 and 3 the problem of margins is very much changed. Where we see page 1 once in a book we see two *related* pages side by side a score or more times. The obviously correct position of one isolated page is the *optical* center of the leaf. "Optical," because if a line of type or a page is centered accurately by measurement between head and foot of the leaf it appears to the eyes to be below the center, as in Fig. 2. This is a well-known visual illusion common to all eyes, and it must be compromised with by raising the line or page to the optical center, as in Fig. 3. This



FIG. 2.—A word exactly centered, which appears to be below the center.

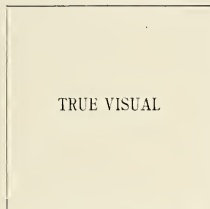


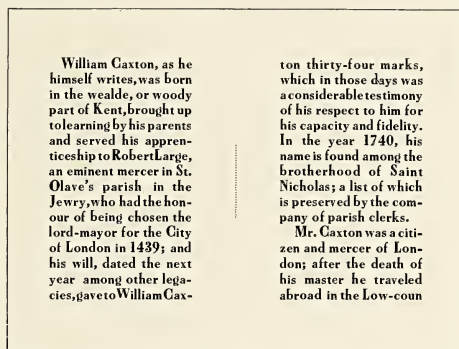
FIG. 3.—A word $2\frac{1}{2}$ points above center, which is apparently in center.

illusion, which may have had much to do with establishing the propriety of a head margin much narrower than the front and foot margins, is explained by optical science as due to the greater muscular effort required to raise the eyes than to lower them. The greater effort causes an over-estimation of the upper half of the space. Side-wise there is no illusion. In a pamphlet without cover is there any valid reason why the margins of the isolated first page should not be different from those found pleasing when surrounding two related pages? First and last pages preceded or followed by blank pages are not isolated, and their margins are related to the blank paper opposite them.

Before a rule of proportional margins can be established some constant factor must be found. Is there in paged work any dimension which practically establishes itself? As two related pages confront us, framed in one sheet of paper—pages 2 and 3 of a four-page circular, let us say—there are *three* perpendicular margins, *not four* as some printers appear to believe. Is there any good reason why these three margins should not be equal in width? That seems to be the most natural division, symmetrical and most easily calculated. It is a division, moreover, which is found in a large proportion of the most celebrated books of ancient and modern times, manuscript and printed. If it will be conceded that the perpendicular margins of two related pages on one sheet should be equal, here is the only meas-

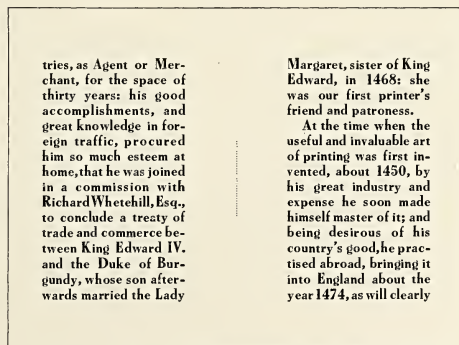
urement on the sheet that always determines itself, irrespective of all other conditions.

The almost invariable practice on average circulars and books is to make the middle perpendicular margin much wider than the front margins. A large proportion of pages are centered mechanically, and therefore incorrectly, on the leaf, as in Example I. Use has made us callous to the latter error, but if the pages are moved out of center toward the front edges of the leaf, as in Example II, there is unanimous condemnation—none so blind to proportion as not to know that something is wrong. To quote an eminent optical scientist: "One thing is certain, namely, that the eye does not like things that seem to aim at equality and misses it. For that reason it is better to go some distance away from equality if



EXAMPLE I.—Each page centered on leaf. This position is very commonly used, though incorrect.

an actual equality is apparently unequal." It is plain, therefore, that too much space can be put between the pages. On the other hand, if the pages are moved from the center of the leaf



EXAMPLE II.—The incorrectness of the positions of pages in Example I is exaggerated here. These positions will find no advocates, yet they are often found in current printing.

appear from his own books, and several undoubted testimonies in the following collection.

In MS. at the beginning of a copy of Caxton's Chronicle, 1482, coeval to the publication, he is styled *Regius Impressor*. This is further confirmed in the epilogue to "Thymage, or myrror of the world." See Lewis's life of Caxton, pages 9 and 10.

Caxton's translation

of the "Recueil of the Histories of Troy" has generally been thought to be the only book printed by him abroad. Yet there is reason to believe, that there is a probability at least of his having printed "Le Recueil des Histories de Troyes." In support of this opinion, I beg leave to add the remarks of an ingenious and learned gentleman who recently favoured me with them.

EXAMPLE III.—The positions of pages here are even more unequal than in Example II, but they displease no one, because they have moved in the right direction.

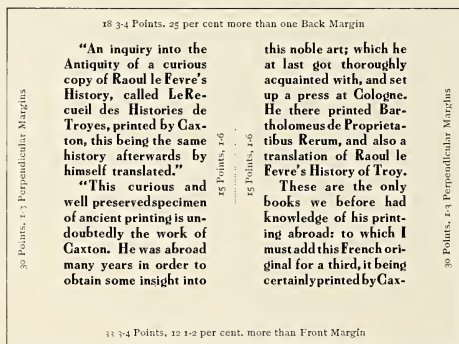
toward each other no one complains, because they are related as masses of color and as conveyors of a consecutive narrative, and are traveling in the right direction, toward each other. Even if placed extremely close to each other, as in Example III, no one's sense of balance or proportion is offended, as common sense (or convenience) lies in that direction. As pages 2 and 3 of a four-page circular may easily be separated so far that every one knows the separation to be incorrect, there must be a separation which is absolutely correct. Although we may not discover the correct separation we know that overmuch separation is wrong, and probably the safe plan is to adhere to the natural division of the perpendicular margins into three equal parts, the only measurements which automatically establish themselves, giving infallible proportions for back and front margins.

If the back and front margins are permitted to establish themselves and for optical and esthetic reasons the head margin should be considerably less than the foot margin, it may be easy to establish proportions for them by percentages which may be correct on all sizes of longitudinal pages. Pages that are greater in width than in length, have conditions materially changed, and require different proportions. It will be sufficient for the purpose of this article to consider the longitudinal shapes in the following suggestions:

The first thing the printer must do in printing a four-page circular is to determine the width of the page on the trimmed leaf. In doing this he is governed by various conditions, such as the leads in stock, the necessity of getting as much as possible on the page, or the desire for luxurious margins. The difference between the width of pages 2 and 3 and the trimmed sheet, divided by three, gives one-third front margin and one-sixth back

margin for each page, and on these two self-established margins the correct head and foot margins (and therefore the correct proportion of the page) may be established by percentages. For printed work *opening flat*, a scheme of percentages is suggested in Example IV, based on averages taken from a number of so-called *edition de luxe* books of various periods.

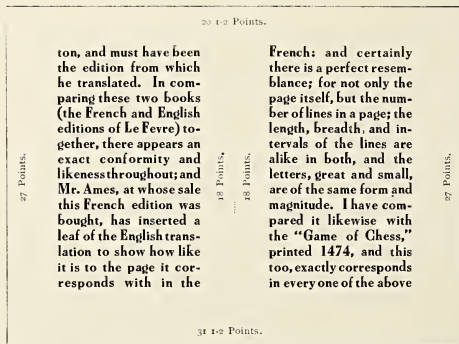
In Example IV the total widths of three perpendicular margins is 90 points; therefore, the front margin of one page is 30 points and its back margin 15 points. Add twenty-five per cent to the back margin (15) for the head margin, which is thus $18\frac{3}{4}$ points. Add twelve and one-half per cent to the front margin (30) for the foot margin, which is thus $33\frac{3}{4}$ points. The margins estab-



EXAMPLE IV.—Margins for pages opening flat, determined by percentages based on the back and front margins.

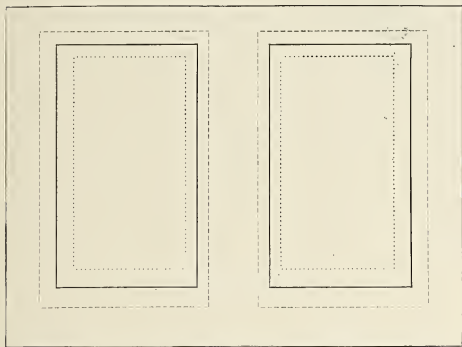
lished by these percentages will be considered conservative by those who follow ancient models, but are probably too liberal to suit average daily requirements.

The obstacle to ideal margins illustrated in Fig. 1 is encountered in the majority of books, but



EXAMPLE V.—Margins based on percentages which allow an excess of ten per cent in the back margins to overcome deflections caused in binding as shown in Fig. 1.

it may be possible to find a rule which will conform to these adverse conditions, and better adapted for general use. Such a rule is illustrated in Example V, in which the combined perpendicular margins are again 90 points. The object of this rule is to systematically increase the back margins to overcome the loss of visible



EXAMPLE VI.—Diagrams showing three pages of differing widths as proportioned according to the rule for books with deflections at the back.

margin caused by the deflections in books with rounded backs or wire-stitched. Even if the distance from A to A in Fig. 1, measured along the dotted line, and representing the two back margins, is equal to the front margin B, the depression under the dotted line at A A makes the distance apparently or optically less; on the other hand, the spread of the front edges of a book adds optically to the widths of the front margins. In books of the class shown in Fig. 1 the deflection at the back increases with the thickness of the book, but in general the back margins also increase with the thickness of the book; and numerous experimental measurements indicate that an excess of ten per cent in the combined back margins will overcome the optical disturbance caused by the deflections. This excess is always in addition to the allowance for concealment of the leaf by sewing through the folds or stitching through the back. The width of the margins must be determined on the paper that is visible in the bound book.

In Example V the total of the perpendicular margins is 90 points. To get the two back margins take one-third as before; but add ten per cent of the remainder (60 points) to the back margins, making 36 points, leaving a balance of 54 points, which divide between the two front margins, making each 27 points, or 50 per cent more than one back margin. To one back margin (18 points) add twelve and one-half per cent for the head margin, which is therefore $20\frac{1}{2}$ points. To the back margin (18 points) add seventy-five

per cent for the foot margin, which is therefore $31\frac{1}{2}$ points. This is a conservative rule. A little experimenting will show that these percentages accommodate themselves to longitudinal pages of all widths, always maintaining the same proportions in the margins, and expanding in a much greater ratio into the two wider margins as the page is widened, as shown in Example VI, which represents three pages of different widths on one sheet, but all proportioned alike, as they always will be under any similar rule. The reader who is interested may establish percentages to suit his own needs or ideals.

The proper time to determine all margins is when the width of the page is determined. In finding correctly proportioned margins the correct proportion of length to width of the page is simultaneously found.

For readers who wish to test this method with pencil on paper the rules are summarized below, and tables of margins for *one* page, based on points and picas, calculated by each suggested rule, are submitted, in which the ordinary figures represent picas and the superior figures points (twelfths of a pica):

For flat-opening longitudinal paged work (Example IV): The back margin is one-sixth and the front margin one-third of the total perpendicular margins. Add twenty-five per cent to back margin for the head margin. Add twelve and one-half per cent to front margin for foot margin. Before using these percentages deduct from the sheet all allowances for trimming.

BACK.	FRONT.	HEAD.	FOOT.
1 ⁶	3	1 ¹¹	3 ⁵
2	4	2 ⁶	4 ⁶
2 ⁶	5	3 ²	5 ⁸
3	6	3 ⁹	6 ⁹
3 ⁶	7	4 ⁵	7 ¹¹
4	8	5	9
4 ⁶	9	5 ⁸	10 ²
5	10	6 ³	11 ³
5 ⁶	11	6 ¹¹	12 ⁵
6	12	7 ⁶	13 ⁶

For ordinary longitudinal books, opening as in Fig. 1 (Example V): Divide the combined perpendicular margins by three, as in Example IV, but deduct ten per cent from the front margin and add it to the back margin. To the back margin add twelve and one-half per cent for head margin. To the back margin add seventy-five per cent for foot margin. Before using these percentages deduct all allowances for sewing or stitching and trimming.

BACK.	FRONT.	HEAD.	FOOT.
1 ⁶	2 ³	1 ⁸	2 ⁸
2	3	2 ³	3 ⁶
2 ⁶	3 ⁹	2 ¹⁰	4 ⁵
3	4 ⁶	3 ⁵	5 ³
3 ⁶	5 ³	4	6 ³

BACK.	FRONT.	HEAD.	FOOT.
4	6	4 ⁶	7
4 ⁸	6 ⁹	5 ¹	7 ¹¹
5	7 ⁶	5 ⁸	8 ⁹
5 ⁶	8 ³	6 ³	9 ⁸
6	9	6 ⁹	10 ⁶

As all the materials used in type forms are cut to picas which do not conform to the standard inch, the printer should calculate all dimensions by picas and points. This will be found easier than calculating by inches. Six picas are four one-thousandths of an inch less than a lineal inch; in three inches this difference is equal to about three-quarters of a point.

There is a prevailing misconception as to what a head margin really is. All the white space above the first full line of the page should be considered as part of the head margin. This includes the white line below a short or long running head or on each side of a rule under a running head. All the types and rules above the first full line of the text has a value equal to the space it would occupy if the color was extended the full width of the page. In the average running head this might be equal to a two-point face rule, and if this is so, the head margin ends two points above the first line of the text. If the printer is in doubt he can not go wrong by decreasing the head and back margins, for danger lies in the direction of curtailing the front and foot margins, as is shown in Examples II and III.

After the printer has carefully eliminated the allowances for trimming and sewing and stitching and established the proportions of the page to the leaf, his work is too frequently made of no avail through the carelessness of the binder. The printer should insist on having a sample of the trimming submitted to him before allowing his margins to go to probable slaughter. A book-binder of New York city who had mangled some well-planned margins offered as an excuse that his men were always anxious to cut "plenty" off, because they divided the proceeds of the trimmings between themselves as a perquisite. A more efficient incentive to the destruction of good margins could not be devised.

BEWARE OF THE KNOCKER.

Beware of people who are constantly belittling others, finding flaws and defects in their characters, or slyly insinuating that they are not quite what they ought to be. Such persons are dangerous, and are not to be trusted. A disparaging mind is a limited, ratty, unhealthy mind. It can neither see nor acknowledge good in others. It is a jealous mind; it is positively painful to it to hear others spoken well of, praised, or commended for any virtue or good point. If it can not deny the existence of the alleged good, it will seek to minimize it by a malicious "if," or "but," or try in some other way to throw a doubt on the character of the person praised.—*Macey Monthly*.

Written for THE INLAND PRINTER.

REMINISCENCES OF AN OLD PROCESS ENGRAVER.

NO. IV.—BY CHARLES E. DAWSON.

GRAVURE.



SI I said in the opening remarks in my first article, my brothers were artists and had done some work on copper, so they naturally turned their attention to process methods as applicable to copper intaglio engraving by the aid of photography. I can not just remember the various stages through which the process went in their hands, as at that time the most interesting "processes" to me were sailing and rowing, cricket and tennis. But, so far as I remember, they were all based on the production of a raised gelatin mold on which the plate was "grown" by electro deposition; sometimes a copper support would be used, and then again glass.

All the experiments they made at first depended on the swelling action of the gelatin and not on the washing away of the unprinted portions.

About 1875-6 they were using what is called the "Pretch" process with good success, and I here give an outline of that process: A plate produced by this method had a large amount of mold or relief somewhat resembling a "Woodbury" matrix in this respect. The process is as follows:

A glass plate is coated with gelatin containing the necessary proportion of bichromate of potash or ammonia, and on this is printed the subject from a photographic positive. The gelatin plate is then exposed to light through the glass backing, in order to produce the necessary reticulation. It is then swelled in warm water, and if satisfactory, is again allowed to dry. This prevents too high a mold when final swelling is done. After drying the surface of the gelatin it is rendered conductive by a deposit of gold or silver. In the first case, the mold was treated with a solution of gold chlorid, and in the second, with silver nitrate. These were reduced to the metallic state by phosphorus, either in solution or by its vapor. When a satisfactory coating was secured, the glass support had a rim of tin-foil placed round it, to which were attached the conductors, and from which the copper deposition started. A neutral copper sulphate bath was used and the mold had to be covered as quickly as possible, otherwise decomposition would set in, producing gas, which would entirely spoil the result. When thick enough, the grown plate was removed and the back filed smooth, the edges beveled and the margins burnished, after which first proofs were taken and the retoucher commenced his work.

As may be imagined, this was a very delicate and slow process and failure might result at any

stage, so my brothers began to work along the lines of the washed mold, which is produced by printing a negative onto carbon tissue, and after attaching this to a copper support the unprinted portions were washed away.

Supposing the subject be in line; a reversed negative is taken, and after having a "safe edge" painted around it, a print is made on a sensitized special "Process" carbon tissue; in the meantime a piece of polished copper plate has been silvered by applying silver nitrate solution, weak, and briskly brushing with a soft brush. The printed carbon is then floated onto the prepared surface under water and "squeegeed" down, after which it is allowed to dry under pressure. When dry, it is developed in warm water. Now if the lines be only fine ones, with no wide or dark portions, such as in the case of a map, for instance, there will not need to be any "grain" in the lines; but should the subject contain washes or blacks, then it will be necessary to provide a grain, in order to hold the ink. This graining can be done in several ways and may be applied to either the face of the "tissue" or the negative itself. If on the former, it must be applied before printing under the negative and removed before the printed tissue be floated onto the copper support. If, however, it be applied to the negative, which is the better plan, it, of course, remains. Whichever be the point of application, the method is the same; by means of a small roller coated with "blanket" or cloth, an ink composed of grease and bronze powder is rolled onto the surface of the negative, being examined from time to time with a magnifying-glass to see the amount of "grain" laid on. Another plan is to roll up the negative with litho varnish evenly and thinly and then apply the bronze by means of the cloth or flannel roller, keeping the roller clean and distributing the dry bronze powder on a clean surface, just as if it were ink, rolling in different directions over the tacky surface of the negative till a sufficient amount of grain be deposited. This amount will vary with the nature of the subject, but in the case of line much less is needed than when the subject consists of wash or is from nature. In this latter case enough "grain" should be applied to produce an effect similar to the etched gravure; that is, there should be "surface" in the blacks.

Another method of producing a grain in the gelatin mold was invented by Major Waterhouse and was produced by sensitizing the developed mold with bichromate while wet, but after the surplus moisture had been drained off, a quantity of ground glass, which had been prepared by mixing with melted Sterin wax, was poured over the moist gelatin and forced into it by violent jarring of the plate. The surplus was then removed, the mold dried and exposed to strong light, after

which the glass grain was removed by means of alcohol and the mold blacklead as explained. This system, however, presented the disadvantage that it was at times difficult to remove all the glass particles, and if any remained, they would produce pinholes in the deposited plate, causing much subsequent trouble.

When the mold has been thoroughly washed and all trace of soluble gelatin removed, it is bathed in dilute alcohol to "shrink" the lines and so refine and sharpen them. After this, the mold is allowed to dry and then is coated with a very weak solution of rubber in benzol. It is best to apply this by pouring over and then to remove surplus by means of a "whirler" so as to obtain as thin and even a coat as possible. When this coat is thoroughly dry, the surface is rendered conductive by means of very fine blacklead, which must be entirely free from grit. It is best applied by means of a bob of cotton batting or a piece of silk plush. The lead should be applied and polished off till the whole surface appears black and glistening. A copper hook is now attached, or the mold can be fixed to the face of an electrotypers' "box" filled with wax, by means of a hot iron run round the edges when it is ready for the copper bath. If the subject calls for only low relief or shallow lines, the mold can be plunged at once into the bath; but should it be desirable to obtain a deeper plate, it may be swelled in a warm bath of water. In any case it is well, previously to placing in the copper bath, to rinse well with a strong stream of water.

For fine line reproductions this is the most satisfactory process in existence, and I have made reduced reproductions from full-sized "Ordnance Survey" maps of 20 by 30 inches as small as 4 by 5 inches and even smaller, in which every line and letter was perfect. I also made perhaps the largest reproduction ever produced, by this process. The subject was "The Field of the Cloth of Gold," the original painting of which may be seen at Hampton Court Palace, near London. This reproduction was about 36 by 60 inches and the grown plate weighed about seventy-five pounds. I grew this plate in fourteen days by means of the old-fashioned "Smee" batteries, as previously described.

Major Waterhouse used a method of copper deposition for gravure purposes, in which leather troughs containing dilute sulphuric acid were suspended in the copper depositing bath. Then he placed sheets of old boiler iron in these "cells," which he electrically connected with the mold or "cathode." By this method no "anode" was called for, but the copper was extracted from the solution itself and so had to be replenished with copper sulphate.

A very convenient system, where a dynamo is

available, or any source of direct current, is to install a set of accumulators which can be charged in "series" and discharged in "parallel" when, as the accumulators give a little over two volts on discharge, by coupling three anodes in series, the right amount of current flows against the normal resistance of the solution, so avoiding the loss due to inserted resistance.

About 1878-9, my brother Alfred's friend, Mr. Scamoni, of the Russian Government Department of Engraving, sent him particulars of a new gravure process similar to what is now known as the "Klic" process. This appeared so much simpler and more rapid that we at once started in on it. Appearances are proverbially deceitful and there turned out to be troubles in connection with the charming process which took years to overcome. I will outline the process and then explain its difficulties:

A reverse positive, or transparency, was prepared, from which a print was made on "Special Process" tissue, and this was floated and pressed onto a sheet of engraving copper which had previously received a grain of bitumen or rosin powder, which had been melted onto the copper, forming a grain similar to that of the old "Aquatint" method. The carbon print was then developed in a bath of warm water and, after being dried, was etched with perchlorid of iron solution, which first acted on the blacks, and so advanced from tint to tint till the whites were barely touched when the action was arrested and the plate finished, *in theory*.

Now although in the hands of an expert who has spent years in mastering every detail, this process works like magic, there is a latent potentiality for "cussedness" quite beyond the dreams of the tyro, and greatest of all these are "devils." These "imps," I think, received their christening at our works and a very appropriate one it indeed is, as they are just little deep pits which develop during the etching and so completely ruin a plate.

I do not think the exact cause of these "devils" has ever been settled, but think they are the result of electro-galvanic action, caused by some local impurity in the copper, just as "pitting" is caused in steel boiler plates by unequal distribution of carbon. I found very much less trouble from these after I used copper sheets prepared from Elmore copper, which is produced by electro deposition from the crude copper.

Another point of difficulty arose through having the molds too thick. I found that the less range there was between the different tints, the finer the results. This called for a transparency in which there was but little contrast, but which at the same time contained all the tones in proper relation. As regards etching these plates, some workers reduce the density of the perchlorid by

means of heat, but I used to do this by the addition of water in varying quantities as I wished to hasten over or dwell on certain tints. As regards the grain, it is most common to use ground bitumen of Judea, but this produces too powdery a grain. Now if you carefully examine an aquatint engraving you will see that the grain is very large and the lighter the tint the larger the grain but the narrower the space between the grains, so producing a lacework of extremely fine lines. This effect I endeavored to imitate by using a compound resin, composed of a varying mixture of rosin and shellac melted together and afterward finely ground.

This grain was capable of being spread by increasing the heat applied to the plate when melting on the grain. If an extremely fine grain be used, a quick etching will produce a "tooth" which will print a black, provided a very dense ink be used, and the quicker the etching, the less liability to "devils"; but this dense ink produces a "sooty" appearance quite unlike the fine "velvet" effect produced by a thick layer of comparatively transparent ink; then the plate having a good bold grain "wipes" so much better when being printed and lasts so much longer too.

When drying the molds in this process, it is of the utmost importance to allow them to dry evenly and thoroughly in an atmosphere which is not too dry. A mold may appear to be perfectly and evenly dried to the eye, but on etching it will become apparent that there has been an unequal distribution of moisture in the varying thicknesses of gelatin. I used to leave the mold for some hours after air-drying in a closed dustproof cupboard, in which I kept a dish of water.

In spite of all efforts up to the present time, it has proved impossible to satisfactorily imitate the fine transparent atmosphere of the aquatint engraving when the employment of different grains and etchings gives a "selective" power and individuality compared with which the mechanical weakness of the process plate is too apparent.

About 1887-8, my brother Alfred took up the printing of photogravures in colors. Now there are two methods whereby a colored engraving can be produced; the most common is to make a monochrome print from the plate and then color by hand with a brush. This stains at once the ink and the interseparated white paper. The other, and only real color method, is to fill in the plate with colored inks, just as an artist would paint a picture. The plate may be entirely filled in piecemeal, or it may first be filled with a weak neutral ink, depending on the subject. This process skillfully conducted produces the most artistic and charming results, as the blending of the colors combined with the individuality raises it at once far above any purely mechanical method. We reproduced

many old colored engravings so faithfully that they were not infrequently sold as genuine, and I had \$300 offered for one of these copies hanging in my own house, by one of the best judges.

We made a series of reproductions from Cruickshank's original water-color drawings, illustrating "Oliver Twist," which were hardly distinguishable from the originals.

Unfortunately, chiefly owing to the fact that trained and artistic workers were required, it proved impossible to obtain prices which were remunerative at the time when we were doing this work and so we had reluctantly to abandon it.

Speaking of copperplate printing, the printers combined to get higher prices out of us, but we could not make publishers pay us an increased rate, so we had to abandon printing. Later, some of the same men set up presses in their homes and we employed them. In this case, they found their own ink, presses and supplies, and delivered the work to us warehoused and packed *for less money than they would accept for their labor when working for us.*

(Concluded.)

HOW TO SECURE COÖPERATION.

There are many methods of creating a spirit of enthusiasm for a publication, but the one that has brought the best results to the publishers of the *Dry Goods Economist* and their allied interests has been a meeting held simultaneously in St. Paul, Minneapolis, Chicago and New York, every Saturday morning.

These meetings bring together the heads and assistants of all the departments and the forces of solicitors. Problems are gone over that have arisen for the time past, the plans for the week, the mapping out of proposed big things for the future, and in it, from the highest paid man to the solicitor just starting out, each has a voice.

Ideas are exchanged, and the man who has worked his end to a point where he can claim success, does not hold back the secret of it, nor the one who has slipped up hesitate to tell his story. Every idea is thoroughly gone over, and no matter how impracticable it may seem to the head of the department, the originator is encouraged to try again.

A correspondent of the *Fourth Estate* attended one of these meetings and observed that affairs which have ordinarily been held as belonging to the business heads were discussed freely before all, so that each one had a better appreciation of the difficulties which the other fellow had to put up with.

In speaking of the real effects, one of the managers said that nothing else ever tried has worked to such an advantage in fostering the coöperation, and it was surprising to note that many of their best ideas and the biggest campaigns have resulted from impressions, not from those in the department in which they have been used, but from some one of a branch very widely separated.—*Fourth Estate.*

THE advertising literature, ably prepared, should give even the salesmen new and strong talking points. We know of some literature which has told the salesmen more about their goods than they ever learned from the house.
—*Franklyn Hobbs.*

Written for THE INLAND PRINTER.

PHOTOGRAVURE FOR BEGINNERS.

NO. II.—BY CHARLES E. DAWSON.

PREPARATION OF CARBON TISSUE.



HAVING produced a satisfactory result we will now see to the preparation of the carbon tissue; there is a special gravure tissue prepared, but this is not necessary to success, the ordinary "Special Transparency" tissue made by the Autotype Company of London, England, being quite suitable. Cut some of this into convenient sizes and keep in a book or between boards to avoid its tendency to curl. Now take a piece of thin plate glass, say 10 inches by 12 inches, and carefully clean one side; then take powdered French chalk or mica, and with a piece of clean cotton rag rub the glass with it, using a firm, even pressure until it looks like satin; then dust off nonadhering chalk and set aside. To sensitize the tissue, prepare a solution of bichromate of potash in distilled water, using about one ounce of bichromate to a quart of water. The best way to dissolve it is to wrap it in a piece of clean muslin and suspend it just beneath the surface of the water, which should be in a wide-necked bottle. Keep the solution covered and filter through linen after use. In hot weather it will be necessary to chill the solution before sensitizing the tissue, otherwise the gelatin will dissolve into the solution and ruin it. The temperature of the solution should not exceed 60° F.

SENSITIZING THE TISSUE.

To sensitize the tissue, which may be done in subdued daylight, place the solution in a shallow

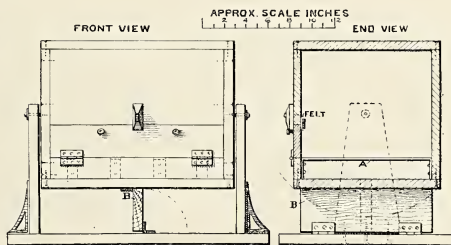


FIG. 2.—SHOWING A SIMPLE FORM OF "GRAINING" BOX.

dish considerably larger than the piece of tissue to be sensitized and immerse the tissue in it, using a flat camel's-hair brush to remove any air bubbles that may rest on the face of the gelatin. This is very important, because if it is neglected spots will form in the developed relief print or "mold," that will spoil the work. When the tissue has been

saturated, which may be known by a tendency of the edges to curl backward, remove it by the corners, and lay it on the chalked glass, the gelatin to the chalked side, and *squeegee* down; if the tissue is oversaturated there will be some difficulty in getting the edges to adhere to the glass, but if taken out of the solution *just before* the curling takes place no difficulty will be experienced. Now place the glass with the tissue on it in a warm drying-cupboard where there is good circulation of air but where no white light can reach it. A very convenient drying-cupboard can be provided by making a box of slats, having one side hinged. Cover this with black twilled calico lining and cover the hinged side in such a manner as to allow it to open freely. On the inside, racks can be arranged and the cupboard may be placed where most convenient, but not in full daylight.

BICHROMATE PRECAUTIONS.

Let me here warn the student against carelessness in the handling of bichromate. Rubber gloves should be used, and after sensitizing, thoroughly wash the hands, and rinse the dish and brush, and do not allow the solution to drip on the floor, as the crystals when dry will float in the air, and by adhering to the mucous membrane of the nose cause serious trouble. *On no account touch the nose or face with the hands after using bichromate*, and carefully avoid putting it on the clothing.

When the tissue is dry, which may be known by passing the hand over the back of it, it may be stripped from the glass, when it will be found to present a perfectly flat, smooth surface. Keep the tissue in the dark, and between glass, when it will remain good for perhaps a week. When stale it dissolves slowly. If not thoroughly dry the tissue will refuse to leave the glass. Now having our tissue dry, we take the transparency and place a *safe edge* around the subject. This may be done by pasting strips of black masking paper or non-actinic red paper about half an inch wide around the subject. Then mark pencil lines around the "safe edge" about one-eighth inch from the inner edge; this is to form a guide when placing in the printing-frame. Now lay the tissue face down on a sheet of zinc, similar to that used for trimming photo prints, and cut a piece the exact size of the rectangle formed by the pencil lines on the "safe edge." All this must be done in a *yellow light*, and not too much of that; the sensitizing may be done in subdued light, but all drying and storing must be done in total darkness, while operations involving the sensitized tissue must proceed in yellow light.

PRINTING.

Now take a screw-back printing-frame and after carefully dusting it place the transparency

in it and adjust the tissue to the pencil lines, marking with an X the top of the subject. The printing is best done out of doors, exposed to the sky, but shielded from side light; if it be summer and the light too intense, a frame covered with tissue paper or white linen should be placed on the printing-frame about a foot distant. The light should be modified by this means so that the tissue will take from fifteen to twenty minutes to print. A good plan for a beginner is to place a strip of sensitized tissue about one inch wide across the transparency covering, say three-fourths of its length, and print for about five minutes. Then move the opaque cover back to one-half the distance and print for another five minutes; then shift the cover back to one-fourth the distance and print for another five minutes. The cover may then be removed and a final exposure of five minutes made. This will give results all the way from five to twenty minutes' printing, and form a reliable "pilot." This "pilot" should be developed on a piece of copper so as to educate the eye to the proper appearance of the mold.

Having printed one tissue we have completed the photographic portion of the process and I will now proceed to explain the subsequent operations. I have followed the plan of describing the necessary apparatus and manipulation in sequence rather than to describe all apparatus separately, as it is much easier for the student to follow the process when the apparatus and its use are described together.

THE COPPER.

First a supply of gravure copper will be required. The best for this purpose is that made by electro deposit, as it is purer and etches deeper and with less side action. This is owing to the fiber of the deposited copper being vertical to the surface of the plate, whereas rolled copper has its fiber horizontal to the surface. This principle is well illustrated by observing how much more readily water soaks into the end grain of wood than the side grain. Having our copper, which should be about 1-16 inch thick, we next proceed to "grain" the surface.

"GRAINING" BOX.

To do this we require a graining or dusting box, illustrated in Fig. 2. The box itself may be, say, 12 inches by 12 inches and 16 inches long. This will be large enough for the most ambitious beginner. The diagram shows two views of the box, front and end. An ordinary dry goods box will serve the purpose, cutting out a strip about three inches wide, two inches from the bottom. Into this space must be fitted a hinged flap or door, the edges of which must be rendered dust-tight by having strips of felt glued on, and a good large turn "button" must be fixed so as to keep the flap tightly

closed. Then get some $\frac{3}{4}$ -inch hoop iron and cut off, say, five pieces some four inches longer than the box from back to front. Bend each end at right angles to form a projection two inches long, thus: [Diagram]. Drill or punch two holes in each of these lugs and screw or tack them into the box as shown at A in the illustration. These are for the copper plate to rest on, and the upper edge should be smoothed with a file so as to allow the plate to slide easily. The whole box should be slung between two uprights so as to allow of its being revolved in the manner of a barrel churn. The pivots may be two stout wood screws. The piece of wood B is hinged onto the base so as to allow of its being swung up, in which position it holds the box securely against turning while the copper is being introduced. It is not absolutely necessary that the box should be suspended on pivots, as it may be shaken up by hand and placed on a table during the "graining" process.

(To be continued.)

THE DECIMAL SYSTEM—A PRACTICAL DEMONSTRATION.

In the adoption of any so-called new system or basis of measurements there is a constant encounter of opposition which may often be called obstinacy for want of a better name, and this kind of opposition has been given publicity to a greater or less degree in the past year against the practical adoption of the metric system in American and English workshops. In *THE INLAND PRINTER* of May, 1906, pages 216, 228 and 274, and on page 376 of the June, 1906, number will be found various references to the practical value of the metric system in comparison to the ordinarily used English system of miles, yards, feet and inches. In the June article mention was made of the fact that "undoubtedly some inconvenience and confusion will result in making the change, but is it any more, relatively, than is involved in the recent change of the entire system of street names and house numbers, established by official enactments at Cleveland, Ohio, a city of five hundred thousand inhabitants? The future convenience compensates for the necessary readjustments incidental to the transition."

The sentiments quoted, in view of the recent experience of the Baldwin Locomotive Works of Philadelphia, was not overdrawn in the least, and the carrying out of such a practical test, recently at Philadelphia, controverts absolutely all the masses and mazes of published literature advocating the nonadoption of this easily understood metric system. We are indebted to the *Electric Journal* of Pittsburgh for the following report respecting this test.

The demonstration is all the more important because all the details of it came to hand and were developed in the ordinary course of business without any specializing whatever, and is thereby the more conclusive because of the fact that both systems were in daily use in the shops of the Baldwin Locomotive Works, so that the alleged inconvenience and liabilities to error so prominently pointed out by the opponents of the metric system—no longer tenable—had sufficient opportunity to make their appearance during the course of the special construction that was carried out for the Paris-Orleans Railroad. Strange to say, this actual demonstration has been carried out without reorganizing the plant in any way whatever, so that

the evidence becomes doubly conclusive. This is especially the case when one recalls the many assertions that have been made, of the utter unavoidability of turning an existing manufacturing plant into a besom of destruction through the inevitable chaos that should result from the adoption of the metric system.

Several English concerns have in a more or less formal way adopted the metric system from beginning to end at a considerable expense, and undoubtedly some slight derangement of regular routine, but have found the change advantageous.

It has been contended in some quarters that such a rehabilitation was not necessary, and the very recent experience of the Baldwin Locomotive Works conclusively proves this condition. The readers of *THE INLAND PRINTER* will be able to judge for themselves on a perusal of the *Electric Journal* report:

"Twenty locomotives for France have recently been completed by the Baldwin Locomotive Works in accordance with metric dimensions. The mechanical drawings were furnished by the Paris-Orleans Railroad, and were all drawn in accordance with the metric system.

"It was found upon examination of the drawings that it would be a huge and unsatisfactory task to reconstruct them to the inch system, and there was nothing else to do but employ the metric system.

"Many mechanics doubted at first if they could use this 'new-fangled' measurement, but most of them underwent a decided change of mind the first time they used it. No more enthusiastic advocates of the system could be found at the present time than the nineteen thousand workmen who built these locomotives for the Baldwin Company.

"Locomotives are made by the Baldwin Company for all the world, and the workmen pass from one type to another by merely turning over a rule. It was found that not a mistake was made by the use of the metric system. It was the consensus of opinion that the liability to error was far less than under the English scheme of measurement. Comparisons with the English drawings which were used in the same shops showed that the ones worked out in the metric equivalents were more readily understood."

B. O. L.

THE INDUSTRY'S GREATEST BANE.

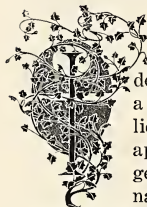
The greatest bane to the printing industry, not only in Chicago, but throughout the country, is the ignorance of the ordinary printer as to the value and necessity of keeping an accurate "cost system." If printers, as a trade, could be made to learn what it costs to do their business, it is felt that no longer would conditions exist throughout the trade where, instead of the capital invested gaining such a legitimate income as takes place in allied trades where far less intelligence, experience and risk are required than in the printing industry, printers would be doing business at a most ridiculous income, if not actual loss. Therefore, here is an opportunity for establishing a most practical and effective reform. Teach the printer that it is not simply the price of labor, the cost of paper and ink, which should guide him in the making of prices, but the proper distribution of labor and costs among productive and nonproductive labor, the cost of their overhead charges and risks, and many other items. Then we have laid the foundation for the reform of the most demoralizing influence which besets the trade.—C. A. Legg, in *Ben Franklin Monthly*.

LAST week Wednesday the St. Louis Advertising Men's League held a "Grand Fruchjahrsereoffnung," at the Planters Hotel. No deaths reported.—*Printers' Ink*.

Written for THE INLAND PRINTER.

A DISPLAY DIAGRAM.

BY ARTHUR GLEDHILL.



In recent years ad.-writing has been developed into an art and practiced as a profession. The specialist in publicity is a student of psychology—applied. In the exercise of his fertile genius he is called upon for much originality in formulating his ideas, and not a little practical knowledge of printing in getting them presented to his liking. In the latter regard the correspondence school has played no little part in encouraging the student ad.-writer to encroach upon the ancient prerogatives of the printer.

The most minute instructions in regard to display are welcomed by the printer—with but one proviso: that the ad.-writer knows whereof he speaks. When he insists on giving instructions that are either impossible or absurd, then the printerman raves or ridicules.

Many retail advertisers, to obtain a certain uniformity in their display, own a series of type themselves or have a few sizes reserved for them in the ad.-room. To facilitate ready calculation of the length of type lines and the number of words in a given size, the plan illustrated herewith is presented.

One of the frequent errors of thoughtlessness of the nonprinter advertising man is that of writing a two-column display line for a one-column space. For instance, to receive bold display in single column the word "Xmas" is more effective than "Christmas"; "Rain Coats" in two lines allows a larger face to be used than "Cravenettes" in one.

For use of the ad.-writer in estimating the number of words or letters to a line of given length in a certain size of type, the plan is this: A galley proof is taken of the fonts most used in his particular display, either with caps and lower-case together or separate, the letters being lined up at the front. Then red-ink lines are drawn, a pica apart, from the front of the letters out. In condensed series or small sizes, a nonpareil between the lines is better.

It is easy to glance up and down the alphabet and mentally calculate by picas and approximate halves of picas, the total width of a display line when set up in this type. Or the approximate widths of the letters may be penciled in a column on the proofs. Sufficient leeway, of course, must be allowed for spaces and points.

Where this plan is adopted by an ad.-room as an aid to its advertising clients the slips can be printed in quantities and the ruling done by a second impression.

WORKED THE SHERIFF.

A clever advertising hoax was perpetrated on the clerks of the sheriff's office in St. Paul last week, when F. L. Hoxie, who is styled "The Human Mint," was brought into the office by Deputy Sheriff Hansen, who had nabbed him as a much-wanted sleight-of-hand performer, who used his knowledge of the art to play confidence games on unsuspecting onlookers.

It was Mr. Hoxie's own fault that he was taken into custody. About two weeks ago he sent a circular to the local sheriff's office advising them to look out for him. The circular contained a half-tone photo and a good description of himself.

One morning this week about 9 o'clock some one called up the sheriff's office and told them that a "confidence" man had arrived in town, and that he had been seen in the vicinity of the city hall. The truth of the story was doubted, but Deputy Sheriff Hansen was sent out to investigate.

Mr. Hansen was familiar with the description of the much-wanted Hoxie, and was surprised to come across him in one of the corridors. He accosted his man, and asked him if he was F. L. Hoxie. The stranger answered in the affirmative.

"Well, Mr. Hoxie, I am a deputy sheriff, and I must inform you that we have orders to arrest you. Will you step into the sheriff's office with me?" asked Mr. Hansen.

"Well, if that's the case, I guess I'll have to," replied Hoxie.

The two entered the office together, and Chief Deputy Sheriff Payte proceeded to question the new arrival, who denied that he had ever resorted to the confidence game, and professed to be a traveling magician, and, to prove his statement, he dug up a pack of cards and a few other objects of his art and proceeded to entertain the employees with his assortment of deceptive tricks.

After this had gone on for a time Mr. Payte informed Hoxie that they had received a circular warning them of his coming.

"I know it," said Hoxie, "I sent it to you."

"I suppose you did the telephoning, too?" asked the deputy.

"Guilty," was the answer. And then, before any one had a chance to reprimand him for his action, he passed around a few of his business cards, which explained the situation. Hoxie is representing a company which makes a business of disinfecting jails, and he was using the sleight-of-hand game as a clever "drummer's" way of working up trade.

When last seen he was smoking a cigar with the sheriff and talking business.—*St. Paul Trade Journal.*

GREELEY AND HIS DEBTORS.

Horace Greeley's assist-and-help editorial was excessively bitter. He wrote that he had often helped people and lent them money, but it had been his misfortune never to have anything returned to him, except in one instance, when he received \$5 in a letter from a person to whom he had formerly lent that amount, and it was so contrary to all his previous experiences that he was astonished; but on looking at the heading of the letter he found that it was written in an insane asylum.—*Victor Smith in New York Press.*

Written for THE INLAND PRINTER.

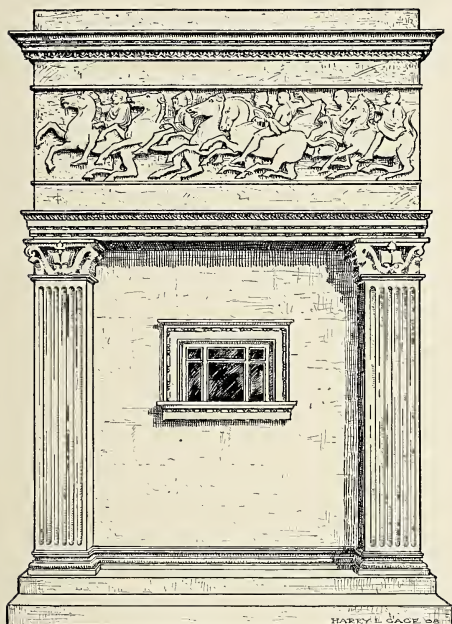
ART AND THE PRINTING CRAFT.

NO. VI.—BY THOMAS WOOD STEVENS.



THE astute reader of this series of articles has doubtless concluded long ago that the teachings involved might just as well be reduced to a few simple maxims. And so they might. The only objection lies in the action of the other reader, more curious if less astute, who might ask where the maxims originated—and that is what we are trying to explain. Thus in the last chapter we are accused of dragging in the art of architecture to back up the simple assertion

ing in the character of the effect produced which suggests to the eye that the letters are either raised or sunk; the impression may, in fact, sink the letters slightly, but in theory the black lines of which they are composed lie upon the surface of the paper. So do the lines of rulework. And this, an expression of the essential character of the process, is as it should be. Now and then a compositor, chafing at the limitations of his craft, attempts an effect of shadow, attaining it by the heraldic device of a heavier rule at the bottom and right side of the panel. In this effort he raises a part of the surface of the paper (or conventionally appears to do so). He contradicts the essential flatness of the type. And if this were not



An architectural motif.

that ornament should be harmonized with type—a matter which would not seem to need such a ponderous array of testimony. But if it is so simple, why is it not more generally practiced? However, it is too easy to argue about it this way, giving the reader no chance to interrupt. And this month we must get over two quite important matters; one is the method of “flattening” a design in the rendering, and the relation of this process to the character of the type; and the other is the question of proportions.

By the statement that a block of type is perfectly flat in design, we mean that there is noth-



The same motif used as a cover-design.

enough of reason on the contrary, he attempts to give a false appearance of thickness to the paper—to produce a relief for which there is no support; against which practice the principles of architecture are firm.

In the selection of designs to be used with type the same principle applies. The *motif* may be perfectly chosen, but its rendering should also be considered—and the rendering which omits the illusion of thickness, other things being equal, is always to be preferred.

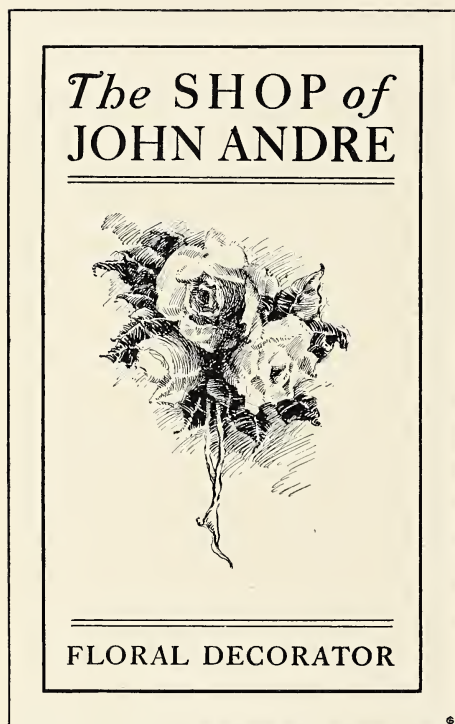
This may be carried through all the uses of

pure design in printing. The drawing which indicates thickness, or light and shade, may be admirably adapted to the place, but it is in reality a thing borrowed from some other craft; if it were made only for print, it would depend only on the qualities of flat design. In the use of pictorial *motifs*, we find that other considerations enter into our choice. And if the picture be an actual illustration, we must subject it to an examination from another point of view.

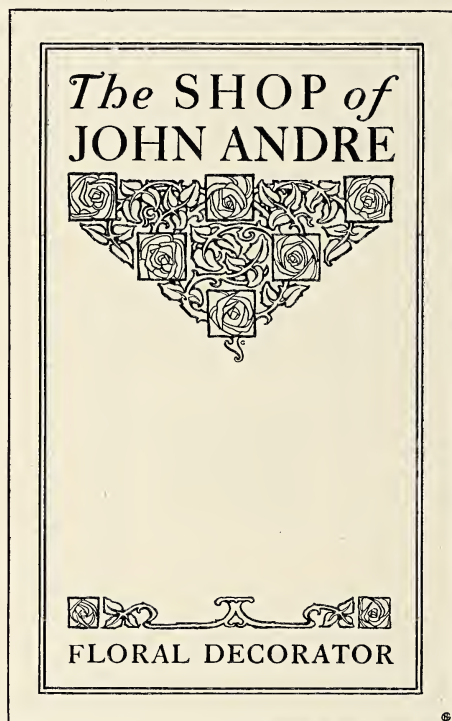
Certainly it will be admitted that a drawing

window, he does not control it; his work is to make the wall, and the window.

Most of the design *motifs* which we take from architectural sources were made for use in stone, wood, or some other material which admits of treatment in relief. These *motifs* should of course be translated into flat work before using. Frequently we see a piece of decoration which came from a purely pictorial *motif*, yet is excellent for use in typography, simply because it has been rendered successfully "into the flat."



Rose treated in a realistic manner.



Rose used as a motif.

in decorative line, printed in black, "stays with the type" better than the same drawing rendered in tone for reproduction by lithography. And this in turn does not pull so far away as the same subject in half-tone from a photograph.

The half-tone from the photograph, however, is for utilitarian reasons the medium for much of our illustrated printing. What has architecture to do with it? For the present it will be necessary for us to leave this very interesting matter, submitting to the reader the simple fact that, while a builder may consider the view from a

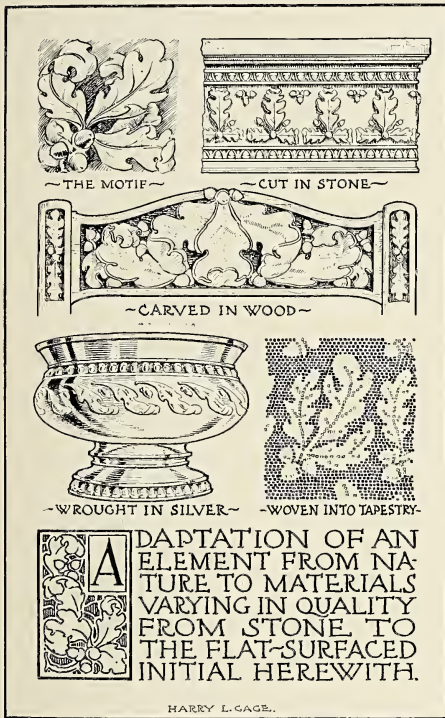
In the use of all such material, it is necessary to consider certain conditions which may qualify our choice. One is the character of the ornament itself; as, for instance, a symmetrical piece can not be placed as freely and informally as a piece which is designed along some line other than its vertical axis. Another factor to be understood is the relative value of the type and the ornament; is the type, or inscription, the dominant part, or does it merely serve to label the decoration? If the latter, the type must be chosen with the utmost care, and must take its

character from the ornament. If the former — if the type part of the page is the important part — the ornament should be made to keep its subordinate position, not only in tone, but in placement and character. Only thus can the page exist as an artistic and unified impression; you can not accent the two factors equally. There must be a first violin — and a second.

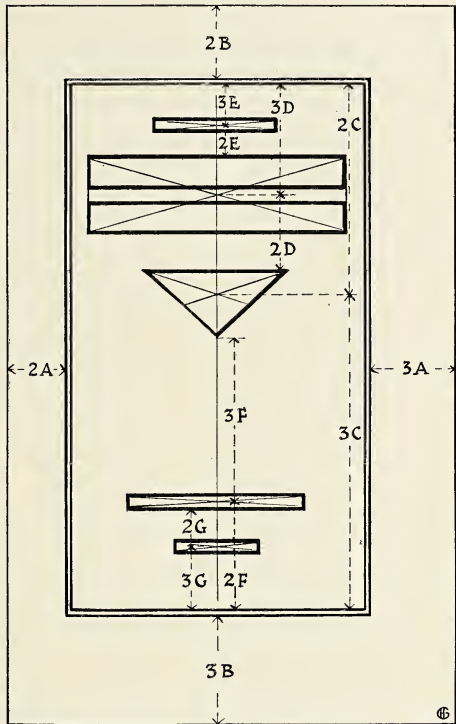
In so slight and casual a study of architectural principles as we can make, we shall not be able to go deeply into the question of proportion.

conclusions of Vignola (an architect of the Italian Renaissance) are still accepted. For the Gothic styles no system of proportions has been deduced, and none seems possible. And in all save the most formal and monumental buildings, the application must be made anew to fit the conditions of use and location.

It has been stated that the ability to work in beautiful proportions is a gift, and incommunicable. This may be true in a measure, but it is equally true that such a gift may be cultivated



Adaptations of an oak-leaf motif to various materials.



Mathematical layout for a title-page on a basis of two to three. Size of booklet and printed page was arbitrary. The margins were, therefore, put into the correct ratio, back to front (2A-3A), head to foot (2B-3B). Then, considering the separate spots of type as blocks, they were balanced on the vertical axis. The triangular ornament was first located (2c-3c) and above it the lines indicated, each balanced from its center in the space left by the previous one.

The simple problems of the printed sheet have little to do with the involved "musical" philosophies of the architects who speculate along this line. It is something which the builders take very seriously, and solve, each man for himself, as best they can.

In this respect the builders have an advantage. Their problems are too involved for the application of any simple rule of thumb, and they are driven back upon the principles of structure, unity and variety. In passing it may be noted that the proportions of the classic orders have been worked out to the last detail, and that the

from a latent and invisible germ to a considerable power of accomplishment. This is done both by continued observation — looking at good buildings and good furniture as well as good printing — and by simple exercises, such as those suggested in the chapters on Measure Harmony in Mr. Batchelder's book on design.

The architectural student absorbs as much as he can of the great traditions, and from that he

develops his personal application. In printing we have a few traditions on this subject, but they seem to have fallen into abeyance.

Take the tradition of book margins, for example. You may margin a pair of open pages correctly because of the tradition; or because your study of design teaches you that this is the most beautiful placement of the gray rectangles in the white ones; or because you feel the structural element strongly, and wish to show that the thing is bound, by accenting the narrowness of the gutter margin; or you may do it merely to leave a comfortable space for the reader's thumb. Your motive in the matter is of slight consequence.

But you can not margin it wrongly without flying in the face of tradition, design, structure and use.

As we were saying, the student of architecture, having new problems of proportion to solve in each new piece of work, takes the matter seriously. He realizes that the question can not be settled once and for all by a rule; he finds a beautiful door, let us say, in which the panels are finely related to the width, the height and the character of the trim. But doors are not all alike, and he must turn from this masterpiece of detail to an opening which must be wholly different—narrower and higher, let us say. The thing must be done over, different rectangles must be designed, and still it is required that the new door be harmonious in its measures. Obviously no set plan of dividing a rectangle will fit all cases. And if you care to examine the various doorways of any competently planned building, you will observe that, though a consistent style may have been employed, no hard-and-fast system has dominated the creator of the work.

Still, our problems of measure in printing remain. And there may be some of us who have not the gift—who can not say that any given piece of composition is, in its proportions, the result of either study or conviction. For such craftsmen are the various systems of design worked out; and the following of a system, in lieu of a conviction, will at least guard against decided error. In general it may be said that if you have nothing definite to say about the subject, if you have no personal expression to make, take up and follow some definite system, rather than continue to work at random.

Probably the most practical and the easiest system of this sort is that based upon the proportion of two to three, which has been explained in Mr. Trezise's articles in this magazine. This formula, which is carried to an extreme point of development in the work and theory of M. Alphonse Mucha, may be applied to almost any piece of printing into which the elements of deco-

ration or display are introduced. To follow it in an elementary fashion, it is only necessary to reduce a given job to blocks of type, and place these upon the paper, balanced on a perpendicular axis, with intervals and blocks in the relation of two to three. From this simple scheme one may develop the most involved pieces of typographical design. It will never be individual or personal, but it will never fall into the most stupid error of precisely uniform divisions. Other arithmetical relations may be substituted for the two and three, and this error still avoided. Whatever system is chosen, whether simple or complicated, it should be held and obeyed throughout the job, leaving nothing to chance.

The difficulty of such a theory, of course, is twofold. For one thing, while you follow it you will produce results similar to those obtained by all others who likewise accept it. For another, it is sometimes difficult to see how it applies to the copy in hand, and one is tempted to apply the theory and let the copy take care of itself—which reverses the proper order of workmanship. Any such hobby must be ridden—it must not be allowed to ride.

(To be continued.)

"THE LOWEST ORDER OF MIND"—THE MATHEMATICAL.

At a recent meeting of New England college presidents, one of the most important of them all remarked that mental arithmetic did not train a child's mind, and that a mathematician *per se* was incapable of moral reasoning. Mathematicians might take notice, remarks the current *Harper's Weekly*. "It reminds one," says the writer, "of Stiles—Stiles, the greatest of the Yale mathematicians of his time. He, indeed, had virtues as well as mathematics, and was the graceful and learned editor of *Garden and Forest*, horticulturist editor of the *New York Tribune*, and president of the New York Park Commission. Once he was ill for a long time—a very long time—and he used to say that when he became convalescent he discovered that the mathematical was the lowest order of mind. He wanted to read; he tried poetry, and that would not do; nor would fiction or philosophy or history—but when he at last tried mathematics he found that his enfeebled mind could master that."

A CONGRESSIONAL COME-BACK.

In a delightfully humorous article in *Harper's Weekly* entitled, "Under the Eye of the Speaker," "An Old Member" recounts some characteristic anecdotes that had their origin in the famous Congressional cloak-room. Here is one of the best—a typical "Uncle Joe" one: A member who had a grievance against the Speaker because of his committee assignment insinuated that Mr. Cannon had displayed something more than partiality for the Illinois delegation and for "others whose names stood for material help in the coming campaign."

In his most perfect son-of-the-soil manner, "Uncle Joe" retorted:

"Wall, out in my country it ain't considered a crime to buy your own children pants before you put neckties on your neighbor's Christmas tree."

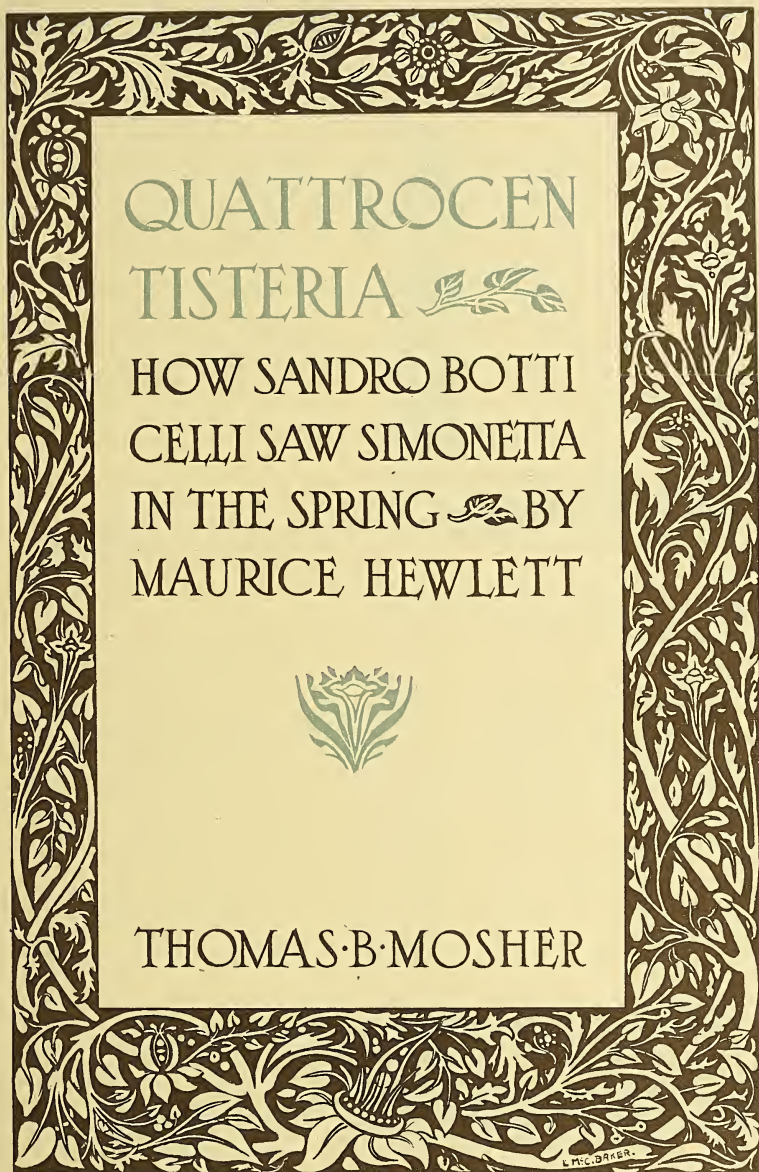
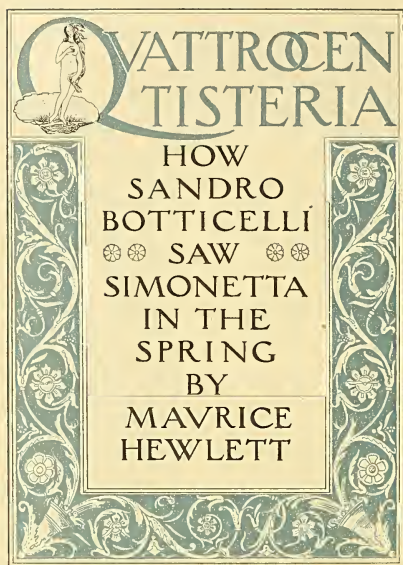


FIGURE 1.



QUATTROCENTIS- TERIA

HOW SANDRO
BOTTICELLI
SAW SIMON-
NETTA IN
THE SPRING

BY
MAVRICE HEWLETT

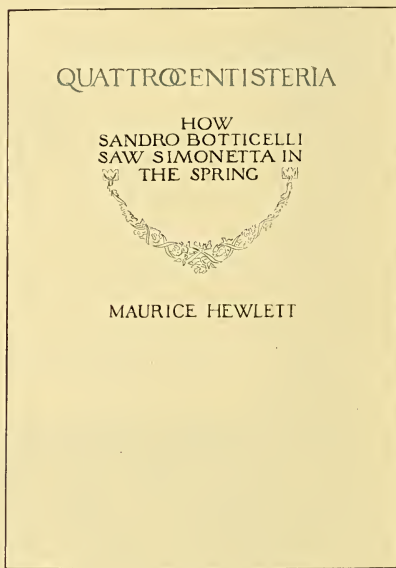
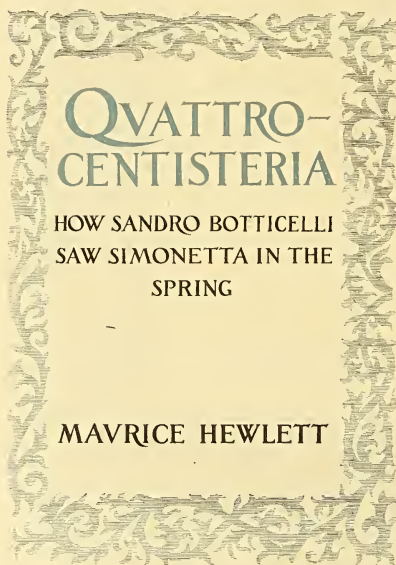


FIGURE 2.

THE CLASS OF NINETEEN
HUNDRED AND EIGHT,
CHARLESTOWN HIGH
SCHOOL, REQUESTS THE
HONOR OF YOUR PRES-
ENCE AT THEIR GRADU-
ATING EXERCISES, TO BE
HELD WEDNESDAY EVE-
NING, JUNE TWENTY
FOURTH, NINETEEN HUN-
DRED AND EIGHT, AT
EIGHT O'CLOCK, IN THE
FIRST PRESBYTERIAN
CHURCH

FIGURE 3.

The Class of Nineteen
Hundred and Eight
Charlesfown High School
requests the honor of your
presence at their Gradu-
ating Exercises to be held
Wednesday evening
June twenty-fourth
Nineteen Hundred and Eight
at Eight O'clock in the
First Presbyterian
Church

landscape composition and the use of figures with landscape motifs.

Instruction in etching will be given by Mrs. Stevens to all students who desire to take up this medium. Mr. Watson will have charge of the work in water-color.

The fees for all the privileges of the class are as follows: four weeks, fifty dollars; two weeks, twenty-eight dollars. These rates include board and room, instruction, the use of boats, cottage studio, etc.

For those who wish to remain, the class will be continued for four weeks, from July 20 to August 17; the terms for this period are the same as the preceding.

For further particulars address Dudley C. Watson, The Art Institute, Chicago, or Sylvan Beach Hotel, Antioch, Illinois.

SUMMER CLASS IN SKETCHING AND COMPOSITION

THOMAS WOOD STEVENS
OIL PAINTING AND COMPOSITION

DUDLEY C. WATSON
WATER-COLOR

HELEN B. STEVENS
ETCHING



THE Class will be located at Sylvan Beach, Channel Lake, Antioch, Illinois, for a period of four weeks, beginning June 22, 1908. Students may enter for two weeks, or the entire period; they will enjoy all the privileges of the regular guests of the Sylvan Beach Hotel.

Outdoor criticisms will be given five days each week, the following program being submitted:

The morning work will be from models posed out of doors, special attention being given to composition, outdoor values and color. The afternoons will be devoted to sketching in the neighborhood and at other points in the vicinity—Wilmot, Trevor and the Fox River valley; the special object of the afternoon work will be the study of

The
Joyous Comedie
AS YOU LIKE IT



*Hammondale Park
June the 10th, 1908*

A PERFORMANCE OF
THE JOYOUS COMEDIE

*As You
Like It*

Given by the Senior
Class of Pine Ridge
High School

Cast of Characters

Banished Duke	Paul Haswell																																														
Frederick, his brother	Frank Dorsey																																														
Amiens	Vance Merrill																																														
Jaques	Chester Boultem																																														
Le Beau, a courtier	Albert Ludington																																														
Charles, a wrestler	Richard Hall																																														
Oliver	<table border="0"> <tr> <td rowspan="3"> <table border="0"> <tr> <td>Jaques</td> <td rowspan="2"> <table border="0"> <tr> <td>Sons of Sir</td> <td rowspan="2"> <table border="0"> <tr> <td>Lester Vance</td> </tr> <tr> <td>John Herken</td> </tr> <tr> <td>Orlando</td> <td>William Kies</td> </tr> </table> </td> </tr> <tr> <td>Adam</td> <td rowspan="2"> <table border="0"> <tr> <td>Servants to Oliver</td> <td rowspan="2"> <table border="0"> <tr> <td>Carl Stone</td> </tr> <tr> <td>John Kies</td> </tr> </table> </td> </tr> <tr> <td>Dennis</td> <td></td> </tr> </table> </td> </tr> </table> </td> </tr> <tr> <td>Touchstone</td> <td>George Peabody</td> </tr> <tr> <td>Sir Oliver Martext</td> <td>Henry List</td> </tr> <tr> <td>Corin</td> <td rowspan="2"> <table border="0"> <tr> <td rowspan="2"> <table border="0"> <tr> <td>Shepherds</td> <td rowspan="2"> <table border="0"> <tr> <td>Rodney Stare</td> </tr> <tr> <td>John Belfast</td> </tr> </table> </td> </tr> <tr> <td>Silvius</td> <td></td> </tr> </table> </td> </tr> <tr> <td>William, a country fellow</td> <td>Frank Hull</td> </tr> <tr> <td>A person representing Hymen</td> <td>Geo. 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THE SECRET PEOPLE

SMILE AT US, PAY US, PASS US; BUT DO NOT QUITE FORGET.

For we are the people of England, that never has spoken yet.
There is many a fat farmer that drinks less cheerfully,
There is many a free French peasant who is richer & sadder than we.
There are no folk in the whole world so helpless or so wise.
There is hunger in our bellies, there is laughter in our eyes;
You laugh at us & love us, both mugs & eyes are wet;
Only you do not know us. For we have not spoken yet.

The fine French Kings came over in a flutter of flags & dames.
We liked their smiles & battles, but we never could say their names.
The blood ran red to Bosworth & the high French lords went down;
There was nought but a naked people under a naked crown.
And the eyes of the King's Servants turned terribly every way,
And the gold of the King's Servants rose higher day by day.
They burnt the homes of the shaven men, that had been quaint & kind,
Till there was no bed in a monk's house, nor food that man could find.
The inns of God where no man paid, that were the wall of the weak,
The King's Servants ate them all. And still we did not speak.

And the face of the King's Servants grew greater than the King:
He tricked them, & they trapped him, & stood round him in a ring.
The new grave lords closed round him, that had eaten the abbey's fruits
And the men of the new religion, with their Bibles in their boots,
We saw their shoulders moving, to menace or discuss,
And some were pure & some were vile; but none took head of us.
We saw the King as they killed him, & his face was proud & pale,
And a few men talked of freedom, while England talked of ale.

A war that we understood not came over the world & woke
Americans, Frenchmen, Irish; but we knew not the thing they spoke.

Specimens from The Inland Printer Technical School and Other Sources

THE foregoing pages are mainly the work of students in the Inland Printer Technical School. They represent the exercises carried out under conditions which are given as part of the problem, the object being, in this particular work, to reproduce the limitations of an average shop, and execute certain pieces of typographical design under these limitations. The plan has also entailed the handling of matter that is seasonable, or even a little in advance of the season; this is done in the hope that the pages set by the students may

be useful as suggestions to the craft in general. It is our intention to make this a feature of our insert pages—so that the subscriber to the magazine may receive each month some specimens of commercial work which may help with the copy to be found in his own shop at the time THE INLAND PRINTER arrives.

While the number of type-faces at the pupil's disposal is limited, he is allowed to use hand-lettering where necessary, and such adjuncts to design as may be easily acquired by taking the I. T. U. Course of Instruction in Printing.

Figure 1. Title-page in the Renaissance Roman style. This exercise was carried out by a student in the lettering class at the Art Institute; it shows a refined form of the letters given in the first lessons of the I. T. U. Course, together with appropriate design, the whole being employed as a title-page.

Figure 2. On this page are shown four other exercises, in which the students approached the same problem as Figure 1; the variety of schemes evolved is perhaps of greater interest than the success of any one individual.

Figure 3. An invitation set in a severe block of Caslon capitals, intended to suggest a departure from the conventional work of the season in script.

Figure 4. The same invitation as the foregoing, lettered in a Text form which is a slight variation of that given in Les-

son 7 of the I. T. U. Course. This also shows a treatment of this kind of job which is possible to a printer who has no copperplate engraving department in the shop.

Figure 5. Announcement for Summer sketch class. The exercise is planned to print on rough hand-made Japanese paper, the half-tone being tipped on. The rule scheme is adopted to give a consistent interest to the margins, as the deckle-edged stock varied considerably in size.

Figure 6. A program for a seasonable entertainment, with decorative cover and type page of harmonious character.

Figure 7. A page of easy lettering from the new English quarterly, "The Neolith," the publication of which is mentioned elsewhere in this number.

Written for THE INLAND PRINTER.

SOME TWENTIETH CENTURY FIGURES ON PRINTING AND PUBLISHING.

NO. VI.—BY MERSENE E. SLOANE.



THE local dailies of the smaller cities and inland towns have kept step with the large city publications, both in number and circulation. It is but a few years since those dwelling in the smaller communities seldom saw a daily paper.

Now the daily-paper habit afflicts people everywhere. The circulation of the city dailies constituted about three-fourths of the circulation of all dailies in 1890, but in 1905 the proportion had fallen to three-fifths.

During the decade 1890-1900, the average circulation of daily papers in the twenty-six metropolitan cities of the United States increased a trifle more than fifty per cent, while the population increased a little less than thirty-five per cent. During the five-year period, 1900-1905, the average circulation increased a little more than twenty-three per cent, while the (estimated) population increased a little more than ten per cent. Thus the circulation of metropolitan dailies increased, during the opening period of this century much faster than did the population of their cities, the surplusage of circulation going to the rural communities. This checks with what has previously been said regarding the efforts of city publishers to invade the country districts, aided by rural free delivery. That, notwithstanding these conditions, the local or "country" daily has thrived abundantly speaks well for the enterprise of the country publishers, and also indicates the force of the newspaper habit upon people everywhere.

Just how far a metropolitan publisher can extend his circulation without raising prices on subscriptions or advertising, or both, is a problem that has confronted a few of the largest establishments. Subscription rates are never profitable, and advertising rates are so only up to a certain circulation. Above that, the cost of the additional white paper, the ink, presswork, folding, mailing, postage, bookkeeping and general expense are all dead loss. A job printer can put out five thousand envelopes at a cheaper rate per thousand than he can a single thousand, but he can not safely print 5,760 envelopes for the five thousand price. But many publishers, to increase their circulation, have practiced the cut-rate plan on subscriptions so as to command more advertising patronage, only to find after awhile that their swollen circulation is put out at less profit than the smaller one, and even at a loss. It seems paradoxical, at first, that a growing business can

TABLE 11.—NEWSPAPERS AND PERIODICALS—INCREASE IN NUMBER OF WEEKLY PUBLICATIONS AND IN THE AVERAGE AND AGGREGATE CIRCULATION, BY STATES, 1900 TO 1905.

STATES.	INCREASE IN NUMBER OF PUBLICATIONS.	INCREASE IN AVERAGE CIRCULATION PER ISSUE.	INCREASE IN AGGREGATE CIRCULATION PER ISSUE.
United States	2,067	* 197	2,489,985
Alabama	28	163	58,299
Arizona	6	97	7,894
Arkansas	33	118	58,540
California	90	22	151,009
Colorado	95	* 521	8,817
Connecticut	9	* 307	69,972
Delaware	4	* 553	5,486
District of Columbia	* 7	* 912	* 90,537
Florida	41	86	45,829
Georgia	28	* 26	39,569
Idaho	15	78	14,965
Illinois	91	414	804,000
Indian Territory	1	39	63,513
Indiana	92	58	37,690
Iowa	33	20	61,628
Kansas	57	531	361,639
Kentucky	49	* 299	41,603
Louisiana	31	* 18	35,515
Maine	* 6	* 26	* 10,798
Maryland	13	* 824	* 83,004
Massachusetts	43	* 2,808	* 540,385
Michigan	48	* 82	22,726
Minnesota	141	* 27	242,667
Mississippi	35	* 191	25,401
Missouri	36	* 198	* 48,399
Montana	* 1	207	13,354
Nebraska	* 81	178	211,491
Nevada	* 1	918	1,918
New Hampshire	37	* 964	* 12,510
New Jersey	50	* 69	62,443
New Mexico	18	15	15,355
New York	117	* 2,487	* 1,521,410
North Carolina	15	284	65,385
North Dakota	86	* 15	69,294
Ohio	91	50	355,689
Oklahoma	* 143	* 51	136,656
Oregon	28	* 206	6,284
Pennsylvania	9	1,740	1,633,787
Rhode Island	8	* 430	1,871
South Carolina	21	5	28,428
South Dakota	74	* 46	47,166
Tennessee	43	* 2,801	325,906
Texas	50	61	101,567
Utah	8	418	29,706
Vermont	29	* 542	14,452
Virginia	23	53	61,166
Washington	72	* 88	55,855
West Virginia	25	84	44,039
Wisconsin	75	11	130,893
Wyoming	4	126	7,158

be a losing one, yet it is true that too much circulation may be worse than no circulation. Every publisher is aware of the difficulty of raising the prices on either subscription or advertising. The advertising feature can be easily adjusted by making a fixed rate card based upon space per thousand circulation. That would be fair all around, on the same basis as a job printer charges for advertising circulars or handbills by the thousand copies. To adjust the subscription price is a more difficult proposition, and it will probably be necessary to continue the arrangement of making the advertiser pay for the public's cheap reading, to get it back in patronage.

Weekly publications comprise three distinct classes—the ordinary country newspaper, the trade journal, and the publications devoted to special subjects. Because of this, it is impossible to derive any figures to show the relative progress of the weekly newspaper proper and the daily newspaper.

The number of the weekly publications (all classes combined) increased most, during the early years of this century, in what may be termed the rural States, but the circulation of weekly pub-

lications increased most in what may be termed urban States—those having a number of large cities. As city people have little use for a weekly newspaper, it is quite certain that this larger circulation is of the special and trade weekly publications. Unfortunate the tabulation of the census returns did not go into details of this nature.

In view of certain assertions that have recently appeared in print regarding the waning of the weekly, particularly in the rural western States, where it is declared the dailies are supplanting them, I present herewith a list of the States, with the number of new weekly publications since 1900 in each, together with the increase (or decrease) in average and aggregate circulation per issue. Weekly publications, aside from class journals, have very limited circulation outside the States wherein issued. Western States have comparatively few class periodicals: hence the showing is significant. Figures to which asterisks are affixed show decreases; all others increases.

A writer in the December (1907) number of THE INLAND PRINTER declared that the weekly paper is rapidly passing in the region beyond the Mississippi, even as the snow shrinks before the greedy blasts of the March wind (the daily being the March wind). The foregoing figures show that as recently as 1905 there was a notable increase in the number and circulation of weekly papers published west of the great river.

With only two exceptions the falling off in circulation of weekly publications has been confined to Eastern States, where cities of size are numerous and not far apart, so that the development of the rural trolley lines and postal delivery service has rapidly made the country places mere suburbs to the metropolitan centers.

The time has not yet come to pronounce the eulogy over the corpse of the weekly newspaper. But if that occasion should ever come, no more fitting words could be spoken than the following excerpt from the *Census Bulletin*, by Mr. Rossiter, worthy of presentation in the pages of THE INLAND PRINTER:

"The weekly paper has performed an unquestionable service. Wherever pioneers pushed into the wilderness, or newly developed mines or manufacturing enterprises attracted inhabitants to new communities, the newspaper which followed in the wake of population was inevitably the weekly. The weekly, indeed, may be termed the characteristic American newspaper. It has told the story of young communities from the time of the settlement of the United States, picturing the trials and triumphs of the founders, and has voiced the hope, conscience, activity and manliness of the average American town and village."

Regarding the phenomenal development of

monthly periodicals, in addition to the figures hereinbefore given, nothing better or more fitting can be said than the following, also from the *Census Bulletin*:

"This class of publication has been the time-honored medium for presenting literature as distinguished from news. Of the latter it contained none, but consisted of essays, fiction, science, philosophy, poetry and travel, and in consequence was until recently regarded as quite apart from what was generally termed journalism. The great opportunity of the monthly arose in the decade from 1890 to 1900. During that period the half-tone illustration came into general use, and the perfecting press was adapted to exacting requirements. By the former, publications could be illustrated cheaply and attractively; by the latter, these illustrations, and also improved typographical effects, could be produced at much less expenditure than previously. In consequence, the selling price of monthlies fell, editions increased, and new publications, both inexpensive and attractive, came into existence. To the monthly field were attracted progressive editors and publishers who in previous decades would have regarded this medium as slow and hopeless. They perceived the possibilities and their effort has been rewarded by noteworthy results.

"It should be remembered that the operations of the daily newspaper, with few metropolitan exceptions, are limited to the area which can be reached in six or eight hours of fast-mail service. Most weeklies also are hampered, though in a lesser degree, by the limitations of local patronage. The publishers of the monthly, however, were quick to perceive that the patronage for this class of publications knew no local bounds, but that its constituency could be made the entire nation and beyond. With talent applied to organization, the advantage of low cost, beautiful product and the elimination of the problem of locality, the monthly was obviously destined to a new career.

"During the period from 1900 to 1905 the editorial policy in connection with many of the larger monthly publications was directed to secure still greater popularity. News features appeared of higher literary merit, of more permanent value and better illustrated than were possible in daily and weekly papers, and a number of publications of this class adopted the policy of dealing with current subjects and those in which entire communities were likely to take a lively personal interest. These topics, often local, were so discussed as to be typical and to appeal to continental patronage. New publications were established and old ones prospered amazingly."

The next article will discuss the book and job branch of the industry.

Written for THE INLAND PRINTER.

PROOFREADERS' DUTIES AND PRIVILEGES.

BY F. HORACE TEALL.



HIS writing is not intended to set forth the full results of a profound study, but only as a possible suggester of points worth thinking about. Its writer has said in these pages many things with which other people's opinions did not agree, but he has always tried to say them in such a way as to show plainly that he had no thought of insisting that his way is the only right way. He has always meant to recognize fully the fact that other people are as well entitled to have opinions as he is, even if those opinions differed greatly from his, though he has some convictions that will not admit qualification in their statement as such, even when he knows they are not in accord with many authoritative rulings. We might cover the point intended by suggesting that it is good policy to "live and let live," or to practice the golden rule, "Do unto others as ye would that they should do unto you." No one person is the only person who has any rights. The employer has some rights as well as the employee, and one of them is the right to the employee's honest work during all of the time for which he pays.

But there is no intention to preach here either; so that is all that need be said of such nature. So much seemed advisable because what is to come might easily be read as if it were mainly fault-finding. It may be tinged with idiosyncrasy, but nothing of its kind worth reading could be otherwise.

Of course every proofreader knows that his one particular duty is the correction of errors. Equally of course some of them will always do this more effectively than others. The one who leaves the fewest errors is the best proofreader. However, it is not duty in general, but duties, in detail, in which we are interested.

One of the duties of a proofreader is to secure, through comparison (generally by having the copy carefully read to him), an exact reproduction of what is written. This duty is imperative under instructions to follow copy, especially when impressed by the form of the order, as follow copy in every respect, or exactly. Such an order should mean literally what it says, but a moment's thought will show that it must inevitably be subject to a slight modification. As to errors of statement the responsibility is all with the author; and no matter how absurd any statement may be, and no matter how well the proofreader may know it to be so, the fact that it was so in copy is a perfect defense for the proofreader (with a few possible exceptions).

The modification is simply an exception of things plainly accidental from the operation of the rule. It is the spirit rather than the letter of the order to follow copy that is most important, at least in the case of things that show unmistakably as accidents. So many proofreaders fail to realize this that it is well worth while to exemplify the intention of what is said above.

The strictest order ever given to follow copy does not provide a reasonable excuse for the proofreader who left unchallenged the word *Pleides*, because it was so in his copy, or the one who left consistents of rocks instead of constituents, because the error was in reprint copy that he had been told to follow. Such orders never mean that such errors are to be preserved, except in very rare cases that show a reason for it. These two are actual occurrences seen by the writer, who could name others by the score, almost offhand. He has even seen insertion of an omitted letter in one of the commonest words queried, instead of correcting, because the letter happened to be omitted in the writing. Such queries would be justifiable in connection with words that might be right in some other than the one form, but they never should be made for words that absolutely never are or could be right in any way but one, and that one known by everybody. Such things are plainly mere accidents, without a possibility of being intentional, and should be corrected even by the typesetter.

Ordinarily it is the proofreader's duty to punctuate, unless he is specially told to follow punctuation as it is in copy. How often this is done reasonably may be learned by examining almost any book or newspaper, especially newspapers. It is an astonishing fact that most of the work that is not carefully punctuated by the author, or by somebody acting for him, in the copy, is badly punctuated.

The follow-copy order is much too commonly taken in the extreme literal sense, and is carried even further in correcting from author's proofs. Strange as it may seem, there are authors who do not know the difference between capitals and small capitals, and underscore twice instead of three times for a capital letter. The writer has seen instances of insertion of a small capital letter at the beginning of a sentence because the letter had two lines under it instead of three. He does not see how this could be done except maliciously or mischievously, and malice or mischief is decidedly out of place in such work.

One such occurrence of years ago, that can never be forgotten, was in the case of a paragraph of two lines which an editor killed on a proof. Of course the one unquestionable way to make his marking would be to run his pen straight through the two lines; but he did not stop to do this. He

simply made a cross-mark in the middle, happening to touch just one short word in each line. Actually the revise proof contained the two lines, minus the one word in each that the editor's pen had happened to touch, making of it absolute nonsense, which of course even the compositor must have known could not be intended.

It is certainly one of the proofreader's most important duties to avoid anything like evasion of authors' and editors' evident intentions, on the foolish plea that he has literally obeyed instructions by doing exactly what was written. In such cases as those we have mentioned, and many more that might be mentioned, the one thing that the proofreader earns is a discharge. Yet, notwithstanding this fact, his safest procedure, and really his only right one, when there is a reasonable doubt, is to follow copy or marking literally.

Now we have dwelt on duties only, with nothing about privileges. But the reader is not restricted to duties, though these certainly come first; he has privileges as well. The writer has been asked quite sharply whether he would confine the proofreader to the mere correction of typographical errors, because he has said that it took a good reader to be reasonably sure of correcting all of them. Such correction is demanded of the reader, and nearly everything else that he can do is of a nature outside the range of demand. How much of this there is depends on various circumstances, recognizable by those who do the work, but not easy for one person to point out to another. Some work admits nothing beyond the strictest reproduction of copy, and other work is provocative of criticism and candidly open for the proofreader's suggestions of any kind.

Exercise of the proofreader's privilege of helpful suggestion has often saved authors from publishing erroneous statements, and such helpfulness has often been publicly recognized by authors and publishers. It would be a work of supererogation to specify anything in the line of the proofreader's privilege of criticism. That privilege is not practically restricted in any way except by the limits of courtesy. He may commonly suggest any kind of change that seems good to him, but he must do it plainly and courteously, in the spirit of true helpfulness, if he expects his suggestions to receive any attention. This is said because some proofreaders suggest only by making a query-mark with no note of what change they think should be made, and sometimes a reader only notes that something is wrong, in a curt or sharp way that merely arouses an angry feeling that he is an impertinent meddler not worthy of notice.

Having made a courteous suggestion, intended to be helpful, the proofreader's privilege is exhausted; if the suggestion is not accepted, he has then nothing further to do but accept the decision

as made, unless, as may occasionally happen, there is something exceptional that may entitle him to ask for further consideration.

PERSONAL HYGIENE.

It is, indeed, heartening to observe the influences at work in the fight against consumption. This is not a perfunctory crusade, for in the larger cities an earnest effort is being made to reach every consumptive, and to tell all the people what science has discovered in the last quarter century concerning the dread disease. The Chicago Tuberculosis Institute is typical of scores of similar organizations who are informing the well and the sick what consumption is, how it is disseminated and how it may be extirpated.

The institute has given wide circulation to a leaflet containing information that every one should know. Its opening sentence is the warning, "Don't give consumption to others; don't let others give it to you." After quoting the scientist Pasteur's dictum that it is within the power of man to cause the disappearance of all germ diseases, the institute asserts in large type, "No spitting, no consumption." A word or two on the ravages of consumption, its costliness, how youth and middle age—the most useful period of life—are shining marks for its shafts, the leaflet then informs us:

CONSUMPTION CAN BE PREVENTED.—It is caused by taking into the body, particularly into the lungs, the very small living germs that are coughed up and spit out by consumptives. If the consumptive spits about carelessly on floors or sidewalks, the spit dries and is scattered in dust. To breathe this dust or to eat food soiled with it causes consumption. If the consumptive destroys everything he coughs up he will not spread the disease to others.

ADVICE TO THE HEALTHY.—Don't spit on floors or sidewalks. Set the consumptive a good example. When you spit, spit into gutters or into a spittoon. Live in the open air as much as possible. Keep the windows open summer and winter, at home and at work. Sleep with the windows open; but be sure that the entire body is warmly clad. Fresh air, whether moist or dry, warm or cold, is good for you. Breathe through the nose. Breathe deeply. Avoid dust. Avoid dusty occupations. Never stir up dust by dry sweeping. Sprinkle water or moist sawdust, or moist bits of paper over the floor before sweeping. Dusting should be done with a moist cloth. Never neglect a cold or a cough.

IF YOU HAVE CONSUMPTION go to a doctor or to a dispensary. If you go in time you can be cured. If you wait until you are so sick that you can not work any longer, or until you are very weak, it may be too late.

Don't drink whiskey, beer nor other intoxicating drinks. They will do you no good, because they give you false strength, and in the end ruin the stomach and the appetite for food, and make it harder for you to get well.

Don't waste your money on patent medicines nor advertised cures. Avoid doctors who advertise. Good food and rest in the open air are the best cures.

Protect your family and others from the disease by destroying everything you cough up. You will at the same time protect yourself from breathing the same consumption germs again. Spit into pieces of paper or paper handkerchiefs and burn them in the stove. Don't cough, sneeze, laugh, or talk loudly close to another's face, because small droplets of spit carry germs. Don't cough without holding a paper handkerchief over your mouth. Don't sleep in the same bed with any one else, and if possible, not in the same room.

The careful and clean consumptive is not dangerous to those with whom he lives or works.

The most common symptoms of consumption are cough, gradual loss of flesh and strength, fever, night-sweats, and blood spitting. Any one of these signs is suspicious. The cough is often absent in the early stages of disease, the symptoms often being such as to lead one to suspect that he has "stomach trouble," "general debility," or various other ailments. Only an examination by a reliable physician should satisfy one.

NOTHING VENTURE, NOTHING WIN.

You can not learn any more than you now know without venturing something that you have not tried.—*Charles Ferguson.*

Written for THE INLAND PRINTER.

PLANT EFFICIENCY.

NIEL GRAY, JR.



HE ordinary course of business is a smooth one. It must be so necessarily. Trade follows the easiest channels. Water runs down hill. Natural law governs every action of our lives whether it be a "natural" or an "artificial" vocation. Manufacturing is an "artifice." It is the art of making, to translate the old Latin freely, from raw materials useful articles. A thousand mice gnaw at every business is an old saying. Business is an effort to more than balance the leaks with the savings. The success or failure, the profits or losses, of any business are directly in proportion to the skill of the master putter, who succeeds in stopping enough of the cracks to bring the surplus on the right side. This then is the problem of all businesses, and especially the printing business, wherein success is the measure of more than ordinary ability to stop the leaks. The principal "leak," and the least often recognized and fairly faced and acted on, is the deficient product from inferior equipment. The scrap-makers have been and are the makers of industrial history; those whose courage was not even tested when the question of replacing a machine of limited output with a new one of superior output was raised. The scrap-maker knows that it is not a question "can he afford to buy the latest and most efficient equipment." He knows that he can not afford to keep his inefficient equipment. The natural law (there can be no other "law" than "natural," no matter how hard we may try to make artificial conventions take the place of the great basic forces which rule our conduct and shape our commercial lives) makes constantly for the elimination of waste time. As idleness is accounted a crime, so is wasted time; and the new ruling of society holds those in authority to account for this economic neglect fully as much as the one who actually commits this nuisance. The chief purpose of almost every appliance of civilization is to *save time*, and civilization has progressed just as fast as time-saving appliances have been invented and used. The first time-saver was the stoneboat. Our stone-age ancestors may have found they could slide the stone this way quicker and easier than they could push or carry it over ground. Then some one, noticing how easily the trunk of a tree turned under his weight, invented that marvel, the wheel. Thus by many steps from the footpath in the forest to the stoneboat, the one-wheel cart, the two-wheel cart, the four-wheel wagon and bad roads, good roads, to railroads, civilization has advanced by leaps and bounds directly as these time-savers

have increased in efficiency, and saved more time. The cotton gin, the telegraph, the telephone, the sewing machine, the thermit, are essentially time-savers. They enable us to get more for our money. The world now has learned the lesson that any new improvement that saves time is desirable, and it is only in those nations that are most backward that time-saving devices are opposed. Man used to make all his own clothes and equipment and utensils, but soon the tribe found that each member could do one thing perhaps better than another; one could make good arrow-heads, another good moccasins, another good earthenware, etc., and so to each was entrusted his share in the work of the commonwealth, each given that to do that he could do best. Through the centuries this law has been working — the segregation of activities, the specializing of pursuits, the refinements of abilities devoted to one phase of existence — with the consequent increment of efficiency for each and every pursuit so separated and followed. These specializations have grown good by following the most simple rules. They are the growth, not so much of genius as of protracted faithful effort along one line, attending to the little supposedly unimportant details of the daily vocation. They have advanced just in so far as they have obeyed this law of specialization and attending to one thing, and doing that one thing not only well but superlatively well. To suggest that the money invested in wages paid for wiping up and cleaning and oiling machinery *every day* pays *many hundred per cent* interest is a platitude to those who learned this lesson only through costly experience. To neglect of this simple thing alone are due many failures or mediocre results in the printing business. The shop spirit created by the requirement of cleanliness and order for all its appliances reflects itself in the character of the product. It is a common fault to give the most important machines and appliances some care more or less, but it is an extraordinary virtue to insist that every machine and every part of a plant be given daily and careful attention for the simple matters of cleanliness and oil. It sounds almost too simple, but such attention pays splendid dividends. The matter of equipping a plant with the latest improved appliances is also a platitude. Of course we want the most efficient and latest machines, but can we afford it? The point I wish to make is that we can not afford *not* to have them. There were two machines operating on the same work, one of these machines of the latest specialized design, the other an old "standard design" machine. The operators were practically of equal muscle and brain. The operator on the new machine produced one-third more output than the other, and with less brain and body sweat. Carrying this single example entirely

through the equipment of two different shops, the shop equipped with the new designs markets its product at a price ten per cent below what it actually cost the other shop to even produce it, and in addition the new shop makes its fair manufacturing profit. The ticking of a clock is a portentous sound. It is spelling *time* every tick. Every tick is measuring our existence. Every tick is cutting off part of our life. Every tick is reducing just that much of our opportunity. But another way to look at it is that every tick is measuring our efficiency. Every tick is bringing us a new chance to improve on the last one. Every tick is putting the mistakes and failures of the past just that much further off and away from us.

OLD COLOR PRINTS IN DEMAND.

An insatiable craze for collecting old color-prints, manifesting itself all over the world, shows no signs of diminution, says the *Daily Mail*, London.

During the past season some sixty of these prints have produced nearly \$25,000, and for one print alone no less than \$3,045 was given. For many years these prints, most of which were published at \$5, were quite neglected by collectors, but it became the fashion to collect them and now a fine color-print is worth as much as a small suburban villa. Every season the cry is raised that the limit has been reached and every season prices steadily increase.

In collecting fashion is everything. Collectors as a body are like a flock of sheep. Let one of their number give a fancy price for a hitherto neglected class of art object and they all rush to do likewise. Dealers foster the craze and prices reach enormous heights. Only too often the craze declines, prices drop, and those who have filled their cabinets with the once popular class of objects find that that which has cost them pounds now only realize shillings.

Many a dealer in London and the provinces has his cellar full to overflowing with objects for which there is now no demand and for which he would be willing to take any price.

Pictures painted by many of the men of the mid-Victorian school are an instance. At one time huge canvases by men such as Goodall and Long realized thousands. Now every week in the season one may see these same works sold at Christie's and elsewhere for a tenth of what they at one time realized. The demand for such works has gone and that it will ever return is highly improbable.

In the book world the books issued by the famous Aldine and Elzevir presses form another instance of decline in fashion, while the publications of the Kelmescott press can also be mentioned.

THE LATEST.

The proprietors of a Siamese newspaper have distributed handbills containing the following notice:

"The news of English we tell the latest. Writ in perfectly style and most earliest. Do a murder git commit, we hear of and tell it. Do a mighty chief die, we publish it, and in borders of somber. Staff has each one been colleged, and write like the Kipling and the Dickens. We circle every town and extortionate not for advertisements. Buy it. Buy it. Tell each of you its greatness for good. Ready on Friday, Number first."

Written for THE INLAND PRINTER.

PRINTING AND BOOK LORE IN SCHOOLS.

BY ARSEL G. JOSEPHSON.



THE Swedish Society for Book Industry (*Föreningen för Bokhandverket*) in Stockholm was founded in 1900 by a number of book-lovers, librarians and printers. Its object is to promote the interest in the book arts, through exhibitions, lectures and publications. The latter have been of two distinct types, the one appealing to the bookman in general, the other being of particular interest to the bibliographer and librarian. To the former class belong the Almanac for 1582 with notes by King Charles IX., the letters of Gustavus Adolphus to Ebba Brahe, Professor Schück's contributions to the history of printing and the book trade, entitled "Bidrag till Svensk Bokhistoria," and Dr. Isak Collijn's "Rosenbergskas Biblioteket och dess Exlibris," the society's last publication, in which an account is offered of the famous library founded by Prince Peter Vok Ursini Rosenberg, one of the big men in Bohemia during the sixteenth century, later confiscated by the emperor and removed to Prague, where in the year 1648 it fell into the hands of the Swedes under Königsmark. Books that once belonged to this library, which now is distributed between private and public collections in Sweden and Germany, are easily distinguished by the stamped *ex libris* which are found on their covers. Among the publications of the society which are of special interest to the bibliographer, though by no means without interest to the printer nor to the cultivated man in general, are the survey of the printing types from the fifteenth to the nineteenth centuries, by Captain A. Hasselquist, and Dr. Collijn's "Ettbladstryck," a collection of facsimiles of broadsides from the fifteenth century, accompanied by a text in which the author has succeeded in drawing, from these old pieces of printed matter, interesting pictures of the life and conditions during the latter Middle Ages. Through its secretary, Captain Haselquist, this society is closely connected with the General Association of Swedish Printers; the Captain is namely secretary of the latter body as well, and director of its book industrial museum. The official organ of the association, its *Meddelanden*, pays much attention to the historical as well as to the technical side of the art of printing; the same is the case with the other Swedish journal for the graphic interests, *Nordisk Boktryckarkonst*, edited by Hugo Lagerström. Both journals contain contributions to the history of early printing, by Doctor Collijn and others, besides, of course, papers on typographical technic and trade matters; during the past year there has been in both journals quite a discussion on the question of trade schools versus apprenticeship, a question that is coming to the front in all countries at the present time, and not only in the printing trade. Examples of composition are also presented, both by reproductions of actual pages from recent publications and as results of prize competitions. Besides these two journals, Sweden's printers support a *Boktryckerikalender*, edited and published by Waldemar Zachrisson in Gothenburg, who, by the way, gave the initiative to the founding of the Museum for Book Industry. This annual contains numerous contributions from printers and bookmen, the last three volumes being particularly interesting on account of a series of articles on "The Invention and Early Growth of the Art of Printing," by the well-known book collector, Baron Per Hierta. While the two journals pay particular attention to Swedish, or at least Scandinavian, printing the *Boktryckerikalender* is more international in scope and has offered its readers several articles on Walter Crane, Cobden-Sanderson and others.

Written for THE INLAND PRINTER.

HOW TO ADVERTISE.

NO. II.—BY S. ROLAND HALL.



HAVING decided on the selling plan, on the medium in which the advertisement is to be inserted, having fixed on what offer or invitation shall be made to readers and whether or not price shall be advertised, and having studied the attitude of prospective customers thoroughly, we come to the planning of the advertisement itself.

Whether the advertisement shall be concise or full of details depends on the class addressed. As a rule, women will read more details than will men. The amount of details that men will read depends on how interesting the article or service is to them, on how busy they are, and how much reading matter they receive. Let the writer imagine himself as possessing the characteristics of the class he is addressing and try to discover how much and what kind of information about the particular article would interest him. He can not deal with J. Pierpont Morgan, of New York, and Joe Hawkins, of Shady Grove, in just the same way; and then again it is safe to assume that the millionaire will read much more about an automobile than he would about a new tooth-powder.

The headline of the advertisement is the guidepost of the body-matter, and it is very important. The headline should not be deceptive, so as to make people feel tricked when they see the real nature of the advertisement. It should not be so general that it attracts nobody in particular — strikes no "responsive chord." It should be composed of words that relate directly to the article or service advertised, that either reveal its nature and incorporate one of the strongest features, or else relate to the use or benefit of the article or service. The heading, "Do You Gossip?" would be a silly, deceptive heading for an advertisement about women's suits, and though it might attract attention, the attention would hardly be favorable; "Look Here" and "A Great Offer" would be too general; "New Fall Suits" would be a good heading; if the prices were special, a still better heading would be "\$25 Fall Suits, \$19.50," for this gives the gist of the entire advertisement.

If the article or service is something for which there is a constant demand, like butter and clothing, it is best to have the heading include the name of the commodity; but with such a subject as life insurance, safe-deposit vault service, etc.—things that people must, as a rule, be coaxed into buying—let the heading deal with the benefit of the article or service rather than to include the name. "Don't Force Your Widow to Marry Again" is a better heading for an insurance adver-

tisement than "A Liberal Insurance Policy"; likewise, "Are Your Valuable Papers Safe?" is better than "Safe-deposit Boxes for Rent."

A heading may be declarative, as "Dainty Skirts at \$2.25"; interrogative, as "Do You Need an Overcoat?"; or in the form of a command or suggestion, as "Shave with a Gillette Safety."

In any case, the words of the heading should be grouped so that the eye will take them in at a single glance.

The logical way to arrange a complete advertisement is first to get the reader's favorable attention and to excite his interest; then to create desire; then to influence him to buy or to take some action toward buying, such as to come to the store or to send for a catalogue. Sometimes the effort to make the reader buy is not marked. The advertisers of Ivory soap, for example, do not expect that the reader after seeing one of the Ivory advertisements will immediately go to the store and buy a cake of Ivory soap; they rely on their advertising to make an indelible impression that will influence the reader to purchase Ivory when he does need soap. But in many other advertisements the effort is made to bring about an immediate purchase; the reader is told at what address the article can be found, or an offer is made to send it to him or to send further information.

There is so much danger of losing the interest of readers that introductions must be short unless they are very pertinent to the descriptions that follow. There is urgent need throughout the advertisement for being clear, concise and convincing. Rambling ideas, dry language and awkward construction may be fatal to the interest-holding quality of the advertisement. There is no need of writing, "If you are not thoroughly satisfied with your purchase when you have had time to reflect over it, we will, on application, cheerfully refund the purchase price paid," when "Money back, if dissatisfied," expresses the whole idea.

To make these various principles perfectly clear, an advertising problem will be analyzed and an advertisement written.

The Piedmont Furniture Company, of Statesville, North Carolina, makes several sizes of handsome red-cedar chests for the storing of furs and woolens. The odor of the red cedar is pleasant and is an absolute protection against moths. Cedar is a wood that lasts for generations; it has an interesting history. The chests are dust and moisture proof; they are well made, with ornamental trimmings and brass casters and hinges. The prices range from \$10 to \$30. It is the manufacturer's idea to sell direct from the factory to the purchaser rather than through retailers, thus cutting off middlemen's profits. The manufacturer makes furniture other than these chests.

The qualifications of the advertising man will enable him to become familiar with the foregoing facts and to see the features about these cedar chests that will appeal to prospective buyers. Then these questions must be answered:

Who are the prospective buyers, and where are they?

What is the best selling plan?

What information and argument will appeal to these prospective buyers?

A little thought makes it obvious that these chests appeal principally to women—that few men will buy for themselves; but as men are usually the money-makers, they may be influenced to buy these chests for their feminine relatives and friends. Therefore, the advertisement may suggest the appropriateness of the chests as presents.

Only people of fair means can afford to buy such luxuries as cedar chests, and the number of these people in any small community is not great. Therefore, the Piedmont Furniture Company can not hope to build up a large sale for the chests right at home. The advertising must be directed to people of means all over large territory, and since it is the plan to sell by mail direct to the consumer, magazines of the better class, reaching people who take pride in their homes, are the best mediums. Although people of means read the daily newspapers, it has been demonstrated again and again that the magazine is the better mail-order medium for an article of this character.

Since few people will be willing to send their money for one of these chests before getting more information than an advertisement of moderate size affords, it is better not to give prices of the chests in the advertisement, but to offer to send a booklet that gives full descriptions and prices and that illustrates the chests well. The aim of the advertisement, therefore, will not be to make the sale but to develop interest and desire and to bring a request for the booklet. "From factory to consumer" is strong argument, and it will be emphasized; it has the subtleness of the bargain offer—a high-priced article at a price lower than usual.

In order that the advertiser may tell which magazine brings a given order and determine whether or not the advertising expense is more than his margin of profit warrants, a special letter or number (known in the advertising world as the "key") will be inserted in the advertisement in each magazine. For instance, "Dept. B" will be inserted in the advertisement in *McClure's Magazine*, "Dept. C" will appear in the advertisement in *Scribner's*, and so on. Those who respond to advertisements are usually careful to follow the address given; consequently the "keying" may be done with much accuracy; all inquiries that come addressed to the "Piedmont Furniture Company, Dept. B," will be credited to *McClure's*; all

that come addressed to "Dept. C" to *Scribner's*, and so on. Coupons, changes of street address and other keying systems are also used.

Such a method of keying as that just described can not be followed by local retail advertisers, because people call instead of writing and rarely mention where they saw the advertisement. But retailers may check results by advertising one article in only one paper and keeping account of all sales of that article over the normal; this is not a fair test of the full value of the medium, however, for those who come in may buy other goods.

These important details about the chest advertisement having been decided, the preparing of the

Red Cedar Chests

MOTH-PROOF, FRAGRANT, HANDSOME

PROTECT your clothing and furs from moths, moisture and dust by packing them in a **PIEDMONT RED CEDAR CHEST**. Every woman who has valuable dresses, furs, etc., will appreciate its value in protecting them from injury. Makes a handsome addition to the furniture of bedroom, and is delightfully fragrant.

Built entirely of Southern Red Cedar, fitted with heavy brass hinges, ornamental trimmings and casters. Our Chests are built to stand the test of time, and will last for generations. They make an especially appropriate birthday or wedding present.

Made in several sizes. Prices extremely LOW. Shipped direct from factory to home on approval, freights prepaid. No middleman's profit.

Write for booklet, full information and special factory prices. Ask also for General Furniture Catalogue.

PIEDMONT FURNITURE CO.
Dept. B.
Statesville, N. C.



THE CEDAR CHEST ADVERTISEMENT AS IT APPEARED WHEN COMPLETED.

advertisement is reduced to merely putting in simple, concise, well-arranged language the information and argument about the chests; to having a suitable illustration made, in order that the advertisement may have more attractive value and show the exact style of the chests; and to selecting a list of suitable magazines.

Since the work of the magazine advertisement is done when it has brought the inquiry, a booklet and several strong sales-letters must be prepared to carry on the canvass and complete the sale.

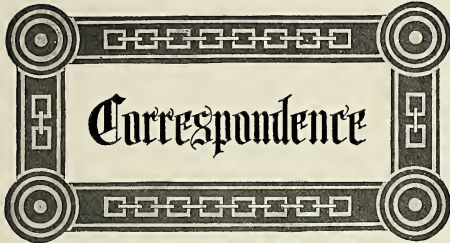
This method of analysis and preparation will vary somewhat with different subjects, but it is fundamentally the plan that should be followed in the preparing of all advertisements. Study the article; study the typical prospective customer; ask yourself, "If I were that person what features of this article, its manufacturing, or its selling plan would interest me? What would I believe? What would induce me to buy?" Give this information and be content with nothing short of the most effective way of giving it.



Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

CASTLE ROCK, COLUMBIA RIVER, ORE.
On line of Oregon Railroad and Navigation Co.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

WHO'S RESPONSIBLE?

To the Editor: LACONIA, N. H., March 30, 1908.

A man takes a business card to a job print to be printed. The card leaves the compositor's hands and a press proof is shown the customer, who has been summoned to the printing-office by telephone. He reads the card over and pronounces it O. K., hangs around the pressroom awhile to watch the pressman run the cards and finally departs. When the job is nearly run off the customer rushes in and announces that there has been a mistake made in the composition of the card, and blames it onto the printer. A cap "N" is where a cap "W" should be. The copy is shown the customer and he declares what any ordinary comp. would take for a cap "N" to be a cap "W." In writing the "W" he wrote it so near like the modern vertical cap "N" that there was no perceptible difference. He furthermore pointed out a cap "W" in the word Winnepesaukee, and called our attention to their similarity and said we should have seen that they were alike. Now it is obvious that there is no other word ending in "innepesaukee" than the name of the lake, but the comp. did not know the man whose name appeared on the card, therefore could not decide whether it was "W" or "N," and left it for the customer to correct. The customer declared that the foreman knew the man personally and should have noted the error; but as a matter of fact, although the foreman knew the man, he did not know where or for whom he worked. The customer refused to pay for running the job over, and to keep peace in the family the foreman did run the job over at office expense. Who was really responsible? Was it not up to the customer after reading and accepting the proof? Let us hear from brother printers who have been up against this problem.

W. S. BROWNELL,
Ad. Comp. News and Critic.

PRIORITY LAW SIGN OF WEAKNESS.

To the Editor: BROOKLYN, N. Y., March 30, 1908.

I have had the pleasure of reading Mr. William A. Lenehan's "Priority Law Analyzed." In a sense, reading between the lines, it is a terrible arraignment of a terrible measure; but that the arraignment is justified there can be no doubt. I append the following, which, I trust, will be added to Mr. Lenehan's nine articles of war:

(1) The priority law is unsound in logic and unconstitutional in enforcement. It transcends a great natural law, the law of "the survival of the fittest," and it takes from us that independence of action which is the very essence of true unionism.

(2) The laws of this free country assume that every accused person is innocent until evidence is produced to prove his guilt; the priority law presupposes the guilt—

the dishonesty—of all foremen (who, be it remembered, must be card-holders), gratuitously insulting them by questioning their sense of the fitness of men to hold certain posts and their judgment in the selection.

Because a foreman is a union man, does it follow that he is a traitor to our organization? that he is dishonest? If there be among us a foreman who fails to live up to his obligation as a union man—whether he be a big chief or a wee little one—let us nail him! Nailing him would be a sign of strength, of self-respect—the antithesis of the altogether weak and shameless priority law.

EDWARD EVERETT HORTON, SR.

PRIORITY LAW NURTURES DISHONESTY.

To the Editor: NEW YORK, N. Y., April 10, 1908.

The application of the so-called priority law, so far as my observation goes, has demonstrated its inefficiency as a corrective measure, and is provocative of all sorts of trouble. It may be my horizon is a limited one—New York city—but I have yet to hear wherein it has given full satisfaction. No sensible, fair-minded person will deny that its conception is not of the best. It was conceived in a spirit of true unionism, but in its working it has gone far afield.

Laws, we are told, are not made for the good people—only intended to mark the path of well doing and the evil attendant on wrong. True, but I don't think there ever was a wall built that there was not created a desire to scale it, and this applies to the mental structure that defines the right path as well as the physical.

The foreman—what is his position in this matter? We all know that, brought down to its simplest definition, the word describes a man whose chief value lies in the product he turns in for the money embraced in the pay-rolls. No sentiment for him. On the union's side, a constant watchfulness that he encroach not on labor's rights and privileges. On the employer's side a continual crucifixion in this shape: "Cut down the pay roll! You can certainly get along with two or three less men in this or that department." In these circumstances what can we look for? That he will endeavor to hold his position is positive—but how? He must endeavor to keep up his average of former years—yes, and do even better, or his official head is in danger. The strict observance of the priority law has compelled him to give situations to several men who, good union men and true, tried for years in their fealty to the union, yet, it must be said, are not equal to the exactions of the modern newspaper. The result is a decrease in his output for the room. He must remedy it, but how? There's the priority law. Well, he becomes ruthless. Occasions arise too frequently in an office where a man is liable to discharge, especially if he is the oldest "sub," with an ability just up to or short of the average. Thus the priority law is being broken—in spirit at least—and while I hold no brief for any foreman, I still can not deny that there are extenuating circumstances. In the great cities of this country the newspaper publishers are in close touch. They compare notes, and are aware of the respective values of their working forces. No foreman, nor any one else, cares to confess inability, so his only recourse is to evade the law; establish his own code and save his conscience with the excuse that he can not do otherwise.

This is being done every day in defiance of a law meant to be just. Then in the name of all that is good, let us strike out the enactment that has caused so much bitterness without resultant benefit, and is lowering the self-respect of foremen daily. An experience of thirty-odd years on newspapers gives me warrant for the statement:

that unless a foreman is primarily honest and "square" all the enactments ever had will not make him so—he will, if he choose, find means to evade the law.

JAMES GRIFFON.

AN APPEAL TO EMPLOYING PRINTERS.

To the Editor:

NEW YORK, April 11, 1908.

There are many employing printers throughout the United States who have been watching the progress of the New York branch of the Printers' League with considerable interest. We know this from the fact that many have written to our secretary, and others have commented, some taking issue with the League, in the different printing journals. Furthermore local branches have already been started in other cities on the plan of the New York branch.

Now, as it is the aim of the League to become a national organization immediately, and as the groundwork for such a body has already been laid, we ask you to publish this letter so that the employing printers throughout the United States may be advised how to at once form a branch in each city and affiliate with the New York branch.

We desire that the National Printers' League of America be fully launched as the representative body of the employers prior to the June convention of the printing trades, and if each city will call a meeting of those employing printers who are interested in the stability of their business and industrial peace carrying with it the undisturbed conduct of their affairs, and will then address our corresponding secretary, they will be at once placed in possession of all the necessary information and literature to immediately organize.

That such an organization as we are building up is not only of interest, but an absolute necessity to the Printers of the United States, is a recognized fact. It only requires a few sturdy spirits to assemble in each city when this is made more than ever apparent to them. This is history, as is shown by San Francisco, Newark, New Jersey, and Providence, Rhode Island.

As we all aim at the same goal, let us "pool" our interests and amalgamate for the advance and benefit of us all. Write our secretary to-day, you who read this, and become at once the pioneer in your city.

Let each city which has some public-spirited employing printers call a meeting and talk this and their trade conditions over; let them appoint a temporary secretary and let him at once write to our corresponding secretary, Mr. D. W. Gregory, Suite 2, 75 Fifth avenue, New York city.

We finally take this means of extending hearty good wishes to all our brother employing printers and ask them to organize and participate in the benefits secured by such a body as the Printers' League of America. They are very real and have been gained for New York by the New York branch. Sincerely yours,

CHARLES FRANCIS,
President, Printers' League of America,
New York Branch.

A SYMPOSIUM ON THE PRIORITY LAW.

To the Editor:

BROOKLYN, N. Y., April 4, 1908.

The question of the desirability—the immediate necessity—of erasing from the general laws of the International Typographical Union that what is now generally known as the priority law is of great interest and importance. There is much apprehension that the conditions born of it and now existing tend to bring about the most undesirable results.

It is not the intention at this time to add to my communication previously sent you and which appeared in your March issue ("Priority Law Analyzed"), but merely

to quote from a few of the personal letters received since that time bearing upon the subject from prominent members of the International Typographical Union and editorial comments throughout the country:

"I have always been against the priority law because it does not give one an equal chance to get work, and in some cases no chance at all. I have heard it expressed many times in the past that all really competent printers are against the law. Will do all I can to help to do away with it."—JOHN PAUL, San Francisco, California.

"The inevitable result of a continuance of the present system spells nothing but disaster to our organization!"—MARSTON G. SCOTT, New York city.

"I am ready to say with you at this time: 'Eliminate the priority law.'"—HENRY OHL, JR., Milwaukee, Wisconsin.

"Your stand in the matter is entirely logical and can not be refuted."—J. F. MCCABE, New York city.

"As for myself and the majority of the members concerned, I of course believe the law should be repealed."—W. R. HICKMAN, Louisville, Kentucky.

"There is more in your 'analysis' than appears on the surface. To the reflective mind it is a terrible arraignment of the most inequitable, the most mischievous piece of legislation ever enacted into law."—EDWARD EVERETT HORTON, Brooklyn, New York.

"The old state of affairs was bad enough, but conditions under strict priority law are such that if continued we will be in small need of a national organization and may as well all be 'homers,' for it will be impossible, practically, to gain a broader knowledge of affairs by contact with the outside world."—GEORGE A. TRACY, San Francisco, California.

"I believe the priority law will cause us more trouble than any other law the international has ever passed, and the sooner we get it off our statutes the better it will be for the organization. I trust that some concerted move in that direction will be made at the Boston convention."—JOHN O. KUHN, Portland, Oregon.

"Mr. Lenehan's argument on the evils developed in the working out of the priority law is lucid, cogent, logical. This law has proved a veritable two-edged sword and is unsatisfactory, both to the newspaper proprietors and the craftsmen whom it governs. We believe that ninety-nine per cent of those who give this priority law a dispassionate analysis will agree with Mr. Lenehan's reasoning on the subject, will heartily endorse his conclusions, and will come to his aid in bringing about its repeal. And the sooner this is done the better for all concerned, for it is quite apparent that this has proved the most unsatisfactory piece of legislation passed by the Typographical Union in a great many years."—*Printing Trade News*, March, 1908.

"To attempt to strictly enforce Section 109 in the book and job offices in our jurisdiction would be to court disaster, in our opinion. Conditions in New York city make its strict enforcement in the book and job establishments absolutely impossible, and why attempt the impossible? What inducement is there for men to join our ranks and pay dues and assessments when Section 109 deprives them of an equal opportunity to obtain employment in the union composing-rooms in our jurisdiction? . . . Why waste our time in a foolish attempt to enforce a law which has produced conditions far more deplorable than those which it aims to correct?"—*From Circular issued by M. C., N. Y.*

In closing I can not refrain from quoting the explanation given by its secretary why Typographical Union No. 224, Brockton, Massachusetts, voted adversely on the proposition to submit Section 109 to a referendum vote of the International Typographical Union: "No surplus of 'subs.' in this jurisdiction, one on each paper being the

rule. Job offices call temporarily on married women members who have left business on their marriage but still pay per capita." Priority will establish a like condition in many sections of the country if persisted in and carried to its logical conclusion.

WILLIAM A. LENEHAN.

THE STATISTICS OF PRINTING AND PUBLISHING.

To the Editor: WASHINGTON, D. C., April 11, 1908.

Without inviting controversy, but in fairness to the general subject as well as to myself, I wish (somewhat tardily because prevented earlier by pressing duties) to reply to a communication in the *MARCH INLAND PRINTER*, by A. M. Wagner, of Wheeling, West Virginia. His interest in the statistics of printing and publishing is gratifying, and he is to be commended for knowing how to endeavor to make practical application of statistical information. But certain misunderstandings on his part give a false coloring to some of his conclusions, to the misleading of those who read.

First, Mr. Wagner questions my statement that no satisfactory comparison can be made in the figures covering the relation between cost of labor and value of product, and then proceeds to analyze the figures for 1900 and 1905. If Mr. Wagner had comprehended the primary purpose of my discussion and had perceived just what my language stated, he would not have been bothered about the matter at all. The "key-note" of my series of articles has been the comparison of conditions during the opening period of the twentieth century, as compared with those during the closing period of the nineteenth century. The clause, "as compared between the two periods," in the paragraph he quotes from my November article, should not have escaped his keen eye. It would save all his anxiety. No comparison can be made between the two periods without taking account of the 1890 figures. Mr. Wagner's analysis of the 1900 and 1905 figures shows the relations for one period only (1900-1905)—interesting in itself, but valueless in showing tendencies, without the record for the preceding period. In articles subsequent to that criticized by Mr. Wagner, applying to individual branches of the industry, I showed, by analysis, the relations between the several items within one census report, with indicated explanations.

Mr. Wagner's jubilation over the way wage-earners have "made good" and have "delivered the goods" based upon his analysis of the relations between "productive" and "nonproductive" labor doubtless pleases a certain class, but the merriment recalls the story of the small boy crossing the pasture. Perhaps it has been observed by readers of my articles that I did not make any analysis of figures—divided between the two classes of workers—the office force and the wage-earners, or the "nonproductive" and "productive," as Mr. Wagner designates and as they are too often distinguished. Some people think that only muscle can produce anything. But muscle produces nothing without intelligent guidance. Brains are as truly a factor in production as are muscles, and the management and office force are a part of the productive element in any manufacture. In no industry is this more notable than in printing and publishing. Editors, reporters, superintendents, foremen, are an integral part of the productive force. Solicitors, collectors and officers may stand apart.

The census tables do classify the workmen into supervisory and "wage-earner" classes; so that those who wish to make the distinction may do so. But, in making out their reports for the Census Bureau, many printers and publishers did not observe closely the classification called for by the schedule. Under the item "Superintendents, managers, clerks and all other salaried employees" (meaning persons not directly engaged in shop work) many

establishments included shop men under the final designation, "other salaried employees." Machine men and others drawing monthly pay were reported here, whereas they should have been reported under the later inquiry regarding "wage-earners." The census schedule may have been a little defective in not explaining how to fill out these inquiries, but those reporting were careless in not observing the natural distinction intended by the Census Bureau. This accounts for the abnormally large increase in the showing for "nonproductive" labor and the absurdly small increase for "productive" labor. No use can properly be made of the figures published, except when the different classes of labor are combined.

Neither Mr. Wagner nor anybody else should attempt to discuss statistical figures for public enlightenment without *knowing* all the facts involved—they give out wrong conclusions and may confuse with a fictitious support of voluntary theories. As I showed in the write-ups, the entire working force did accomplish noteworthy results, deserving all commendation. But Mr. Wagner is very far from the facts when he crows so lustily over the apparent wonders effected by certain labor classes.

In discussing the per cent of profit on capital invested, Mr. Wagner overlooks an important consideration, namely, that the investment shown does not represent actual present valuation of plant, but *original cost*. With a proper adjustment of this item, by deducting depreciation since purchase, the total capitalization would be greatly reduced and the per cent of profit much increased. The capitalization shown also includes book accounts, as assets. I still insist that a business that shows a net profit of 25.5 per cent on a capitalization which covers original cost of many nearly worn-out plants, and also book accounts, is not going to the bow-wows, as so many jaundiced writers in the trade journals lamentingly assert.

Mr. Wagner quotes the rule for estimating advocated some time ago by a writer in *THE INLAND PRINTER*, who advised adding one hundred per cent on cost of productive labor for general expense, and undertakes to show that, according to statistics, 152 per cent should be added. Mr. Wagner overlooks the fact that, in the first case, the proposition applied to job printing only, whereas his 152 per cent was derived from the statistics of the combined industry—including not only job printing, but book publishing and newspaper and periodical publishing, wherein the proportion between general expense and cost of "productive" labor does not at all depend upon the same conditions as apply to a job establishment. I have much desired to prepare an article on the subject of job estimating, based upon statistics, but have been unable to secure access to the schedules on the original tabulation for the purpose.

Please, Brother Wagner, and other brethren, don't get rash in clinching pet theories by an analysis of statistics, the details of which you do not understand. If you get rich by working eight hours a day and want to invest your surplus in new ventures based upon such theories and misinterpreted statistics, you might just possibly discover too late the error. Eight-hour men do not accomplish the wonders you think the figures show, nor would job prices that include 152 per cent on cost of "productive" labor for general expense keep your copy-hook full very long.

MERSENE E. SLOANE.

A SYLLABUS ON COSTS AND COST ACCOUNTING.

Practical and applied methods of cost-keeping for printers will be featured in the June issue of *THE INLAND PRINTER*. The subject of costs and prices is warm in the minds of employers just now, and the educational value of discussions on applied methods can not be too strongly emphasized.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



THE new labor daily newspaper is a step nearer establishment, the following scheme for its inauguration having been adopted at a meeting of delegates held in London: "The parliamentary committee to form a limited liability company with a capital of \$500,000 in 5 shares. Affiliated societies are to be invited to subscribe from their funds in the proportion of 25 cents or more per member. Subject to the maintenance of a substantial reserve fund, all the profits are to be secured to the shareholders. A twelvemonth's contract is to be entered into for the printing of the paper, preferably with a firm having suitable offices for publishing, editorial and advertising departments. Managing editor to be responsible to a board of directors for general management of the concern. The paper to be a 1-cent morning newspaper produced and distributed on the same plan as existing dailies, under the title of the *Morning Herald*. Provision to be made for regulating the sale of shares, in order to prevent their appropriation in the open market." In printing circles \$500,000 is looked upon as too small a capital to launch a daily newspaper with. The lately deceased *Tribune* used up considerably over a million dollars and then had to give up the sponge for want of capital, and it was under the best of management too.

AS EVIDENCING the popularity of the American type of printing-presses in this country, George W. Jones, Limited, of the Menpes Press, near London, which is one of the newest and best-equipped printing houses in the kingdom, has installed in its machine room fourteen Miehle two-revolution presses with which to execute the high-class colorwork which is a feature of the firm's business. Some idea of the reputation won by this firm in color-printing and of the international character of its business may be gathered from the fact that, despite prohibitive tariffs, it has executed numerous commissions of the highest class of color processwork for clients in France, Belgium, Germany, Italy, South Africa, Canada, and even the United States of America. The style of execution of these orders has won the highest praise from foreign critics and trade rivals. In order to keep pace with the demand for this class of work and to insure the prompt supply of the best plates obtainable, the firm found it necessary to make arrangements for producing their own blocks, and photoengraving and printing for the trade have been added to the firm's activities. At the head of the art department of the business is Mr. Mortimer Menpes, the eminent painter. Since the opening of the new premises, some of the largest three-color blocks ever produced have been photographed, engraved and printed, and the remarkable success of the Menpes series of reproductions of the Great Masters, executed to the order of A. & C. Black, the well-known Edinburgh publishing house, is proof of the skill of the staff, and the excellence of the mechanical plant.

THE fate of the *Times* is still undecided, and the question of its future ownership is now before the law courts. All kinds of rumors have been current as to the future of the paper. One story said that a strong syndicate had been formed to take over not only the *Times*, but also the *Standard*, *St. James' Gazette*, and the *Daily Express*, and was even so circumstantial as to declare that the *Standard* was to pay \$20,000 a year and the *Express* \$10,000 for the use of the printing machinery. There were clauses providing for paying off shareholders who did not care to come into the new scheme, and the usual provisions were inserted as to the replacement of those directors who, unlike Mr.

Walter and Mr. Pearson, were not nominated for life. All this was described as mere gossip by Lord Cromer, who was named as one of the proposed directorate. Another project, for which the *Daily Graphic* was responsible, said that the *Times* was "in danger of passing into the hands of an American syndicate." This syndicate proposed to "put up" cash to the amount of \$4,250,000. One curious fact has, however, come out that was not previously known to the public, and that is that the printing plant of the *Times* does not belong to the owners of the paper, but is the personal property of the Walters family, the copyrights and good-will of the paper only belonging to the syndicate that owns the *Times*.

A SWINDLE has just been brought to light in London, the victims of which were compositors, to which body also the swindlers belonged, and the denouement took place at the Mansion House Police Court the other day when a compositor and a printer's assistant were tried on the charge of being in unlawful possession of eleven postal orders, each of the value of \$1.25. A further charge was that of having obtained four of the orders by false pretenses. The men had inserted an advertisement for compositors in the *Daily News*, received the replies, and wrote to the applicants asking them to send the money as "registration fee." Evidence was given by compositors who had answered the advertisement and received replies from "Herbert Marshall, Advertising Contractor," stating that their applications had been accepted by the firm for whom he was acting. They sent the registration fee, but did not obtain the job. The recorder sentenced each man to six months' imprisonment with hard labor.

WITH the coming of half-tone illustrations into the daily newspaper there has also come a demand for newer methods of reproduction that will enable the best result to be got from rotaries running at a high speed, with poor ink on common paper. The National Press Agency, which, up till now, has sent out half-tone illustration blocks to their newspaper customers, have adopted a new plan, the particulars of which may interest American newspaper printers, and have sent out to their clients the following circular: "We have decided to send out in future molds of half-tone pictures weekly instead of stereotypes. The mold of each block can be incorporated into your page mold after it has been dried; then placed in the stereo box for casting into a complete page. If you are willing to try this plan, we will send you a mold to experiment with, free of cost. In some offices we find the molds are dried in an oven after they have been lifted from the form. Good half-tone illustrations can not be printed by this method of stereotyping. Others dry their molds by the sand process; this also is inimical to the production of half-tones. If all offices not having steam or hot presses could be induced to put the plant in, the difficulty of producing good results from blocks would, to a great extent, be overcome. We claim, however, that our plan of supplying molds will give entire satisfaction. Assuming that the stereotyping has been satisfactorily accomplished, the printing on a rotary is thus made easy, and, with ordinary care, the machine-minder should produce good results. There is no need whatever to use ink of greater value than 6 cents per pound. It is very essential that the rollers should be in good condition. A good rubber blanket on the cylinder is a great advantage, but if a sheet of surface paper is pasted on the ordinary blanket where the impression of the block is to come, a smooth surface is obtained and a good print produced."

ONE of the leading British makers of platen machines has just died in the person of Alderman Josiah Wade, of Halifax, England, the maker of the "Arab" platen machine. Mr. Wade had an interesting career. He was one of four

children of a humble family. Their father died when they were young and Mr. Wade's battle with the world began very early. He started work in the warehouse of a mill at the age of seven years, and in the evenings attended the Mechanics' Institute, the only place which provided the facilities for the education he sought. Later, with his brother Edwin, he entered the printing business, doing the work in the upper room of a cottage. They started a newspaper, the *Hebden Bridge Chronicle*, which had a short life, running only for about six months. Then Mr. Wade established a business of his own as a printer of labels and tags, and he succeeded so well that he opened a branch at Manchester. Of an inventive bent, and with the ability to turn his ideas to practical use, he started making printing machinery. The new branch was so successful that in 1867 the works were removed to Halifax, more convenient accommodation being found in Well Lane. While there the "Arab" was constructed, and it proved an immediate success. Three times since then the works have had to be enlarged for the manufacture of this and other machines. Mr. Wade, while devoting his main energies to printers' engineering, was associated from time to time with commerce in other directions, and carried on a boot manufacturing business, being also head of a firm of ironmongers, and more recently he interested himself in the Wade Worsted Manufacturing Company.

UNFORTUNATELY there is much depression in this country in the allied trades, and there is no improvement to chronicle since my last letter. The printing trade is just now passing through a period of depression quite unusual at this time of the year, spread fairly evenly throughout the country. The opening of Parliament has not materially improved things, and the most optimistic among us can scarcely see prospects of an immediate change for the better. There are many factors at work causing the stagnation, the most important of which is the uncertain conditions of the money market. The London Society of Compositors has, however, not fared so badly, as the weekly average of unemployed members in January, which was about seven hundred, decreased to about six hundred per week during February, although the stoppage of the *Tribune* put at least a hundred men on the books. Yet with all this printers' engineers are busy; process firms fair in some departments, and paper dealers rather slack. Hopes are entertained that things may change for the better soon, but the pessimist element thinks otherwise.

UPWARD movements in wages still continue throughout the country in spite of the dull trade, and since last writing several towns have advanced printers' salaries. The letterpress printers of Perth have been in negotiation for some time with their employers with the view of securing an advance in the trade-union rate of wages and a decrease in the number of working hours per week. After considerable discussion it has been decided that the working hours remain at fifty-two per week, but that an advance of 36 cents per week in wages be granted. Overtime rates are also advanced, payment being made at the rate of time-and-a-quarter for the first three hours in any one day and time-and-a-half afterward. The Wigan branch of the Typographical Association presented a memorial to the master printers of that town suggesting that the working hours should be reduced and the wages increased. The employers have agreed to concede an advance of 30 cents per week of fifty-two hours, overtime to be payable at the rate of time-and-a-quarter for the first three hours in any one day or night and time-and-a-half for each hour worked beyond. At Nottingham the journeymen bookbinders memorialized their employers for an increase in the rate of wages. Several meetings took place with the employers on the matter, with the result that the latter eventually offered

to increase the rate by 25 cents, failing the men's acceptance thereof to submit the whole question to the arbitration of the Labor Department of the Board of trade. Both of these proposals the men declined to accept. Last week another conference was held and as a result of the negotiations the following agreement was arrived at: That the minimum rate for stationery binders, letterpress forwarders, bookbinders and rulers be \$8.25 per week, with an increase of 25 cents per week commencing October 3, 1908. Corresponding increases to be granted to finishers.

GREAT interest has been taken lately in the color-prints produced by George Baxter about fifty years ago, and known as "Baxtertypes," although, strictly speaking, many of them were the work of other printers to whom Baxter had granted a license to work his process, which was a protected one. Collectors of Baxter prints are strong in numbers, and good prices are given for some of the better examples of this class of work. George Baxter was a remarkable man, and by profession a wood engraver. He was born at Lewes, near Brighton, in 1804, and came to London in 1825, at the age of twenty-one. He retired from business in 1860, and died at Sydenham in 1867. His father, John Baxter, founded a printing business, which is still carried on in Lewes. George Baxter was also an artist and for many years contributed some of his pictures to the Royal Academy exhibitions; he was not only an excellent wood engraver but also excelled as a portrait painter, and numerous portraits of the late Queen Victoria were the results of sittings specially given him by Her Majesty. He used as many as twenty-four colors in some of his pictures, and for each color a separate steel plate had to be engraved, the printing being all done on hand presses on damped paper. The results attained were very fine, many Baxtertypes possessing all the qualities of fine oil paintings, but in this age of rush and hurry such a slow method of production could not be profitably worked. A series of extremely interesting lectures on the work of Baxter have been just delivered before the London Printers' Managers and Overseers' Association, the Institute of Printers, and other bodies, by Mr. F. Seeley—a gentleman who was actually employed in the production of such pictures—of the firm of J. M. Kronheim & Co., who held a license for the process. In the course of the discussions following the lectures many curious facts regarding the methods of working, the colors, and other matters were brought out.

MR. PIERPONT MORGAN has been patronizing the British printer and has placed an order, which is now almost completed, for a series of volumes *de luxe* which comprise, in their contents, reproductions of the works of art, paintings and prints in his famous collection. Mr. Jacobi, of the Chiswick Press, was commissioned to see the work through, and the printing of the colored plates has been entrusted to Messrs. Bradbury, Agnew & Co., the printers of *Punch*, who have a large and well-equipped factory at Maidstone, about forty miles from London, where the work is being done. The volumes are being got up in the highest style, no expense being spared in their production.

SLANDER'S BUSY TONGUE.

The editor wrote:

"Mr. Smith is also renowned for his great veracity and enormous capacity for work, and you will always find him, even under adverse circumstances, full of good spirits."

This paragraph appeared in the paper:

"Mr. Smith is also renowned for his great voracity and enormous capacity for pork, and you will always find him, even under adverse circumstances, full of good spirit."—*Exchange*.

Prepared for THE INLAND PRINTER.

A CALENDARIUM TYPOGRAPHICUM.

A RECORD OF MORE OR LESS NOTABLE EVENTS AFFECTING TYPOGRAPHY AND AFFILIATED ARTS, PRESENTED IN THE ORDER OF THE MONTHS AND DAYS ON WHICH THEY OCCURRED.*

COMPILED BY N. J. WERNER.

MAY.

May 1.—*The Gazette de France*, of Paris (established in 1631), was made a daily, 1792.... Robert Clarke, veteran book publisher of Cincinnati, born at Annan, Scotland, 1829.... First newspaper printed in Alaska (by W. S. Dodge, at Sitka), 1868.

May 2.—William Bright, part owner of the old St. Louis Type Foundry, born at Hazel Grove, Cheshire, England, 1830.... Samuel Orchard, originator of the art of copperfacing type, died in Brooklyn, 1889.... Amos J. Cummings, printer, reporter, editor, correspondent, soldier, and Congressman, died in Baltimore, 1902, aged sixty.

May 3.—Richard Chiswell, eminent bookseller in St. Paul's churchyard, London, died, 1711.... Ferdinand Theinhardt, the noted punchcutter and typefounder, of Berlin, born in Halle a. S., 1820.... J. Stearns Cushing, distinguished Boston printer, born at Bedford, Massachusetts, 1854.... The University of Cambridge appoints Thomas Thomas its printer, 1553.

May 4.—The London Company of Stationers received its first charter, 1556.... William Cook Martin, at the time of his death the oldest printer in business for himself in New York city, died, 1891.... Joseph Thorne, inventor of the Thorne typesetting machine, died at his home in Sing Sing, New York, 1897, aged seventy-one.

May 5.—The *Detroit Free Press* first issued, 1831.... Hon. Andrew Shuman, for thirty years editor of the *Chicago Evening Journal*, died, 1890.

May 6.—Sir Robert Bruce Cotton, baronet, founder of the Cottonian library, died, 1631.... John Ryan, noted Baltimore typefounder, born in that city, 1820.

May 7.—Thomas Bradford, successor to Benjamin Franklin, at Philadelphia, at the time of his death the oldest master-printer in America, died, 1838, aged ninety-five.... Andrew McNally, one of Chicago's foremost publishers, died at Altadena, California, 1904, aged sixty-eight.

May 8.—The exclusive right of the "king's printer" to print the "Forms of Prayer" fully established in the Court of Exchequer, 1781.... John Ryan, typefounder of Baltimore (see May 6, above), died in that city, 1888, aged sixty-eight.... William H. Page, printer, painter and artist, but celebrated as a manufacturer of wood type, died in Mystic, Connecticut, 1905, aged seventy-six.

May 9.—Joseph Meyer, founder of the Leipsic Bibliographic Institute and publisher of the noted "Meyer's Conversations-Lexicon," born in Gotha, 1796.

May 10.—Matthew Daye, son of Stephen Daye (who was the first printer in British America), and also a printer, died, 1649.... Ottmar Mergenthaler, inventor of the Linotype machine, born in Württemberg, Germany, 1854.... John Heywood, English printer, publisher and typefounder, died at Stretford, near Manchester, 1888.

May 11.—Caxton issues the "Book of Good Manners," 1485.... First presidential message transmitted by telegraph, 1848.

* Readers who may know of events suitable for notation in this almanac, appertaining to the following few dates, are kindly requested to communicate them to N. J. Werner, 108 Pine street, St. Louis, Missouri, and thus aid in making this compilation more complete: January 9, March 8, May 16, June 9, 20, 21, 28; July 22, August 13, 19, 24; September 17, October 9, 15, 22, 31.—THE COMPILER.

May 12.—George W. Childs, publisher of the *Philadelphia Public Ledger* and noted philanthropist, born, 1829.... The Childs-Drexel Home for Union Printers at Colorado Springs, Colorado, mainly due to Mr. Childs' munificent bequest, dedicated, 1892.... The *Leicester Journal* started by John Gregory, and said to have been printed in London, 1753.

May 13.—John Henry, distinguished printer, publisher, and inventor of a printing-press (who published *The Printer*, the first printers' paper in the United States), died, 1889.

May 14.—*The Illustrated London News*, the first pictorial paper, issued, 1842.... Robert Lindsay, noted typefounder, died in New York, 1890.

May 15.—John Bagford, an industrious antiquary, bookseller and printer in London, died, 1716.... Ephraim Chambers, author of the first "Cyclopaedia," died, 1740.... Amos J. Cummings, the celebrated printer-statesman (see May 2, above), born at Conklin, New York, 1842.... Oliver B. Burns, editor of the publications of Appleton & Co, died, 1890.

May 17.—Matthew Parker, patron and director of the famous Bishop's Bible, died, 1575.... Charles Wells, treasurer of the old Cincinnati Type Foundry, died in Avondale, Ohio, 1885, aged sixty-five.... C. Morton, manager of the City Type Foundry, of London, died in Essex, 1890.

May 18.—Thomas Gent, of the City of York, "a printer well known to the collector of English typography and typographic curiosities," died, 1778.

May 19.—First book in the English language printed in New Zealand (by William Colenso), 1836.... Peter Carpenter Baker, a leading New York printer and publisher, and one of the founders of the Typothetae, died in that city, 1889.... J. E. Hamilton, founder of the famous wood type and printers' furniture factory at Two Rivers, Wisconsin, born in that city, 1852.

May 20.—Dr. William Chambers, early pioneer of cheap literature, died in Edinburgh, 1883.... Richard Ennis, at one time the foremost printer of St. Louis, and a prominent writer for the trade press (published for several years the *St. Louis Stationer*), died in New York city, 1902.

May 21.—Albrecht Duerer, originator of the art of wood engraving, born at Nuremberg, Germany, 1471.

May 22.—Walter Scott, inventor and builder of printing, stereotyping, electrotyping and other machinery, born in Ayr, Scotland, 1844.... John Gough Nichols, of London, noted printer, author, and editor of the *Gentleman's Magazine*, born, 1806.

May 23.—James Brown, originator of the first "directory," born, 1709.... William Bradford, printer of the first book (an almanac) in the Middle Colonies, and who established (in 1725) the first paper in New York, the *Gazette*, died, 1752.... Michael Dalton, one of the founders of the old Dickinson Type Foundry, of Boston, born, 1800.... Henry Olendorf Shepard, president of The Inland Printer Company and the H. O. Shepard Company, born at Eaton, New York, 1848.

May 24.—Benjamin Tooke, immortalized as the bookseller of Swift and Pope, died in London, 1723.

May 25.—Moses A. Dow, publisher of the famous *Waverly Magazine*, born at Littleton, New Hampshire, 1810.... William O. Hickock, distinguished manufacturer of bookbinders' tools and machinery, at Harrisburg, Pennsylvania, died, 1891.

May 26.—The Venerable Bede, a monk of Warmouth, who, besides writing many learned books, translated the psalter and the gospels into Anglo-Saxon, died, 735.... Eugene Vallette, president of the International Typographical Union in 1864, and author of a "Historical

Sketch of the Philadelphia Typographical Society," died in Philadelphia, 1887.

May 27.—"The Sweet Singers" of the City of Edinburgh renounce the *printed* Bible, and burn all story books, ballads, romances, etc., 1681....Darius Wells, inventor of the wood-type routing-machine, died, 1875.

May 28.—Mr. J. A. St. John establishes the St. Louis branch of the Boston Type Foundry (which later on became the celebrated Central Type Foundry), 1872....Andrew C. Cameron, first editor of THE INLAND PRINTER, and at the time of his death editor and publisher of the *Artist Printer*, died in Chicago, 1892....William Johnston, president of the William Johnston Printing Company, of Chicago, and some twenty-five years ago partner of the late Henry O. Shepard, died in that city, 1907, aged fifty-five.

May 29.—The Turks capture Constantinople, and one of their acts of rapine was the destruction of the imperial library of one hundred and twenty thousand volumes, 1454....Printing-presses suppressed in Russia, by order of the Emperor Paul I., 1798....Fletcher Harper, of the publishing firm of Harper Brothers, New York, died, 1877....Edward Payson Fisher, nearly twenty years superintendent of the salesroom of the Boston Type Foundry, died, 1889.

May 30.—Peter A. Jordan, of the typefoundry house of MacKellar, Smiths & Jordan, born in Philadelphia, 1822....James Conner, printer, stereotyper and typefounder, of New York, died, 1861.

May 31.—The first newspaper in France, the *Gazette de France*, appears, 1631....The House of Representatives passed a resolution authorizing the establishment of the United States Government Printing-office, 1860....Carl E. Bonner, noted pioneer photoengraver, died at Cleveland, Ohio, 1904, aged thirty.

HIGHEST-PRICED PERIODICAL—MR. STIEGLITZ' EXPERIENCE.

"I had one experience in business. A man came to me and wanted to sell me a photoengraving business cheap. I told him I'd take it if he would give it to me. I got it. I got two friends who had studied chemistry with me and who were well to do to go in with me, and we raised money to run the business. I found it was full of graft, inside and out. One of my partners was to be salesman. He went out among the magazines and others who could use our work, and came back and said he could not sell any goods because he had no samples.

"You are a poor salesman if you can't sell goods without samples," I told him. 'You ought to be able to talk to people and convince them that you are telling the truth when you say we can do better work than any one else.' But he couldn't sell goods.

"We hired a salesman—paid him \$50 a week. He brought in a \$6,000 order and we never got paid for it. He could tell the funniest stories I ever heard. Then we got in touch with some people who gave us good advice and better orders. My partners and I had become brothers-in-law by this time, for I had married the sister of one and the other had married my sister. I did not stay in business long.

"I started the Camera Club. A lot of people joined it because I was there. I went too fast for them, though. Now I am here, still trying to teach and still hunting for the human soul."

Mr. Stieglitz' principal hobby—or perhaps the principal phase of his hobby—is centered in his magazine, *Camera Work*, which is probably the highest-priced periodical in the world. Published four times a year, its present price is \$4 a single copy, but there is a notice in every number that the publisher reserves the right to increase the subscription price without notice at any time.—*Ex.*

WHY MR. STILLINGS MADE NO NEWSPAPER DEFENSE.



HARLES A. STILLINGS, former Public Printer, was presented a silver loving-cup by the officials of the Government Printing-office. Mr. Stillings' friends are especially pleased at such an expression of regard and confidence from such a source, coming after the recipient had retired and had no favors to bestow. When asked why the former Public Printer did not make a statement to the public of his position in view of the many ugly charges and rumors in circulation, a gentleman very close to Mr. Stillings said:

"He decided not to become involved in controversy in the public press largely for the reason that the results of his administration will be the best vindication; not being a politician nor a worker for the cause, he had no claim upon the Republican party as such; in carrying out the President's instructions he practically made it impossible to ask for assistance in certain quarters; finally, having asked the President for the position of Public Printer, and the law clearly specifying that the Public Printer shall hold office only during the pleasure of the President, of course the matter was entirely in his hands; after waiting until the investigation ordered by the President (although the investigators were not either practical printers or practical binders) had completely vindicated his integrity and his ability, he resigned, believing that the unfavorable action of the administration had practically prevented his doing any further work at the big office.

"A few months more of persistent work would have made it possible for Mr. Stillings to complete the 'tail-ends' of organizing and systematizing, which, with the additional equipment already ordered and partly delivered, would result in a model plant; as it is, future developments will clearly demonstrate the thorough manner in which his administration was conducted.

"Mr. Stillings had many plans in view for the betterment of the employees of the office, both as to wages and general shop conditions, and I regret he was unable to put them in effect."

The former Public Printer did make an extended reply to Mr. W. A. Rossiter's report to the President, in which he defended his administration generally and in detail. He, however, admitted it was a mistake to purchase supplies from people interested in installing the cost system.

It is rumored that there is a strong possibility of Mr. Stillings taking charge of the destinies of the Ben Franklin Club, of Chicago, as secretary.

INCOG.

The proprietor of a Chicago hotel tells of an eccentric guest who registered with him about the time of the simplified spelling flurry, and who undertook, in an ingenious way, to show his contempt for the opponents of the proposed reform.

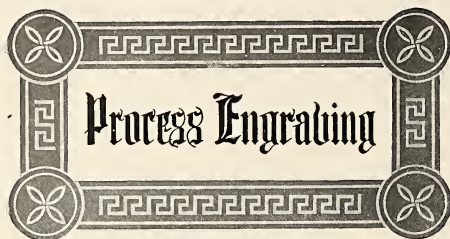
When the newcomer spread his signature on the register, it was at once observed that the name was a most unusual one—"E. K. Phthologyrrh."

"Beg your pardon, sir," said the clerk, "but how do you pronounce it?"

"Turner," was the reply, "and spelled in approved fashion, too."

"Will you kindly explain?"

"Simplest thing in the world," said Turner. "First, we have 'phth,' the sound of 't' in 'phthisis'; then, 'olo,' the sound of 'ur' in 'colonel'; thirdly, 'gn,' representing the sound of 'n' in 'gnat'; and, finally, 'yrrh,' the equivalent of 'er' in 'myrrh.' If the combination doesn't spell 'Turner,' what does it spell?"—*Harper's Weekly*.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

ZINC VERSUS ALUMINUM.—There is an interesting discussion going on in the *Process Monthly* as to the value of aluminum and zinc for printing purposes. Francis Sheridan says that after a practical experience with both metals zinc has decided advantages over aluminum plates, giving better and finer work, longer runs and a printing surface that can be handled by an apprentice of average intelligence. Zinc will be always cheaper than aluminum. One of the charms of zinc plates for lithography is the fact that many and various are the solutions that can be used upon them. This fact gives the lithographer scope for developing his skill. As to durability, one thing you can be sure about when you put a zinc plate away after use, is, that when you take it up again it will not be full of minute holes, owing to oxidation. There is a doubt in this respect when aluminum is used, therefore its life is considerably shortened and it will not approach that of zinc.

ALUMINUM VERSUS ZINC.—Mr. Robert Marshall, manager of the lithographic department of a large establishment in England, in a recent lecture made these comparisons between aluminum and zinc: "About eight or ten years ago, after several practical demonstrations, I came to the conclusion that aluminum was the metal needed to give lithography a new life. Aluminum has great affinity for fats, and when its surface is chemically clean is even more sensitive to grease than lithographic stone or zinc; but after being treated with phosphoric acid and gum arabic, it is almost impossible to get fat to hold firmly to its surface. This is one of its great advantages over zinc and lithographic stone, which at all times are sensitive to scum and grease. The grease penetrates to such a small degree that the aluminum plates, although only about 1-36 of an inch in thickness for purposes, are rendered serviceable for further use by a simple treatment with a nitric acid bath. Two hundred or more transfers can be put down and worked off before the plate is too thin to be useless for machine work, and even then it can be used for originals."

STEEL-FACING HALF-TONES.—J. W. S., Springfield, Massachusetts, asks: "Would it be practical for me to steel-face copper plates instead of sending them to New York as is necessary at present? The steel-facing is required on plates for large editions." *Answer.*—Steel-facing is an exceedingly simple operation after you know how. The method in brief is like this: In every gallon of water you use in the depositing vat dissolve a pound of sal ammoniac. Hang a large and a small iron plate in the solution. Connect the positive wire of your electric current with the large plate and the negative wire with the smaller one and leave the current on for twenty-four hours. Clean the face of the copper half-tone thoroughly with

whiting and cyanid of potassium and hang in the depositing vat. When the current is turned on, if everything is in working order, there should be a deposit of iron in one minute. In about ten minutes take the plate out of the bath and scrub it bright with a brush and fine emery powder, then put it back for another film of iron to be deposited. Repeat this scrubbing three times at ten-minute intervals and you will have a steel-faced half-tone that will stand a hundred thousand impressions. When it shows signs of wear remove the film of iron with nitric acid solution and redeposit a coating of iron.

THE INFLUENCE OF BICHROMATE ON THE SENSITIVENESS OF ENAMEL.—Prof. J. Tschornorner, in the Imperial School of Graphic Arts, Vienna, has carried on a most important series of experiments on the influence of the proportion of bichromate on the sensitiveness of enamel. Here are his results: Zinc plates were prepared with the different solutions, printed for the same length of time under a negative, each series of experiments including a short normal and full exposure. These experiments gave the following results: In the case of exposures by diffused daylight or sunlight the following proved the most sensitive:

Fish glue	20 ccs.	338 minims
Water	45 ccs.	1 oz. 250 minims
Ammonium bichromate sol. (1 in 10 sol.)	10 ccs.	169 minims
Albumen solution (1 in 5).....	20 ccs.	338 minims

Solutions containing nine to twelve per cent bichromate gave results very different from the above, while the films with less bichromate separated from the plate during development. Others with more bichromate (fifteen to twenty per cent) swelled up strongly after development and separated to some extent from the plate. Moreover, in the case of the stronger solutions the half-tone dots printed more strongly on the surface of the film. When printing with mercury vapor light (Cooper Hewitt system), a film containing six per cent bichromate proved the more sensitive, those with four per cent swelled very slightly. The fact that strongly bichromated films require longer exposure than those less strongly bichromated is to be attributed to a kind of screen action in the film. In order to decide this point two solutions were prepared, to one of which was added about nine per cent bichromate and to the other about twenty-four per cent bichromate. In the case of these experiments the nine per cent films were very sensitive while the twenty-four per cent films proved very insensitive and adhered strongly in development. The twenty-four per cent solution was strongly diluted in order to give a thinner film, which could be printed through and would not therefore give the same screening action as a thicker film. The two formulas run as follows:

Nine per cent solution:

Fish glue	30 ccs.	1 oz. 27 minims
Water	50 ccs.	1 oz. 365 minims
Ammonium bichromate solution (1 in 10)	30 ccs.	1 oz. 27 minims
Albumen solution (1 in 5).....	20 ccs.	338 minims

Twenty-four per cent solution:

Fish glue	30 ccs.	1 oz. 27 minims
Water	40 ccs.	1 oz. 196 minims
Ammonium bichromate solution (1 in 10)	80 ccs.	2 oz. 390 minims
Albumen solution (1 in 5).....	20 ccs.	338 minims

The zinc plates prepared in this way were printed in daylight under the same negative for the same length of time. It was seen that the strongly bichromated but thinner film was just as sensitive as the weakly bichromated thick film. The resistant properties of the enamel were also the subject of observation. The dry plates were burned in for the same time and etched in water with five per cent nitric

acid. The thinner enamel withstood somewhat longer etching than the thicker enamel. It was thus seen that the proportion of bichromate is of great influence on the hardness of the enamel. The addition of chromic acid or about 1 cc. of ammonia to the first experimental solution above mentioned produced, both by daylight and mercury vapor light, a depreciation of the maximum sensitiveness. As regards the proportion of bichromate, the results were the same as without this addition. Experiments have thus shown that for printing by daylight a proportion of bichromate about ten per cent gives the greatest sensitiveness in the case of films of normal thickness, while in the case of the electric lamp a proportion of six per cent is the best. Thicker films require for the production of the same sensitiveness as the normal mentioned above a lesser proportion of bichromate, while thinner films, under the same conditions, can do with a relatively stronger proportion of bichromate. The fully bichromated film giving a hard enamel, it is advantageous to add to the enameling solution slightly more bichromate than is necessary for obtaining the greatest sensitiveness. The average formula which can be recommended is as follows:

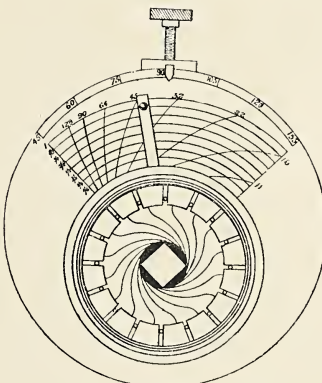
Fish glue	30 ccs.	1 oz.	27 minims
Water	40 ccs.	1 oz.	196 minims
Ammonium bichromate solution (1 in 10)	40 ccs.	1 oz.	196 minims
Albumen solution (1 in 5)	20 ccs.		338 minims

CHARLES DAWSON, THE PROCESS ENGRAVER.—Mr. William Gamble supplies this appreciation: "Some most interesting 'Reminiscences of an Old Process Engraver' have been commenced in the February issue of *THE INLAND PRINTER*, the author being Charles Dawson, who, with his brothers, for many years conducted a once flourishing business known as the Typographic Etching Company. They were pioneers of the wax-engraving process, worked successfully the swelled-gelatin process, made beautiful photogravures and in general did most glorious work that did not pay when up against present-day processes. Mr. Charles Dawson went to America, where he readily found a fresh outlet for his energies, being a clever and inventive engineer. Mr. Alfred Dawson has remained in London, chiefly engaged in photogravure. His contributions to the 'Process Year Book' will have made his name familiar. I do not know of any one in the trade so overflowing with ideas, or with such an experience of all kinds with old processes. It is a matter of history that the brothers Dawson made optical glasses in an experimental way of the kind for which the Jena works has since become famous, long before the latter concern was thought of. They also made astronomical telescopes, grinding their own lenses, built dynamos, steam engines, steam launches and heaven knows what else. I shall look forward to Mr. Charles Dawson's further reminiscences with great interest."

A SCHOOL FOR PHOTOENGRAVERS.—Alfred Benson, New York, asks: "Is there any school in or near New York where I could get at least a theoretical knowledge of the way the plates for illustrating are made? I am connected with a large publishing house and it is necessary for me to get this information. I am a greedy reader of *THE INLAND PRINTER*. Are there any books on the subject? In *Answer*.—We have here no such school as the "Bolt Court," of London. Many have wondered why this practical country has not seen the advantage of more technical schools. The necessity for such a school is being seen by the photoengravers themselves and a proposition was submitted to the delegates at the Minneapolis convention of engravers to found such a school. Mr. Louis A. Schwartz, one of the wisest among the photoengraver leaders, has an admirable article on the subject in the *Plate-Maker's Criti-*

cion, from which the following few paragraphs are taken: "Theoretically, the idea of a school for photoengravers is a good one. Whether it could actually be put in operation is yet to be demonstrated. If we will give a little thought to this question we will discover that it is pregnant with possibilities of a practical nature, advantageous alike to the craft at large and the individuals who are employed therein. Like everything else, the production of photoengravings is susceptible to many improvements, and any advancement of this nature must naturally be looked for in the efforts of the men employed in that production. Every workman owes it to himself, as well as to the trade that he is connected with, to acquire as much knowledge concerning his trade as his mind will readily absorb. To be a student in search of such knowledge means proficiency and ultimate advancement, and not only does a man better his position but he helps to elevate the craft. A school wherein our union members could obtain an advanced education in the requirements of the trade would be a lasting benefit to the craft at large and would be a credit to its founders. Its management could not be placed in any better keeping than the I. P. E. U." And the editor of this department would like to add that such a school could not have a better manager than Mr. Louis A. Schwartz. As to books on photoengraving, Mr. Benson will find "Amstutz' Hand-book of Photo-Engraving" to be an encyclopedia on the subject. It can be had from The Inland Printer Company; price, \$3.

A NEW DIAPHRAGM SYSTEM.—Ernest Howard Farmer, of London, is the inventor of a most valuable diaphragm system that will be of great assistance to the half-tone pho-



THE FARMER DIAPHRAGM SYSTEM.

tographer. In his invention a series of lines parallel to one another, and either straight or concentric, according to the type of movement of an indicator, are employed to represent in consecutive order proportional differences in camera extensions, and therefore also at the same time scales of reproduction. An indicator attached to the mechanism actuates the lens diaphragm and indicates the diaphragm with which it is proper to work for each camera extension or reduction or enlargement. The figure represents an iris diaphragm, and the appliance, each carrying a pointer moving over diagram or scale indicating the focus ratio of the camera's extension and principal focus as well as the angle of the stop.

PLANOGRAPHY.—There has been need of a word to apply to printing when done from a flat surface like lithographs, the latter word being applicable to printing from

stone. The clumsy word "aluminography" has been applied to printing from aluminum and "zincography" when printing is done from zinc as in lithography. There has appeared in England the word "planography" to cover all methods of printing from a plane surface other than from a lithographic stone, and it is a word that would appear to answer the requirements. We can have planography from zinc, planography from aluminum or planography from a rubber blanket, as is being done on the "offset" printing-presses. The word is offered here and if there is any objection to it let it be known.

MAGNETITE ARC LAMPS.—Arc-lamp usage is undergoing transitions which are almost as startling and as far-reaching as the upheavals, which are at present disclosing themselves in the incandescent lamp field, and a very interesting contribution to the literature of the modern arc lamp is found in the *Electrical World*, of December 7, contributed by Mr. G. M. Dyott, who reports the results of some investigations made by him in the use of metallic arcs in which the usual carbons are replaced by metallic electrodes. The value of the light for photo-mechanical purposes has not as yet been fully determined, but from the character and control of the rays emitted, there should be found interesting possibilities in the specific application of the new method to process uses. It is stated that the total light emitted by a 300-watt arc is approximately twice as great as that from an alternating-current series enclosed carbon lamp consuming 450 watts. The life of the electrodes also compares very favorably with that of the latter, two hundred hours or more being allowed between trimmings. There is a radical difference, however, between the magnetite arc and the ordinary carbon arc in practically every respect. The magnetite arc can only be maintained on a direct circuit, and should be used in conjunction with metallic positive. If the magnetite electrode is used for the positive as well as the negative electrode the arc loses some of its brilliancy, and in consequence its efficiency is impaired. It is found that the positive electrode, when metallic, lasts two thousand hours or more, but when this electrode is composed of magnetite it is consumed fairly rapidly. On alternating-current circuits it is impossible to maintain an arc unless specially prepared electrodes are used. The magnetite electrode must in all cases form the negative, and as a rule has been placed in the lower holder of the lamp. On account of the character of the arc, which is dependent on its composition, it is the most important of the two electrodes, and the size of the positive has little effect on the behavior of the arc; ordinarily it is found satisfactory to make it of a heavy copper rod one inch in diameter. The negative electrode for experimental purposes can be made from the following materials: Magnetite iron ore, Fe_2O_4 ; chrome iron ore, FeCr_2O_4 ; titanium oxid, TiO_2 ; but for commercial work it is necessary to add other substances, which serve to steady the arc, and in regular use the bulk of the electrodes consist of magnetite iron. At this point we begin to be able to see the possible value of the specific quality of the rays for photo process purposes, as it is found that an arc maintained between electrodes of pure magnetite is very rich in blue and ultra violet rays, but unfortunately the arc is very unstable and emits fumes very copiously. The arc issues from the negative at a point and spreads out like a fan toward the positive. Excessive blue rays emitted by the iron arc alone are largely neutralized with a consequent increase of ordinary luminous efficiency by the addition of titanium oxid in varying proportions according to the other materials used. An arc produced between electrodes of this oxid alone is very brilliant, being of a pure white color giving off fumes, and forming an insulating slag when cold. It, however, is also very unstable, and the area of

luminosity is very much reduced. When the oxids of magnetite and titanium only are used the instability of the arc becomes so great as to render it unsuitable for practical purposes. In order to overcome these defects, and at the same time increase the life of the electrodes, either oxid of chromium or chrome iron ore, called chromite, is added, the latter being thought the better of the two. An arc formed of the oxid of chromium is of a dull greenish-yellow color, and burns steadily, its luminous efficiency being low. The consumption is very slow, and scarcely any fumes are given off, but it forms an insulating slag when cold. The shape of the arc is different to that produced by the previously mentioned compositions, being of about the same width throughout its length. The distinctive characteristics of these metallic arcs is found in the fact that the area of greatest luminosity occurs adjacent the negative electrode, which is the reverse of that found in ordinary practice with carbon electrodes, wherein the area of greatest illumination is found on the positive carbon. The obvious solution for the greater operative efficiency would be the placing of the magnetite in the position of the upper carbon, and the copper electrode in the position of the usual lower electrode, sending the current from the copper to the magnetite, but there has been a great deal of difficulty encountered in effecting this arrangement because of the difficulty in holding the magnetite electrode in mechanical cohesion, but recently there has been placed on the market a lamp which brings about this result. The voltage drop in a one-inch magnetite arc when consuming five amperes at one hundred volts is ninety-three volts, seven volts additional being consumed in the negative electrode between its outer surface and the point from which the arc proceeds. If the direction of the current is reversed the whole character of the arc is changed. It loses all of its striking brilliancy and becomes a flaming arc in the true sense of the word, having a dull yellowish color. The striking characteristics of the arc depend on the negative or magnetite electrode, and it is around the positive or copper electrode that most of the difficulties are found. Among these may be mentioned: *First*, after continuous service fumes are deposited on the positive electrode, which in adhering to it hang down from the sides so as to completely curtain off the light. *Second*, materials used for the positive, due to oxidization on account of the great heat of the arc, are liable to form oxids, which are insulators when cold, thereby making it impossible to restart the arc. *Third*, globules of molten matter may be taken up by the positive from the negative, such globules affecting the steady burning of the arc. As far as the results of experiments show, the choice of material for the positive seems to be limited to copper, iron, alloys or mechanical combinations of these metals. Iron is consumed too rapidly. Brass appears to be very satisfactory, always being clean, presenting a smooth surface, and any globules that may adhere to it at its lower extremity will crack off when the light is extinguished. The benefit of these researches made by Mr. Dyott it would seem will undoubtedly be taken advantage of by wide-awake processwork experimenters. This is especially true in the direction of colorwork, and it is thought that the hints given by Mr. Dyott will be of great value in this direction.—B. N. S.

FOOLED AGAIN.

"I can't understand it at all," soliloquized the bank president, after the trusted cashier had departed for parts unknown. "He was a good fellow, smoked, could take a drink when necessary, and never attended church except when forced to by his wife. Who would have suspected such a man was leading a double life and was superintendent of a Sunday-school in Brooklyn? Nobody, I say!"—*Puck*.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

PRINTING ON ALUMINUM CARDS (233).—"What should be mixed with ink which is to be used to print aluminum cards? Where can I procure aluminum cards?" *Answer.*—A heavy-bodied ink is suitable for printing on aluminum cards. A good job black will do very well if a small amount of gloss varnish is mixed with it. Mix only enough for immediate use. Aluminum cards may be procured from F. S. Shafer Company, 161 Market street, Chicago.

STREAKS IN NEW PRINTERS' ROLLERS (231).—"In making our own composition rollers we are often confronted with flaws in the rollers which mark them with streaks two-thirds of their length. Sometimes these depressions are straight, and again zig-zag in appearance. We have poured the composition slow and fast, down the side of the stock and on top of it, but invariably the streaks would appear. Please tell us what you think is the cause of the trouble?" *Answer.*—The cause no doubt is due to pouring the composition into insufficiently heated molds. The temperature of the molds should approximate the heat of the composition. Oil the molds uniformly and heat to a degree so as to be uncomfortable to handle with bare hands. Do not pour the composition in a draughty place, as it may tend to chill it and possibly produce air bells or a pitted or irregular surface.

SLOWLY DRYING TINT (243).—Submits a letter-head printed on blue bond paper in black and green tint. The tint did not dry, and when an attempt was made to print the black form the ink would not cover properly where it had contact with the tint. He says: "I found that the magnesia tint was not dry enough after standing a few days. So I attempted to print the black over the 'wet' tint. A good black was used, but to no purpose. How can I now fix the printed sheets so the black will 'take' or cover properly?" *Answer.*—Since the tint did not carry sufficient drier to set it, you must employ means of filling the surface of the tint on the stock so that another ink will cover it. This may be readily done by rubbing powdered magnesia into the tint on each sheet with a tuft of cotton. Clean the surplus off with cotton or chamois. Use a stiff-bodied black ink and spread the work out to dry.

ELECTRICITY IN PAPER (242).—"We are having considerable trouble with a consignment of paper we received during the winter. The paper is so charged with electricity that we can not feed it with any degree of accuracy. Will you suggest a remedy, as this trouble ties up our two-revolution press?" *Answer.*—There are possibly as many methods employed to rid paper of electricity as there are theories concerning its cause. Remove the paper from its wrapper or case, and pile it about a stove or near a radiator in order that it may be heated uniformly. This method will tend at once to minimize the trouble. If the stock is kept in a pressroom which is heated uniformly to, or above eighty degrees, there is usually no trouble of this kind

experienced. Paper which has been exposed to a low temperature for a considerable period will develop electrical tendencies if used before it has been "seasoned." To overcome this tendency it is well to lay out the stock in a position where it will be exposed to a normal temperature for as long a period as possible before using it. If it must be used at once separate the stock into small piles where its equilibrium of temperature may be established.

SETTING FORM ROLLERS ON A DRUM-CYLINDER PRESS (239).—"How will I proceed to adjust new form rollers which we have ordered for our drum-cylinder press? The old ones have seen two years' service." *Answer.*—Place the rollers in position, leaving the vibrator up. Have a newspaper or other full form on the bed if possible. Turn the wheel until the bed moves under the rollers, then loosen the set-screws that hold the socket stem and turn down on the adjusting screws beneath until the sockets only lightly touch the rollers. Tighten the set-screws. Lower the vibrator in position, and loosen the thumbscrews which hold the socket stands and set the rollers so that they have even contact with the vibrator. Tighten thumbscrews. Mark the roller stocks, so that you may be able to place each roller in its proper position. There will be less trouble with the rollers thereafter if care is exercised in this regard. Occasionally test the position of the rollers, as they are susceptible to change of diameter due to shrinkage.

PRINTING ON A VARNISHED SURFACE (234).—Submits two samples of playing cards which they attempted to print. These cards are the stock variety, with the front blank and both sides glazed. The printing on the samples, one in red, the other in black ink, is streaked and spotted, and has a mottled surface. The inquiry says: "Can you tell us where we can get ink that will work better. Our foreman had an idea that the gloss was put on these cards after they were printed. Is this correct? Should the ink not be heavy bodied?" *Answer.*—You are working at a disadvantage in trying to print on the varnished surface without having a suitable ink. The ink should be heavy-bodied, but without the tackiness usually found in "short" inks. It should have covering capacity and dry within a reasonable time. Playing cards are varnished after they are printed, and before they are cut, by a special machine. Any ink house will supply you with an ink suitable for printing on these cards. It may be necessary to take a second impression in varnish with the same form in order to produce the glossy appearance.

TOO MUCH PACKING (214).—"Am sending you a copy of our weekly by this mail. The back edge of the form appears to punch through the sheet, that being the only place where it shows badly. Our press is an old one, having wood bearers, which have been underlaid several times. What would you suggest to remedy this defect in the printing?" *Answer.*—You should substitute steel bearers for the wooden ones. Order them from the press manufacturer, giving the dimensions of the bed and the serial number of the press. For the present you should test the wood bearers for height on both front and back and with a new metal type, underlay with tough check or manila board and have the bearers about one thickness of heavy ledger paper above type-high; this test is to be made when the bearer screws are brought to a tight bearing. Previous to setting the bearers the cylinder should be brought down on both sides to an even bearing. This is done while the bearers are off by adjusting the cylinder low enough so that a large new metal type will need to be forced through between the bed and the cylinder bearers. This will insure a firm contact between the two bearers. Possibly you will have to reduce the number of sheets of tympan. Be certain that you do not carry any more than

about two sheets of print above the cylinder bearers. If the back edge still prints too heavy then tear off the edges of a few sheets of the tympan under the top sheet where that part of the form prints, thus reducing the impression at that point.

PRINTING ON ROUGH BOND PAPER (237).—Submits a letter-head printed from a zinc etching in imitation of a lithographic design. The samples are printed on two grades of stock; a hard, smooth-finished paper and a rough-surfaced bond paper. The correspondent says: "The letter-heads were printed on a platen press with 50-cent job ink. A complaint was made respecting the presswork on the letter-heads printed on the bond paper. Please give your opinion in that regard." *Answer.*—The presswork on the smooth-surfaced paper is well executed. The cut appears sharp and clean. The various tones in the background and the vignettéd edge show careful manipulation. The correct amount of color was carried; however, a better grade of ink would have enhanced the appearance of the work. The letter-head printed on bond paper lacks several necessary features. The make-ready is incomplete, and the use of a cheap ink made it difficult to get even fair results. The make-ready of a cut of this kind, a zinc etching with a shaded and vignettéd background, requires expert handling to secure good results. In this instance the make-ready is inadequate; the vignettéd edge printed almost as strong as the middle-tones. The cheap ink used, together with the heavy impression, gave strong middle-tones and harsh edges. A careful make-ready on a hard tympan, and the use of a fine job black, should have made a neat-appearing job.

EMBOSSING TWO-PLY BRISTOL BOARD (232).—Submits samples of two-ply bristol board on which eight round-cornered panels $1\frac{1}{2}$ by 5-16 inch are embossed. These raised panels appeared uniformly sharp; however, a slight breaking and wrinkling of the stock at the edges of the raised parts is noticeable. The inquiry reads: "Will you kindly inform me through the 'Pressroom' column how I may overcome the breaking and wrinkling of the cardboard as shown on the samples sent you? They are embossed on a platen press with a hard embossing compound as a counter-die." *Answer.*—To prevent the breaking of the stock you will need to modify the method of preparing your counter-die. The first impression is usually taken upon the embossing compound with an oiled sheet of thin paper placed between it and the die. After the preliminary impressions are taken, place a few sheets of print paper over the oiled sheet and allow the press to stand on the impression until the embossing compound is set. These sheets of print paper are to be removed before an impression is taken on the cardboard. Thick stock will invariably break or wrinkle at the corners if the counter-die is an exact fit for the die. The reason for interposing a few sheets of soft paper is obvious. Some grades of stock will crack or wrinkle despite the care exercised to prevent it. In such cases keep the die and counter-die polished with powdered soapstone. The speed of the press will also have a bearing on the quality of the product. Run the press at a speed consistent with good work.

SLURRING ON A LIGHT FORM (209).—"Please give me information as to the cause of the slurring on the enclosed sheet. It was printed on a comparatively new two-revolution press (used eight months). As you will notice, the slurring appears in the middle of one page and on the edge of another. I tried less tympan and tightened the sheet-bands, but it did not help matters. The slurring occurred a short time ago while printing a two-color job, that being the first time the trouble appeared. I would like to know

what caused this trouble and how to remedy or prevent it." *Answer.*—Since slurring is a defect produced when the impression is taken, it may be necessary to examine a number of details which closely concern this part of the work before the cause of the trouble is ascertained. In this instance the four-page letter circular printed from type on ledger paper shows a slur in the middle of the page next to the grippers, and on the edge of the page on the second row. From the position of these slurs they may have been caused by the cylinder and bed-bearers becoming oily, thus permitting a slipping of one or the other. This oily condition of bearers will invariably cause a slur to appear unless the contact between the bearers is very close; the friction induced by a close contact tends to prevent a slippage, as the two parts travel in unison. The following additional causes may cause slurring on forms of this kind: loose registering rack or segment, a loose or "baggy" tympan, imperfect contact between cylinder and bed-bearers—in other words, the cylinder is not set low enough; this will necessitate the carrying of more than the normal amount of tympan.

"GREEN" ROLLERS (241).—Submits samples of a note-head printed with \$1.50 ink on a good grade of machine-finished paper. The ink does not cover properly, the fine lines which should print sharp and clean appear thick and uneven. He says: "I have used both summer and winter rollers, and tried inks ranging from \$1.50 down, but without results. While running the job with the best ink, it soon becomes hard and dirty on the disk; it seems as though a blotter had been pulverized and added to the ink. Can you help me out of my trouble?" *Answer.*—We believe that your difficulty lies in the use of stiff-bodied inks which have no affinity for the damp surface of your rollers. It is well to know that a thin and semigreasy ink will behave better with "green" rollers than an ink with a heavy varnish as a vehicle. Such heavy inks tend to destroy the face of the rollers, due to the tackiness of its vehicle. The fine particles of composition fill up and thicken the fine lines, and cause an irregularity in the appearance of the heavy lines by the squeezing out of the aforesaid particles along the edges of the letters. To overcome a difficulty of this kind it would be necessary to remove the cause—damp rollers. If it is imperative that you use these rollers, then use an ink which is not tacky, a soft half-tone ink would answer the purpose. The rollers may be temporarily relieved of moisture by washing them in turpentine and rolling them on a dry, dusty floor, then wiping the dust off with a dry cloth, repeat the operation a number of times. Some prefer to dust them with powdered alum or dry unslaked lime and wiping dry as before. This remedy may need repeating during a long run.

WHAT DIES ARE NECESSARY FOR EMBOSSING ON A PLATEN PRESS? (236).—"New Zealand": "Where can the dies and material be procured? Please inform me how to proceed to emboss, as I have never done any work in that line and do not understand the trade terms." *Answer.*—Embossing as applied to the printing trades is to produce raised or sunken letters or figures on paper or similar material. The work is produced on specially constructed machines or on ordinary platen or cylinder presses. The methods employed in the production of embossing vary according to the nature of the work. Thus: copperplate printing is done by the ink being impressed on the paper in low relief from an engraved copper plate in a special press. The steel die embossing press produces a high grade of embossing and printing at the same impression. This method produces the finest results at a rate of speed equaling the production of an ordinary grade of work on a platen press. The process of printing and embossing as

carried on by letterpress printers consists in having a die made of wood, zinc or copper, which, together with a counter-die, produces a high or low relief surface on paper. Two printings are necessary in this class of work. First a form of type or a design is printed with an ordinary or special ink as the work may require. A zinc or boxwood die having a design etched or cut into its surface is locked in the chase of a platen press. The rollers are removed and a single sheet of stout manila is attached securely under the tympan bales. By rubbing ink on the die with the hand or brayer and by placing a piece of cardboard under the tympan sheet an impression is taken. The printed sheet can then be registered and the guides placed in position. (In this regard will say that methods vary; some pressmen will prefer to paste a sheet of hard paper on the platen rather than depend on the security the bales afford.) A counter-die is prepared by spreading a layer of embossing compound over the impression previously taken on the tympan sheet, and either oiling the die or interposing an oiled sheet of French folio between the die and the compound before taking an impression. After several impressions have been taken trim away with a sharp knife the surplus compound which has been pressed out from between the die and tympan sheet. After the compound has set sufficiently to form an unyielding counter-die the registering of the form may be completed. To facilitate feeding and to offer protection to the counter-die, it is covered with a thin oiled sheet which should be attached securely to the tympan. If ink or bronze from the printed sheets adheres to the die, wash it with gasoline, using a brush in the operation. Polish the surface of the die with powdered soapstone on a piece of cheesecloth. Accurate register and sharp, full relief, without breaking the stock, are the essential features of embossing. Embossing dies may be procured from process engravers, and embossing compound from dealers in printers' supplies. A handbook on embossing is in preparation, and will be issued at an early date by The Inland Printer Company.

A NEW OVERLAY METHOD.—A new candidate for the favor of pressmen has entered the field. It is the Little process of producing graded relief without the use of photographic or etching methods, and as it requires no heating or special drying, the necessity of expert operatives is avoided. The process is owned and controlled by the Perfect Overlay Company, of York, Nebraska. The operation consists of the application of powder to an impression made on a sheet of manila stock placed over the backing. A special liquid is dropped on the rollers in small quantities and thoroughly distributed along with the ink. This liquid has the property of preparing the ink to receive the powder, this combination forming the overlay proper, but it does not affect the ink in any way for ordinary printing. After the liquid and ink are thoroughly distributed, the form is placed on the press and all the printing surfaces brought to the correct type-height, and then locked. A sheet of heavy manila is then drawn over the platen packing and a couple of impressions taken. These impressions cover each other in register, and a special powder, which forms an important part of the process, is dusted on, the surplus being removed in the same manner as when hand-bronzing is being done. Another impression or two is made over the powder, and additional quantities of powder applied as before. When three or four successive layers of powder and impression have been made, a draw-sheet is put in position, and the overlay is ready. If a perfect tone is not secured over the entire subject, or over all the engravings in the form, the operation described should be repeated on the first draw-sheet itself, finally putting on a last draw-sheet. The originators of the process claim that a complete overlay can be made in four minutes, and that

one hundred and fifty thousand copies can be run off without mashing or spreading the relief. The novelty of the process seems to lie in the application of the liquid to the rollers and the use of the powder, the liquid having the property of hardening the combination of powder and ink. Neither the powder nor liquid have any harmful effect on the ink nor on the subsequent impressions. The specimens submitted to THE INLAND PRINTER show that the relief is considerably less than that formed by other methods, and the pressure in the high lights is increased. Of course the pressure is not raised to such an extent as is found in the shadows, but the difference in relief between these two extremes is not as large as it might be to give the best results. However, where a large amount of work is to be done, these shortcomings are largely outweighed by the remarkable simplicity and cheapness of the process. The samples show a draw-sheet of 0.007 inch thickness, and a series of measurements made of both single and double sheets show the following features: In the dead blacks, the whole thickness, including the relief of these areas, is 0.0086 inch; the quarter whites, 0.008 inch; the middle-tones, 0.0077 inch; the three-quarter whites, 0.0076 inch, and in the high lights 0.0075 inch for the single sheet, showing a maximum range of 0.0011 inch. The variation in relief of the superimposed sheets was found to be as follows: Following the same basis as for the single sheet, the dead blacks showed an entire thickness of 0.016 inch; the quarter whites, 0.0151 inch; middle-tones, 0.0146 inch; three-quarter whites, 0.0145 inch, and in the high lights 0.0145 inch, giving a range of 0.0015 inch, a gain of 0.0004 inch over the single sheet. The change in relief produced by superimposing two sheets shows that the shadows build up faster than the high lights. If this were not so the whole range would be the same in both cases—either 0.0011 or 0.0015 inch. Comparing the changes of similar tonalities, one finds the high lights to be the same in both cases: the three-quarter whites of the single sheet have been raised from 0.0001 inch to 0.0006 inch, but the two-sheet condition did not change from its previous value; the middle-tones of the single sheet added another 0.0001 inch to the prior quarter tone, or 0.0002 inch from the high lights, and the two sheets for the same tone value increased in relief 0.0001 inch from the preceding quarter tone; the quarter whites of the single sheet showed an increase of 0.0003 inch, or a total of 0.0010 inch from the high lights, while the two sheets indicate a gain of 0.0005 inch, placing their quarter-white region 0.0011 inch higher than the high lights; and the dead blacks of the single sheet increased in relief 0.0006 inch, making a total of 0.0016 inch as the highest point. The two sheets showed, by contrast, an increase of relief amounting to 0.0009 inch, placing the maximum at 0.0020 inch. The difference of range is found by subtracting 0.0016 inch from 0.0020, which leaves 0.0004 inch. Among the advantages to be gained by "building up" a plurality of sheets, is an increased range of relief and securing the most delicate detail nearest the impression point. The only proper basis of comparing one method with others is to have overlays made by the different methods from the same subject. These tonal regions were arbitrarily selected from an ordinary building subject, and they are of relative rather than of absolute value. There is no doubt that with hard packing the relief being placed so near the point of impression will be found as serviceable as higher relief overlays which are buried under much soft packing. All of this emphasizes the fact that presswork must be considered and conducted as a process of scientific precision, because the delicacy of action and sensitiveness to pressure variations make the printing-press one of the most responsive of mechanisms.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

CHANGE OF VOWEL IN SPELLING.—C. Y. C., Lancaster, Pennsylvania, writes: "In a late number of THE INLAND PRINTER the rule is given 'that a word ending with *y* (not *ey*) changes to *ies* to form the plural. This means, of course, common nouns. It covers without doubt all such terms as *dry*, the plural of which is *dries*.' So far as changing *y* to *ies*, this is undoubtedly correct; but in the case of the verb *dry*, is not *dries* the singular and *dry* the plural? Will you please enlighten me (and others) on this point?" *Answer*.—In a certain way this seems a strange question to ask, and the reason why it seems strange is found in the form of the question, "*but* in the case of the verb," etc. This seems to imply that the answer to the earlier question should have included something about the verb; but that question dealt with the noun only, and the answer was framed accordingly, although it did not say all that can be said about the plural noun. The only plural given in the dictionaries is *dries*, but it applies as given there to uses of the word that are not the one that has recently been most common in print. No use of *dry* as a noun is really anything but what may be called an accommodative use of the adjective; that is, any nominal use is nominal merely by ellipsis and stands for the adjective and an understood noun. Thus we have come to calling a "*dry*" one who votes the "*dry*," or no-license, ticket, a use that has not been recorded in dictionaries. Some people have treated this as an exception to the spelling rule, and have used a plural *drys*, but it is not a good plural form. Our rule (not given as ours, but as one supposedly universally recognized) might have been more broadly stated—possibly should have been; but it was given in its application to nouns only, because the question which it answered referred to nouns only. It is universally understood that any word ending in *y* changes that letter to *ie* when *s* is added. Thus, not only plural nouns so spelled make this change, but also the present tense of verbs. Verbs have no number in reality, but are properly enough said to be singular or plural, as representing the fact that they take certain variations of form, according to their use to agree with singular or plural nouns. When we speak of a singular or a plural verb, what is meant is the form of the verb that is properly used with a singular or a plural noun. The present tense of a verb ending in *y* used with a singular noun, takes the form in *ies*, and the plurals of nouns with the same last letter take that form also, with a few exceptions, mostly plurals of proper names, like *Marys*, *Henrys*, though it is not really erroneous to change these spellings also.

PROOFREADERS' TIME.—We have received a letter, not intended for publication, that asks a question which should be interesting to everybody concerned, either as employer or employee: "Will you kindly advise me, from your per-

sonal experience, the average time an experienced proof-reader should take to read 1,000 ems of leaded 8- and 10-point book composition? In other words, if it take one hour to set 1,000 ems of leaded type, what average proportion of this hour should be consumed by the proofreader and copy-holder in reading the first, revise, and press proofs?" *Answer*.—While acknowledging recognition of the evident intention not to have this letter published, excuse may be claimed on the ground of common interest, and attention may again be called to the announcement, made every month, that letters will not be privately answered. The only answer that I can give is sure to be unsatisfactory, because I decline any attempt to make it at all definite, except by way of saying definitely that I will name no fixed length of time for anybody but myself. Readers—the best of them—necessarily vary according to their temperaments, and under varying conditions even one may, and probably will, take longer or shorter time for the same work. Of course this does not affect the question of average time, which might easily enough be reckoned for any one worker, or even fairly well for a number of workers. But anybody's estimate might not be fair as any approach to a rigid test as applied in any other case. When I set type it was a poor hour for me that did not pan out nearer 2,000 than 1,000 ems, yet I do not think general average on bookwork reached the commonly stated average of 1,000. Just so is it with proofreading. Some work fast and some work slow, and some comparatively slow workers are among the best and most valuable. Quality is much better than mere quantity, though fair quantity is almost sure to accompany good quality. Genuinely good work can hardly be done by any but a conscientious worker, and one who is really conscientious will hardly waste any time. Making quantity the test will almost invariably give a disastrous result. Of course an employer never wants to pay for wasted time, and, of two workers, of equal accomplishment in quality, the one who does more is the better workman. My own first work in a printing-office was as copy-holder for a man who demanded just as rapid reading as my tongue could compass with perfectly clear enunciation, and he never stopped me when he had a correction to mark, except for an out or a number of corrections close together. And my tongue was a much more rapid goer than my pen is now. It was almost as rapid as that of a Scotch ferret for whom I afterward held copy on a Chicago morning newspaper. He used to read a little when he could not get the type otherwise quickly enough, and I was his victim as copy-holder. He read from the proof, and I followed him beautifully on the flimsy copy that teemed with erasures, so finely, in fact, that I seldom failed to turn over the sheet just as he read the last word. But that was newspaper work, and the only point at which it touches our present question is that of relative speed. I never did any work as a proofreader on bookwork in a printing-office, so I can not tell about that from personal experience. I know enough about it, though, to say very positively that employers who make any attempt whatever to demand any set amount of output always suffer because of it. I do not believe that any proofreader who is worthy of being at a desk at all, speaking generally, will fall short of the full amount of work that any employer would be justified in expecting of him. Why not rather take this for granted, and try trusting to the honor of the reader, rather than test his work by time—unless he shows that he wastes time?

THERE are many divergent views on cost-keeping and accounting, but out of the experiences of practical printers, practical accountants and business men the true principles may be known to the printing trade. The June issue of THE INLAND PRINTER will contain a large number of special articles on these lines.



BY O. F. BYXBEЕ.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

AD-SETTING CONTEST No. 24.—The double ad-setting contest, announced last month, should prove the most helpful yet conducted. There have been so many small ads. that the compositors have become more and more urgent in their requests for a larger one, until it was decided to combine two large ads. in a single contest in order to reduce the expense for postage as much as possible. The copy and the full rules and conditions were published last month, and as the contest does not close until May 15 there is still ample time to enter and share in the benefits to be derived from a comparison of the various styles of display. There will probably be nearly a hundred compositors in the competition, and each contestant receives a full set of the ads. submitted.

A NOVEL and convincing way of demonstrating both the quantity and quality of circulation is used by the Milwaukee (Wis.) *Evening Wisconsin*. It has published a little book with the inscription, "Homes of the *Evening Wisconsin*," containing thirty-two photographs, each showing a block of substantial homes, while underneath each photograph is a line indicating the number of *Wisconsins*, and also the number of other evening papers read by the occupants. There is no other printed matter with the exception of a final paragraph which draws this conclusion: "In this album our artist has taken the photographs of many blocks of homes in all parts of Milwaukee. They are the average homes occupied and owned by the subscribers to the *Evening Wisconsin*. Their style, cost and character is representative of the middle and better class of residents. There are hundreds more like them. The character of the people who live in these houses can readily be assumed to be like the character of their dwellings and surroundings. They choose to buy their newspapers upon the same principle as they do their houses, their groceries, their dry goods, their fuel, their clothes, and other household necessities. Their purchases and expenses will be in keeping with the scale of living indicated by the appearance of their houses. Now, if they buy twice as many *Wisconsins* as other afternoon newspapers, and pay twice as much for the *Wisconsin*, it is logical that they buy their dry goods, their groceries and their other family supplies in the same proportion."

STRONG arguments are put forth by both morning and evening papers as to which is better from the advertiser's standpoint. In a prize-winning article on "Advertising Ideas," Charles W. Mears, advertising manager of the Winton Motor Carriage Company, puts up a strong argument for the evening paper, thus: "Among dailies, the evening papers are to be preferred, because they have the largest circulation and go more generally into homes, espe-

cially of people not wealthy, many of whom never see a morning paper. Evening papers are sold when men are going home and hence go with them. Nearly all morning papers sold on cars, trains and streets go to the offices, stores and shops—the housewife doesn't get a look."

MR. JOHN D. WHITCOMB, superintendent of the composing department of the Boston, Massachusetts, *Evening Transcript*, was the guest of honor at a banquet given recently by the members of the Transcript Mutual Aid Society, of which he is the president. The banquet was arranged ostensibly to commemorate the thirty-fourth anniversary of the formation of the society, but its real purpose was to celebrate Mr. Whitcomb's connection with the *Transcript*, which extends over sixty years. All the stockholders of the company were represented, and Mr. Louis M. Hammond, business manager of the paper, on behalf of the other employees, presented Mr. Whitcomb with a handsome silver loving-cup, suitably inscribed. The latter had just finished his acknowledgment of the gift when he was made the recipient, at the hands of Mr. S. P. Mandell, president of the *Transcript*, of a silver pitcher and salver, the gift of the stockholders. This was accompanied by a beautifully engraved and bound copy of resolutions in appreciation of the long and faithful service of Mr. Whitcomb. Included with these tributes was a check for \$500 from the *Transcript* company in favor of the



JOHN D. WHITCOMB.

Mutual Aid Society. A feature of the gathering which caused much amusement and good-natured chaff, by reason of its many clever local hits, was the circulation of a small eight-page, three-column newspaper called the "*Boston Evening Transit*—Volume XXIII, No. 23—Skidoo Edition." The entire entertainment following the banquet was furnished by the employees of the *Transcript*. This included vocal and instrumental selections, the Transcript Glee Club rendering several good songs written for the occasion by the editor of the paper, Mr. John S. Barrows. Mr. Whitcomb is also well known as the originator of the brass label-holder which has such a prominent place in most printing-offices, and which took the place of the old method of pasting printed labels on cases, etc. The device was first used in the *Evening Transcript* offices in 1871, and the original pattern of this extremely useful little article is still in the possession of Mr. Whitcomb.

POLITICAL ADVERTISING.—Publishers of both daily and weekly papers will be interested in the result of the spring

elections in York, Pennsylvania, where three candidates who advertised were elected over opponents who did not advertise, and to accomplish this it was necessary for them to overcome a natural majority of the opposite party. Of course, the newspapers would contend that aspirants for political office would find it profitable to advertise, and here is ample proof of the correctness of their contentions. The candidate who begins his advertising judiciously months before the election will amass a greater following than his rival who neglects to use printers' ink. This has also been demonstrated in other cities.

AMONG the ads. submitted last month were several from E. H. Stuart, of Pittsburgh, Pennsylvania, who has some excellent ideas regarding clean-cut display. No. 1 shows a good bank ad., both in display and wording. The ornamentation in No. 2 spoils the effect, as panel ornaments of this kind always do—a short line for the address would be much better. In No. 3 the panel ornament is used to

Banking for Ladies



THE advantages of a bank account, and the meeting of household expenses by check, include convenience and safety. Trouble in making change is avoided, as well as the danger incurred by keeping money in the house or carrying it about the person. The canceled checks serve as receipts, they being returned to the maker after payment by the bank. Checking accounts of ladies are welcomed by

First National Bank of Pittsburgh

Officers cordially invite their customers to consult them in regard to investments and other financial affairs

No. 1.

The Park Bank

6106 PENN AVE.

Exceedingly convenient are the appointments of this bank. :: :: Call and see.

No. 2.

good advantage, although it might have been dropped a trifle. No. 4 is the work of another compositor, Martin Heine, of the Waterford (Wis.) *Post*. In balance and selection of type there is nothing to criticize, but it is a question if the choice of display will attract sufficient attention to accomplish the result intended, namely, the selling of overshoes and warm footwear.

NEWSPAPER CRITICISMS.—The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Carp (Ont.) *Review*.—There are two points where the *Review* might be improved—in the distribution of ink and in better contrast in the ad. display.

Estherville (Iowa) *Democrat*.—A six-column page is a difficult one in which to adjust headings. The best arrangement is to select the most important article and feature it with a double-column heading in the first

Miss Gleim's School for Girls

All Departments from
Kindergarten to College
Telephone, 2182 Highland

825-827 South Negley Avenue

PITTSBURGH, PA.

Mary Agnes Gleim, Principal

No. 3.



K

If you would have
your advertising
effective do just as
you promise. It is
THE ONLY WAY

Keep Your Promise

The past few weeks we advertised a cleaning up sale of Shoes also a lot of Remnants. The Shoes were sold below cost and the Remnants cheap. The result is pleased and satisfied customers—while we moved the goods and got the cash which was just what was wanted and needed. We now offer Overshoes and all warm footwear at a small profit above cost. Can't afford to carry them over until next season. Call and test the truth and sincerity of this offer. Your confidence as well as trade is wanted at

MALONE'S STORE

No. 4.

two columns, placing the other two heads in the fourth and sixth columns. A few two-line headings scattered through the page would also improve it.

Astoria (Ore.) *Leader*.—The embellishment of the cuts with borders and ornaments is a little overdone; otherwise the *Leader* has many creditable features.

Markdale (Ont.) *Standard*.—Your paper is unusually well filled with news and it deserves larger headings and more of them, particularly on the first page.

Concord (N. H.) *Chronicle*.—You need to make a study of ad. composition. Only one, or at the most two, kinds of display type should be used in a single ad.

Selma (Cal.) *Irrigator*.—Larger headings, better presswork and more modern ideas of ad. display are needed. The headings are well written, but the choice of type is unfortunate.

North Fork Times, Hotchkiss, Colorado.—A wide-awake paper, which makes the best of the news, although it is "stretched" a little too much with leads and slugs between the lines.

Mobridge (S. D.) *News*.—There is too much in that line across the top of your first page, and a line never looks good there, anyway. This matter would have appeared to good advantage in a double-column panel in the middle of the page.

Rutland (Vt.) *Herald*.—From present-day standards your paper is too conservative, both in ad. display and in the featuring of news. Why not astonish your readers some time with some good, strong ad. type, prominent headings and a new title?

Ada (Okla.) *Democrat*.—There is a big improvement in the *Democrat* since the brief criticism in November. It would be better to have a variation in the size of heads at the tops of columns on the first page by making two or three of them larger.

Henderson (Ky.) *Journal*.—About the only thing your paper lacks is good presswork, and the principal trouble there is with the ink, which appears to be of a poor quality and very badly distributed. Poor presswork makes the whole paper look unsightly, even when the make-up and headings are creditable.

W. L. TAYLOR, business manager of the York (Pa.) *Dispatch* and *York Daily*, issues an annual pass to advertisers to the pressroom and circulation department of his papers. On the back of the card is printed the following:

NOTICE TO EMPLOYEES.—The holder of this pass, or his representative, is to be given every opportunity of securing an exact personal knowledge of the circulation of the *York Dispatch* and *York Daily*. All lists, books, reports and cash accounts referring thereto are to be open for his inspection.

THE DISPATCH PUBLISHING CO., York, Pa.

T. L. TURNER, editor of the Martin (Tenn.) *Mail*, says he intends to repeat each year the "Martin Mail Day," which was such a successful event last year. His plan could easily be adopted by other publishers to their advantage. The photograph of the *Mail's* correspondents, which was taken on this occasion, is shown herewith, and the interesting features of the day are described by Mr. Turner as follows: "On Saturday, September 7, at an early hour people began to pour into our little city of two thousand five hundred souls, and by the noon hour at least two thousand visitors were present. Dinner was spread in

the Illinois Central Park, and there was plenty for all. At 10 o'clock, in the public-school building, City Attorney G. E. Bowden made the welcome address to the correspondents of the *Martin Mail* and their friends. There were twenty-four correspondents out of the thirty-two present. H. L. Higgs, of Greenfield, made the response. Meeting adjourned for dinner. At 1:30 three thousand or four thousand people met in the park to listen to the addresses of Congressman Finis Garrett and Senator R. L. Taylor, and for two hours the crowd was held by the speakers. It is a day long to be remembered by the editor of the *Mail*, his correspondents and the people in general. Under another cover we send you a photograph of the editor and the correspondents. The editor is the fifth person on the top row,

never be blown, or if it is the "toot" will be so faint there will be no echo. Editor M. G. Wiley, of the Guymon (Okla.) *Democrat*, celebrated the first anniversary of his wide-awake weekly by devoting considerable space to telling what had been accomplished in the brief space of one year, illustrated with photographs of himself, his wife, his entire office force, and even including little "Mary Elizabeth," the twenty-two-months old "heir apparent to the editorial throne." For this Mr. Wiley apologizes: "My! but you think this is an awful puff to be giving ourselves, don't you? Well, it is, and we crave pardon for crowding it into our columns, but remember that this is our birthday and the first one we have ever enjoyed. We have never hesitated to blow our own horn, for we believe in adver-



CORRESPONDENTS OF THE MARTIN MAIL, MARTIN, TENNESSEE.

the others are his staff with the exception of the little tot on the extreme right of the picture. On account of the rush and hurly-burly of the day, the editor and his entire force being kept busy waiting on the crowd, each being a bureau of information, as it were, only a limited number of subscribers were secured, but we are looking to the future. The 'Day' will be worth hundreds of dollars to us as an advertisement, and it is already beginning to bear fruit. Each correspondent received one of the pictures."

"BLOWING YOUR OWN HORN." — Some men are inclined to ridicule others because they "blow their own horns," but it will be frequently noticed that the man who does the ridiculing has not accomplished anything worth blowing about. The man who really does things should never be willing or satisfied to sit back and wait for somebody else to blow his horn for him. If he does the chances are it will

tising." There is really no occasion for an apology, as something has been accomplished worth "blowing" about. The *Democrat* started out with fifteen hundred dollars' worth of equipment, a force of two men and a boy, a press that did well to print at all — and then only two pages at a time, a paper of four pages on a "patent inside" and a subscription list of three or four hundred. The *Democrat* now has an equipment aggregating between four and five thousand dollars' worth of material, a building of its own, a four-page Babcock press that prints at the speed of two thousand an hour, a force of six hands, a subscription list of over one thousand two hundred names and a paper all home print and ordinarily of eight pages and over. When your paper has accomplished something, tell about it in your columns and see that nonsubscribers get a copy. If you don't tell them yourself no one else will.

WEIGHING THE BOGY.

BY WILMER ATKINSON.



THE time has come and now is for a true public understanding of the nature and extent of the so-called "abuses" of the privilege of second-class rates so persistently charged against publishers.

All the laws passed by the officials of the Postoffice Department, commonly called "interpretations," for the past ten years, down to the present moment, harassing and hampering publishers in their business, were enacted for the avowed purpose of bringing about a reform of such so-called "abuses."

It was on this account that that clause of the Constitution which declares that "No citizen shall be deprived of his property without due process of law," was repealed and made a dead letter in its application to publishers. It was on this account that publishers were placed in the same class as smugglers and moonshiners under the constant espionage of Government spies.

It was on this account that that most sacred American principle, the freedom of the press, guaranteed by the Constitution of the United States and of every State of the Union, and necessary for the preservation of public liberty, was abridged to the extent of 24,955 publications, stifled and done to death, in a period of six years; the editor of an extinct paper can express no opinion on any subject; "dead men tell no tales."

It was on this account that the postal deficit cut such a large figure in department reports, in the debates of Congress, and in the public mind; publishers themselves were fooled and actually thought they were guilty of some wrong against the Government, and the pages of the daily press, especially, fairly blazed with indignant protest against the so-called "abuses."

Now I believe I can do the public good service by taking the weight of this dreadful boggy, and this service I am about to perform. Observe the following diagram as I explain it:

No. 1	_____
No. 2	—
No. 3	—
No. 4	—
No. 5	—

Showing relative weight of
second-class matter.

1. Shows total weight of all second-class matter for 1907.

2. Shows total weight of all sample copies of all publications for same period, from actual Government weighings, being *less than five per cent of all mailings*.

3. Shows the weight (estimated) of all sample copies sent from all so-called nonlegitimate papers for the same period, believed to be *less than two per cent of all mailings*.

4. Shows weight (estimated) of all sample copies (above the ten per cent limit) sent out by all so-called nonlegitimate papers for advertising purposes, being one per cent of all mailings, which represents the weight of the boggy we have under consideration.

5. Shows what the Government has lost in mailing all second-class matter at the cent-a-pound rate for the past twenty-eight years.

Isn't it amazing, as well as pitiful, that such a poor, wretched, little boggy should have awakened such terror in so many minds for so many years?

But it must be noted that in numbers 3 and 4 the weight is "estimated," for it is impossible for me to give the *exact* figures, but the postoffice can, or ought to be able to; mine are subject to revision and I shall be glad to have them corrected.

Observe that the estimate for sample copies in No. 4 is

for such as are sent out for "advertising purposes," for all that were used to *increase circulation* are not to be counted, for such are "legitimate." How the department can enter into all publishers' minds and decipher their "purposes," I can not tell. My opinion is, and I have had some experience in the publishing business, that nearly all sample copies are really sent out to obtain circulation.

(As to No. 5, there can be no doubt that second-class mail is the principal promoter and creator of the first, third and fourth classes. As proof of this, I refer the reader to the statement of Mr. Hunter, a Chicago publisher, backed up by affidavits, to be found on page 664 of the report of the postal commission, wherein it appears that one single issue of a monthly paper paid the post-office, in cash, \$40,409.96, and report is given of only forty-two per cent of the advertising in the paper. Second-class matter is not now, and never has been, any loss to the Government, but always a gain.)

I will say nothing now about expirations and the "abuses appertaining thereto," for the idea is so novel that one can not yet quite measure its proportions; later I may try; but in this paper I only set out to show up the sample copy boggy by actual weighing of its grotesque insignificance.

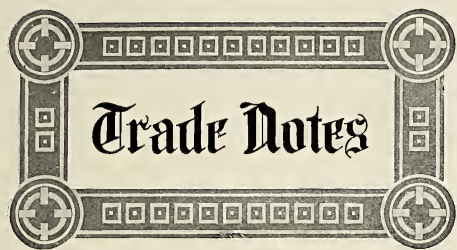
Now comes the application: Was it worth while for the Postoffice Department to issue its recent rulings as regards sample copies to apply to all legitimate publications, and would it not be wise now to withdraw them; for a continuation means further inexcusable Government espionage, a nagging, pestering interference with the public press everywhere throughout the country, which is insulting to its dignity, a reflection upon its honesty, absolutely indefensible and utterly useless?

Let me say in conclusion that I believe a reasonable, practical course for the Third Assistant Postmaster-General to have taken in this matter, would have been to send for any publisher that he thought was transgressing the postal laws, to have had a quiet, practical talk with him, advising him to change his methods. If this had been done in a spirit of kindness and amity, all of the "abuses" could have been eliminated without the trouble that is certain to overtake the department in carrying out the recent rulings. A pint of molasses will catch more flies than a barrel of vinegar.

And it is better to recognize an error and correct it than to proceed on a course that can never serve any good purpose, and which will surely cause constant irritation in the minds of independent publishers; and it must never be forgotten — it must never be ignored that the public press must be free.

HOW CAN IT BE PALATABLE?

The *Pekin and Tientsin Times* says: "We have just been shown a bottle of sauce made by the 'well-known' firm of Kurisu & Co., of 'Lonponn,' which seems at first sight a clever imitation of the well-known Lea & Perrin's. The label on the bottle is set out in its entirety, thus: "Kurisu Original and Genuine Worcestershire Sauce The most Wholesons Pikearation being manufactured from the Best and Purest Opeiatal Ingredidrris becomes a Condimment, appetising, most palatable and nntriatoua reat being periat. It is Bd Pure and Nell Prepared that it may br used with all kida nt Hot and Chld Nrats, Lamr, Rouns, Ragouts, Btets Chops, Steas, and Pier Cutlets, Grayies and all Palad Dressing, Tho see at a small quantity it is Calliciant to give a most Appetising Relish to all the Abroad Dishes. Sole Proprietors and Manupactures Kurisu and Co., Lonponn. Kurisu as prepared from the receipt of and influential gentleman of that country."



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION.—President, Herman Ridder, New York *Staats-Zeitung*; Vice-President, Mollie McCormick, Chicago *Abend*; Secretary, Elbert H. Baker, Cleveland *Main Dealer*; Treasurer, Edward P. Call, New York city; Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

CANADIAN PRESS ASSOCIATION.—President, D. Williams, *Bulletin*, Colingwood, Ont.; First Vice-President, L. S. Channell, *Record*, Sherbrooke, P. Q.; Second Vice-President, J. F. Mackay, *Globe*, Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star*, Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer*, Galt, Ont.

NATIONAL EDITORIAL ASSOCIATION OF THE UNITED STATES.—President, Henry Branson Varner, *Dispatch*, Lexington, N. C.; First Vice-President, Will H. Hayes, *Bulletin*, Brownwood, Tex.; Second Vice-President, A. Nevil Pomerooy, *Franklin Repository*, Chambersburg, Pa.; Third Vice-President, R. E. Dowdell, *Advoocate*, Artesian, S. D.; Corresponding Secretary, William F. Parrott, *Reporter*, Waterloo, Iowa; Recording Secretary, J. W. Cockrum, *Journal*, Oakland City, Ind.; Treasurer, William A. Steel, *Some Daily News*, Seattle, Wash.

FEDERATION OF TRADE PRESS ASSOCIATIONS.—President, J. Newton Nind, *Furniture Journal*, Chicago, Ill.; Vice-President, Henry G. Lord, *Textile World Record*, Boston, Mass.; Secretary and Treasurer, Emerson P. Harris, *Selling Magazine*, New York city; Executive Committee, David Williams, David Williams Company, New York; W. H. Taylor, Taylor Publishing Company, Chicago, Ill.; C. K. Reifsnider, Midland Publishing Company, St. Louis, Mo.; W. S. Jones, Minneapolis, Minn.

UNITED TYPESETTERS OF AMERICA.—President, E. Lawrence Fell, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, Thomas E. Donnelly, Chicago, Ill.; Secretary, John MacIntyre, Union Square, New York city.

PRINTERS' LEAGUE OF AMERICA (New York Branch).—President, Charles Francis; Vice-President, Henry W. Cheroumy; Recording Secretary, William H. Van Wart; Treasurer, B. Peck Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

INTERNATIONAL ASSOCIATION OF PHOTOENGRAVERS.—President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, F. Beych, Beych Engraving Company, Minneapolis, Minn.; Secretary, James W. Doran, C. J. Peters & Co., Boston, Mass.; Treasurer, John C. Bragdon Company, Pittsburg, Pa.

INTERNATIONAL TYPOGRAPHICAL UNION.—President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, J. W. Hays, Newton Claypool building, Indianapolis, Ind.; Second Vice-President, Harry Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Bramwood, Newton Claypool building, Indianapolis, Ind.

INTERNATIONAL PRINTING PRESSMEN'S AND ASSISTANTS' UNION.—President, George L. Berry, Rooms 702-705, Lyric Theater building, Cincinnati, Ohio; First Vice-President, William L. Murphy, Butte, Mont.; Second Vice-President, John G. Warrington, St. Louis, Mo.; Third Vice-President, Peter J. Breen, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705, Lyric Theater building, Cincinnati, Ohio.

INTERNATIONAL BROTHERHOOD OF BOOKBINDERS.—President and General Organizer, Robert Glockling, 132 Nassau street, New York; First Vice-President, Henry S. Keffler, Cedar Rapids, Iowa; Second Vice-President, Mrs. Anne McKee, Philadelphia, Pa.; Third Vice-President, Julius C. Otto, Detroit, Mich.; General Secretary, James W. Dougherty, 132 Nassau street, New York; Treasurer, J. A. B. Espey, 919 Westminster street, Washington, D. C.; Statistician, George E. Maas, 3543 North Fremont avenue, Minneapolis, Minn.

INTERNATIONAL PHOTOENGRAVERS' UNION OF NORTH AMERICA.—President, Matthew Wolf, 6216 May street, Chicago, Ill.; First Vice-President, Louis A. Schwartz, 52 West Rockland street, Station G, Philadelphia, Pa.; Second Vice-President, Andrew J. Gallagher, 416 Oak street, San Francisco, Cal.; Third Vice-President, Edward J. Shumaker, 49 Maple avenue, 31st Ward, Pittsburg, Pa.; Secretary-Treasurer, H. E. Gudbrandsen, 2830 14th avenue, South Minneapolis, Minn.

INTERNATIONAL STEREOTYPERS' AND ELECTROTYPERS' UNION.—President, James J. Freely, 1839 Eighth-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *Vezr*, Indianapolis, Ind.; Executive Board, the foregoing, and August D. Robrah, Chicago, Ill.; M. J. Shee, Washington, D. C.; George W. Williams, Boston, Mass.

FOR the convenience of our readers we shall hereafter sustain in this department a list of the officers of the national organizations in the printing trade, as shown above, corrected to date.

SAMUEL P. FORD, formerly vice-president of the Wright & Joys Company, Milwaukee, Wisconsin, has joined forces with the Meyer-Rotier Printing Company, of that city, in

an advisory capacity in planning and designing printing for advertisers.

JOHNSON AUTOMATIC ROLLER RACK COMPANY, manufacturers of roller racks and overlay tables at Battle Creek, Michigan, have opened an office at 101 East Lake street, Chicago.

SINCLAIR & VALENTINE, printing-ink manufacturers, for many years at 3 Marion street, New York city, have moved their office and factory to their new building, 605-613 West One Hundred and Twenty-ninth street, that city, with a downtown branch at 179 Lafayette street.

THE business men of San Antonio have joined with the Job Printers' Association of that city, in inviting the Employing Commercial and Job Printers' Association of Texas to hold its next convention in the shadow of the Alamo during International Fair week next fall.

SINCLAIR & VALENTINE, manufacturers of dry colors and printing-inks, whose factory and principal offices are in New York city, have expressed their confidence in the business outlook by opening a branch office at 608 Chestnut street, Philadelphia, with Mr. William Crawford in charge.

THE executive offices of the Westinghouse Electric & Manufacturing Company, now at 111 Broadway, New York city, and the New York sales offices and export offices of that company, now at 11 Pine street, have been removed to the new City Investing Building, 165 Broadway, New York.

GEORGE F. BRADFORD ("Bent Twigley") editor of *Hardware*, announces his resignation from that position, which he has occupied since July, 1907. Mr. Bradford will now be enabled to contribute a limited number of articles to the technical and trade press, for which his previous training has qualified him.

"**INLINE**" is the name of a series of type-faces for which the American Type Founders Company has just received certificate of registration from the United States Patent Office. This word has been used with the Cheltenham bold faces in connection with the extensive advertising already done for this series.

THE Philadelphia *Bulletin* celebrated its sixty-second birthday by entering its handsome new home on City Hall Square. With its ten sextuple presses, the *Bulletin* claims to have the best-equipped pressroom in any city outside of Chicago and New York. The remainder of the equipment is in keeping with that of the up-to-date pressroom.

It is reported that the sale of the Cheltenham and other new type-faces made by the American Type Founders Company is receiving a strong stimulus by reason of the orders for weight fonts of job type, which are now sold at the same price as body type. The central foundry of this corporation in Jersey City, New Jersey, is running full time, with a considerable increase in its working force.

WHEN a spirit of fairness and justice actuates both parties in controversies arising between capital and labor there is little danger of industrial strife. A case in point is the amicable relations existing between the Printers' League of America and New York Typographical Union. Recently these bodies entered into an agreement to adjust all differences that may arise between them by conciliation and arbitration.—*Portsmouth (N. H.) Times*.

THE Western Type Foundry Company which recently doubled the space occupied by its present quarters at 114-116 Sherman street, Chicago, announce the opening of a branch house at Rock Island, Illinois, under the management of E. J. Stratton, formerly connected with the Champion Type & Machinery Company of Chicago. They also maintain a branch house in St. Louis, Missouri. The Rock Island concern will carry a large stock of general supplies for printers.

THE New York offices of the Crocker-Wheeler Company, engineers and manufacturers of electrical machinery, have been removed to the Cortlandt building, Hudson Terminal, one of New York's latest sky-scrappers. The new location is of special convenience to the customers as well as to the firm, as it brings the New York office into very close touch by means of the Hudson river tunnel with the works and main office at Ampere, New Jersey, only eight miles distant.

THE Du Bois Iron Works, of Du Bois, Pennsylvania, manufacturers of gas and kerosene engines, have appointed Mr. Robert Harkins, M. E., their representative for Cleveland, Ohio, and vicinity, with offices in the Williamson building, that city. Mr. Harkins, who was formerly manager of the Atlas Engine Works at Pittsburg, Pennsylvania, has had an extensive experience with steam and gas engines and producer gas plants, and is considered a competent authority on the subject.

THE capacity of the American Type Founders Company at Jersey City, New Jersey, is to be still further increased by an important addition, ground for which is to be broken immediately, and the structure pushed to an early completion. The present foundry forms a great attraction for visitors, on account of its modern and highly sanitary construction and equipment. Its seven hundred windows, with perfect light and ventilation, makes the interior practically as wholesome as the open air. The steady expansion of business renders the new addition necessary.

AT the request of 103 subordinate unions the executive council of the International Typographical Union has directed that a vote be taken on Wednesday, May 20, on the repeal of Section 109 of the General Laws, which is a portion of the so-called "priority law." This action was initiated by New York Typographical Union, No. 6, which took advantage of the international union's referendum system, that permits a certain number of local unions to have a question submitted to popular vote. The day set for the vote is that on which the union biennially elects its officers.

CLARK E. WAGONER has been appointed deputy director of the Bureau of Printing at Manila to succeed Edwin C. Jones, deceased. That gentleman was on his way home from Manila in the hope of recovering his health, but was stricken at Bath Beach, California, on April 7. Mr. Jones was unusually popular among his fellow workmen. It was during his administration as president of the typographical union at Washington that Congress was induced to increase the wage rate for compositors and bookbinders in the Government Printing-office. He was also chairman of the principal committee of the International Typographical Union at the Milwaukee convention.

THE temporary stoppage of progress toward improvement in the New York city printing plants, occasioned by the feeders' union making the automatic feeders absolutely unprofitable by insisting on a man to a machine (although one man can sometimes run three and even more), is shown by the statement made by several New York city master printers that in case of fair regulations they would improve their equipment by putting in the automatics. Many thousands of dollars have been unjustly taken from the proprietors of New York by the arbitrary action of the most unskilled, ignorant and turbulent organization in the printing trade.—*The Printing Trade News*.

DILL & COLLINS COMPANY announce their removal to their new fireproof warehouse at 140 North Sixth street, Philadelphia. A handsome booklet descriptive of the new building contains considerable interesting information concerning the early history of the site on which it is erected. It gives illustrations of the old Pennsylvania Hall, dedicated in May, 1838, "to liberty and the rights of man," the destruction of that building by an anti-abolition mob on the

night of May 17, and a woodcut showing the ruins of that famous edifice. A picture of Odd Fellows Hall, which occupied the site up to the time of its removal to make room for the present building, is also shown, together with pictures of the paper mill, coating plant, and the New York offices of the company. The book is printed on the well-known "black and white" stock, one of the most popular products of this company.

PRINTERS are noted for their generosity. They are no less noted for their gallantry. They are in full sympathy with the spirit in which Byron wrote:

For if the fair Eve for an apple should grieve
What mortal would not play the devil?

No less than 261 unions have endorsed the candidacy of Miss Anna C. Wilson for the position of trustee of the Union Printers' Home. Why Miss Wilson desires such a position is tersely explained. It is, "Because." And this certainly should hold the voters to a sense of their responsibilities. Miss Wilson, who is employed as a machine operator in the Government Printing-office at Washington,



MISS ANNA C. WILSON.

is an ex-delegate of Columbia Typographical Union, No. 101, and is also a member of Women's Auxiliary, No. 13. She has attended nearly every convention since that held at St. Louis, and is well informed on conditions in typographical circles.

POSTMASTER-GENERAL VON MEYER has appointed a committee to investigate and report on the advisability of abolishing printing-offices wherever they exist in post-offices or subdivisions of the department. It is said that these offices cost the Government about \$700,000 a year, but other committees appointed to investigate them have not presented reports which resulted in their abolishment. The committee will also suggest a method for standardizing the printed forms used by the department, and is required to report on or before July 1. F. F. Weston, attached to the Postoffice Department as printing expert from the Government Printing-office, is a member of the committee, his four colleagues being well-known postal officials.

MASTER printers conducting various union shops in Providence effected the temporary organization this week of a Providence branch of the Printers' League of America, at a meeting held at the Hotel Dorrance. The purpose of the organization was explained in detail by Charles Francis, of New York, who is president of the Printers' League of America. He told the assemblage that the New York branch has a membership of fifty-two shops and that master

printers of union establishments in several other cities are forming branches with the idea of establishing a national organization. He explained that the object of the League is arbitration and conciliation, and gave figures to show that the union printer and employer in the late struggle for the eight-hour day had sacrificed \$15,000,000. He argued that if the Printers' League had been in existence when the strike was commenced, about ninety-five per cent of this amount would have been saved. He made a plea for the settlement of labor disputes by arbitration and urged the printers present to form an organization. The temporary organization of a branch of the League was effected by the election of Thomas J. Griffin, of the Franklin Press, as chairman, and Carl C. Robb, as secretary.—*Providence (R. I.) Bulletin*.

THE Ben Franklin Club of Chicago has acquired the record-breaking habit. It acquires a record membership,

Have a Right to Organize," Edwin W. Sims, United States District Attorney; "Live Questions," Hon. William E. Mason, ex-United States Senator; "The Printer and His Mission," E. St. Elmo Lewis, advertising manager of the Burroughs Adding Machine Company, Detroit, Michigan; "The Ben Franklin Club," Chester A. Legg, secretary. Mr. Legg has since been appointed Assistant United States District Attorney, and has been reluctantly compelled to relinquish his active connection with the club. The half-tone of the banqueters is given through the courtesy of the photographers.

THERE is a movement among the master printers of the Pacific Coast to form a territorial organization, with headquarters at San Francisco and branches in Spokane, Seattle, Tacoma, Portland, Los Angeles and San Diego. According to the Portland (Ore.) *Telegram* the main object of the association will be to maintain prices and



and straightaway holds a banquet in keeping with its class. It was scheduled to be held on Saturday night, March 21, at the Grand Pacific, but that noted hostelry was visited by the fire fiend on the preceding Friday. The first mail on Saturday notified members and prospective diners that the Auditorium had been secured for the "doin's." About three hundred covers were laid, and with the cigars came a program of song and vaudeville and speechmaking under the direction of the toastmaster, Thomas M. Ball, whose good nature and facile wit were boiling over all evening. The key-note of the event was optimism, which was sounded by all the speakers in dealing with their subjects, which were as follows: "Historical Sketch of the Club," W. J. Hartman, president; "The Little Printer," C. E. Wells; "Credits," Paul P. Harris, attorney; "Organization and Optimism," Walter D. Moody, business manager of the Chicago Association of Commerce; "Why the Printers

prevent the "cutting which has proved disastrous in many instances in the last few months." Mr. C. W. Hodson, general manager of the Irwin-Hodson Company, of Portland, is reported as saying: "I don't know just where the movement started, whether in Portland or San Francisco. The main object is to keep up prices to a fair standard. The typefounders in San Francisco have closed up many firms and taken over \$500,000 worth of property from those who have failed in the last few months. This has been due to the ruinous policy followed by master printers themselves. For instance, a firm struggling along with instalments to meet on its plant will reach out and take a contract frequently when the price paid is less than the cost of the material and the labor involved. This is due to its being forced to secure the cash with which to meet its obligations at a certain time, no matter how great the sacrifice. But this is the very policy which has caused

many firms to go broke, and it is the policy which we wish to stop. So far as unions are concerned, there is no desire or intention on the part of the master printers to war against them." E. R. Reed, secretary of the Franklin Association of Portland, is actively engaged in promoting the proposed territorial organization.

THE United Typothetæ has modified its official declaration on the shorter work-day. Heretofore members have not been permitted to employ men for fewer than fifty-four hours a week. The declaration of principles on this point, as amended, reads: "Local Typothetæ and individual members shall be at liberty to make contracts with local unions, provided such contracts conform to the spirit of the declaration of policy and are approved by the executive officers of the national organization before they are executed."

THE Chicago Typo Athletic Association will give an entertainment and stag on the evening of Saturday, May 16, at Brand's Hall, Erie and North Clark streets. There will be vaudeville stunts, athletic contests and talks by such well-known stars in the sporting world as Charlie Comiskey, of the White Sox, and Hugh S. Fullerton, inimitable baseball *raconteur*. The significant purpose of the entertainment is that it is designed to raise funds to assist in defraying the expenses of sending a nine to represent Chicago at the printers' national baseball tournament to be held at New York next September. At that time teams representing New York, Boston, Philadelphia and Washington, from the East, and Chicago, St. Louis, Pittsburg and Cincinnati, from the West, will meet and play a series of games for typographical baseball supremacy. There is something cheering in the idea of having eight baseball teams from so wide a territory meet at one city. Ambitious a scheme as it is for workmen to attempt, its promoters are sanguine of success. If their hopes are realized, it will stimulate interest in baseball playing and other games among compositors throughout the country. So far as this brings the participants into the sunlight and open air it will be a boon beyond estimation.

AMONG the papers presented to the American Newspaper Publishers' Association was the report of Henry N. Kellogg, labor commissioner of the association, of which the following is an extract: "Between April 16, 1907, and April 1, 1908, our members executed 112 new contracts with labor unions as follows: Fifty-eight typographical, twenty-four stereotypers, twenty-three pressmen, four mailers and three photoengraving agreements. The National Arbitration Board has held eleven meetings to consider typographical union cases, three for stereotypers and one for photoengravers cases, these meetings lasting from one to three days each, and I think I am safe in saying that in a majority of instances both the publishers and the unions have been satisfied. The foregoing result would seem to justify the conclusion that the new form of arbitration with an equal number of representatives on each side is a success. The fact that peace has reigned everywhere in all these departments, in spite of the very many demands for increases (many of which were exorbitant), is another demonstration, if one is needed, of the value of the arbitration agreements. Had it not been for these agreements a large number of our members would unquestionably have been compelled to concede the excessive increases demanded or suffer strikes if they refused. There was another and very important demonstration of the value of these arbitration agreements to all of our members during the past year, and that is that these contracts prevented compositors from refusing to set telegraph and Associated Press copy during the telegraphers' strike last summer. While it is true that

President Lynch and the members of this executive council do not favor sympathetic strikes, I have no doubt some means would have been found to make trouble in the offices of many of our members had it not been for our arbitration agreements."

A TEXAS BUTTERMILK CLUB.

Col. Jim Lowrey, editor of the Honey Grove (Tex.) *Signal*, says the *Editor and Publisher*, has organized the Buttermilk Club, with Vice-President Fairbanks as a charter member.

In an original and unique editorial effusion published in his paper recently Colonel Jim had this to say:

"The State prohibition election is coming. Be wise and join the *Signal's* Buttermilk Club. Buttermilk comes straight from the cow and is a stranger to the crooked ways of the still worm. It is forbearing and unselfish, stands knocking and jabbing without a murmur and finally yields the cream of its existence with the cheerfulness of a Christian martyr.

"Buttermilk does not have to be bottled in bond to remove suspicion. Neither does it have to grow as old as Methuselah before it throws off the fires that consume a fellow's innards. It is full aged and mellow in one day, and it combines the rich sweetness of the sugar-cane with the mild butter of the turnip top and the delightful acid of the pineapple.

"Look upon it as it stands in the goblet, as white and foamy as a gin fizz, as thick as prepared cement and as inviting as syllabub! Drink it down and make your innards glad. It gives health, it woos headaches away, it is the oil of gladness to stomach derangements, it makes peritonitis impossible, it prevents appendicitis and drowns gastritis.

"Form a liking for this delightful product of the churn, the real rector of the cow, the ungreased, purified fluid that flows so freely from the udder. It will cause flat chests to swell and round; it will turn swineyed stomachs into bay windows of health and put dyspepsia over the dump.

"Send out your bottles of firewater at once, that we may preserve them as souvenirs, and receive in exchange full membership in the *Signal's* Buttermilk Club."

ADDRESSES.

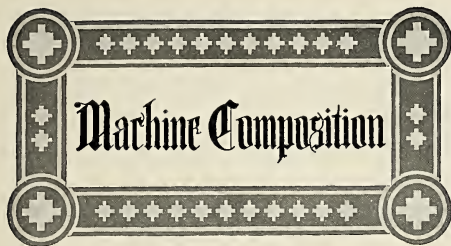
In an interesting dissertation on the subject of addresses a writer in the current *Harper's Weekly* tells of a specimen which he once saw of a professional card of the year 1769. It ran like this:

 Papillon,
Engraver on Wood of the Society of Arts, Paris:
 Bièvre Street, near the place Maubert,
 Next door to the porte cochère on the right,
 In the long alley,
 On the second floor up the grand staircase.

Yet the manner of address that is common in England is not far behind this in the matter of elaborateness. We have all been confronted with a British visiting card bearing some such formidable legend as this:

Mr. Herbert R. Eustace W. Plunket-Ferguson, Q.C., G.C.M.G., C.B.,
 The Shrubbery,
 3 Tankerville Terrace,
 Blenheim Road, Mowbray Street,
 Kensington, W., London, Eng.

MEN are valuable just in proportion as they are able and willing to work in peace and harmony with other men. When a person loses his ability to cooperate with others, he has joined the Down-and-Out Club.—*Results*.



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

BENDING OF MATRICES.—A Western operator-machinist writes: "I had trouble with matrices binding and getting bent in my distributor box, and remedied it by dressing down the side rails of the box just above and beyond the inclined parts. Was that the right thing to do?" *Answer.*—The safest way is to figure that the machine is made right. Do not use the file or change parts until everything else fails. If there was not space enough between the distributor-box rails and the brass strip in the distributor bar, why not raise the bar? That's the right way to do it.

DISTRIBUTOR BOX.—C. R., Linotype machinist-operator, writes: "I am writing to let you know that I have finally overcome my trouble with matrices being bent in the distributor box. I found the bar-point bent slightly to one side; also the pins that hold the bar in place were a little loose. But I believe the cause of the trouble was mostly this: as the matrices moved along the distributor-box rails, suspended from the bar, and as they reached the highest point of the upper rails just before they were lifted, they bound at this point and did not slide up against the lift freely and would be held in check momentarily. This was especially true of the thickest matrices. I took the upper rails out and took off a trifle at this incline with emery paper and have not been bothered since."

QUADDING ATTACHMENT.—A. W., Atchison, Kansas, writes: "Would you kindly explain in full, in order, the movements and adjustments and care of the quadding attachment; short-line lever, right-hand jaw and the new long finger particularly." *Answer.*—The quadding attachment is designed to automatically quad out lines. It consists of a special short-line lever, line-delivery carriage, an auxiliary line-delivery carriage lever, right-hand locking stud and bushing, right-hand vise jaw and several smaller parts. The apparatus is usually adjusted to cause the quadding attachment to operate on lines which do not approach within two ems of their proper length. This is controlled by a block on the right-hand jaw. When a short line is sent up the line-delivery carriage fingers close upon it and carry it into the first-elevator jaws. The right-hand finger of the carriage is longer than usual and extends into the path of a pawl on the right-hand vise jaw. This pawl must be thrown up when the quadding attachment is in use. The carriage finger draws the vise jaw to the left to cause the jaw to cover the mold slot. A block on the first elevator engages a series of three pawls attached to the short-line lever and causes the pawls to engage a rack on the right-hand vise jaw, which prevents the jaw being displaced when the wedges in the matrix line are driven up to justify the line. The auxiliary line-delivery carriage lever retracts the carriage to its normal position. There is an adjustment for the normal position of the right-hand jaw

and another to adjust the short-line lever. The attachment also includes a stop to prevent a line being sent up before the line-delivery carriage returns to normal position.

BRUISED MATRIX EARS.—B. F. M., Cincinnati, Ohio, writes: "I have been having trouble lately by the lower ears of the matrices in my machine getting bruised, as you will see by the one enclosed. This seems to be caused by constant dropping, as if in assembling, but I fail to see how it could be caused in this way, for all the parts seem to be in first-class condition. It seems to come gradually, and not by a sudden jamb, as in casting. All my lower-case matrices are affected, more or less, but the heavier ones more than the thin ones. Capitals don't seem to be bruised except in a few cases. These bruised matrices slide down to the verges, and the key has to be touched twice or more before they drop, of course. I file off the burr but it soon appears again. This has been going on for about two months. The machine is a Model 2 and the trouble is in the upper magazine, as the lower magazine is used very little." *Answer.*—The damage to the matrix appears to be due to its lower front lug striking on the upper part of the lower assembler glass. What makes this seem certain is that the bruise does not appear on the lower magazine matrices, and that the capitals are almost free from bruises also. Remove the glass and examine its upper edge. If any roughness is present, procure a new one. Another cause may be that the upper glass is not held in place firmly by its latch at the lower end. Bend the latch-spring so that it will hold the glass securely. The bruised matrices may be rubbed with a fine file to remove the burr.

THINKS HE IS HAVING TROUBLE.—A Central New York operator-machinist writes: "(1) We installed our machine (a standard No. 5 quick-change magazine) the first of last December and have been running with but very little difficulty. Of course, we have some troubles, as no doubt every new beginner does. When our machine first came I was troubled with occasionally a slug breaking down, caused by an opening right underneath the letters. I wrote to the factory for advice and they told me to slightly open the vents in the mouthpiece. This I did with a small cold-chisel, opening every other vent just a trifle. This was last December and it overcame the trouble and the machine has been running nicely ever since until a few days ago. Now when I am running a six-point slug there seems to be more metal than common pass out through the vents as the slugs are cast. This does not occur when casting an eight or ten point slug. On the six-point slugs the sprue of metal is an inch or an inch and a quarter long and they stick together. On the thicker slugs they are only about three-fourths of an inch long. (2) What is the cause of machine stopping with a slight jar? When stop pawl comes in contact with upper stopping lever, machine rebounds or backs just a trifle. (3) We have three magazines, using six, eight and ten point matrices. When filling the six-point magazine the first time the capital 'I's' clogged just as they entered the top of magazine. None of the other magazines have ever given any trouble of this kind. The matrices do not appear damaged in any way and entrance to magazine seems to be clear, and so far as I am able to see is not unlike the others that do not give any trouble. Sometimes they will work all right for a half day or more and then again will clog several times in a half day. (4) What is the remedy for trimming-knives that require readjustment when changing from thirteen-em slugs to twenty-four em or twenty-six and one-half em slugs?" *Answer.*—(1) The same spring tension on the pump will cause small slugs to show longer sprues than larger slugs. This should not be a cause for worry. (2)

If the pulleys on the driving shaft are not properly lubricated or the clutch is gummy, the machine will not stop quickly, but tend to "carry over." (3) If any certain matrix does not freely enter the magazine entrance, bend the partition in the entrance a little to one side to make the entrance larger. (4) If the knives were set parallel with one another—so that they will trim a long slug perfectly, they will trim a shorter one perfectly also.

ASSEMBLER.—J. M., Terre Haute, Indiana, writes: "(1) Have trouble with the nut that controls the star wheel. When the machine is running it will get too tight and make my star too strong. Is there any remedy for it? It should remain stationary, should it not? I thought it was the nut that was worn, but since I put a new one on it works just the same. It also causes my star to vibrate and make a noise and the star is not worn out. (2) Ought the intermediate clutch that throws the assembler out of action be cleaned? I read my book, 'The Mechanism of the Linotype,' on that but it didn't say anything in regard to it being cleaned inside. I tried to take it apart one Sunday and it seemed to be stuck fast. I took out the screw in the back next to the gear and just as the book said, but it did not work. I would like to hear from you especially on that one thing. I have mastered everything so far except those mentioned and they are not serious, but do not work the best. I think I will learn the machine thoroughly if I stay here another year. Nearly every day I will find a screw that is loose that any one would think would never get loose. I have a speed of five to six thousand per hour, as I set from fourteen to sixteen galleys a day, for it takes that to fill the paper." *Answer.*—(1) To regulate the driving of the star wheel, all of the connecting parts must be in their proper positions. Remove the assembler and then unscrew the stud on the end of the star shaft, and remove spring, pinion and brass disk. If the slide of disk is scored or worn, turn it over or put in a new one. Screw up the disk as far as it will go; then place the pinion in position, the spring next, and last the stud. Turn it in until the end of the shaft is flush with outer end of the stud. The assembling of those parts with disk and pinion transposed, might cause the trouble you mentioned. (2) The intermediate clutch may be removed by following the method outlined in the book, "The Mechanism of the Linotype." Loosen the screw in the bevel gear and in the pulley, and drive the shaft toward the front; it may not move readily if its bearing is dry or the end in the shaft is bruised. When the shaft is out, remove the pulley and drive out the pin in the clutch knob. Remove the knob and you should find a spring half an inch long in the shaft, over which the lugs of the knob fit. This spring should be stretched if found to be of insufficient tension to hold the knob in or out. The points of the pulley where the lugs of the knob engage should be squared, if found rounded off, as directed in the book. Clean the parts when they are off and keep them oiled as directed in the book under the head of oiling.

DISTRIBUTOR BOX.—A Canadian operator writes: "Will you inform me how to remedy the following defect. I am running a new No. 4 double-magazine machine, with two-letter attachments. I am having difficulty with upper distributor box. Lower magazine matrices are eleven-point and work O. K. Upper magazine matrices are eight-point and will run fine for hours at a time without a stop; then I may find box full and the distributor running and upon examination the lower end of matrix is bound over the lift and the upper end dropped on the rails with all three ears next to the screws damaged as per enclosed matrix. The lift is set to the limit and raises matrices almost to the brass strip on the distributor bar, clearing box rails one-eighth of an inch or more. At first a day or two would pass with only one catching, but of late it is two or three a day.

I have cleaned and examined everything about the box but can not find the cause. I notice sometimes that the distributor shifter does not push a thin matrix against the lift sufficiently close at the bottom for it to raise when it is the last matrix in the box, but will be lifted O. K. when others are behind it. Is there any way of remedying this? Would this cause the former trouble? I did not think it was this, as thin matrices are rarely bent or caught. The ones most often caught are lower-case 'g,' 'y,' 'r' figure '2,' capital 'L' and some others occasionally. I tried leaving out the ones damaged, but new ones get the same fate." *Answer.*—The damage to the matrix was due to some interference while being lifted. There is a mark visible on the curved part of the side groove which shows where the bar point caught it. Evidently the matrix was caught by the lifter and raised while its two lower lugs were a slight distance from the two lower rails. This may have been caused by the matrices in the box moving outward a trifle just as the distributor shifter moves out when the second elevator rises to the box with a line. Proceed as follows: See that the matrix-shaped buffer on the end of the shifter is kept free from the gummy substance that is usually found there, and that the small spring in the front upper rail is pressed inward toward the matrices. This spring is intended to prevent the matrices from moving outward as the distributor shifter is carried out, and it takes the place of the spring which is found in the old-style boxes on the back plate just above the lower rail. Turn in slightly on the adjusting screw of the distributor lifter, so that the lifter will not raise the matrices quite so high above the rails. If the cam which operates the lifter is worn, matrices will invariably be damaged by striking on the distributor screws.

TRANSFER-SLIDE ADJUSTMENTS.—E. P., a Southern operator-machinist, writes: "(1) Suppose the second-elevator transfer carriage is adjusted so that it returns to its proper place after transferring a line of matrices to the second elevator and the turnbuckle is so set that the spaceband pawl lever returns the pawl just far enough to allow it to be locked, and in transferring a line the finger on the transfer carriage lacks one-fourth inch coming to the bottom of slot in the spaceband transfer pawl, how may it be adjusted so as to cause the finger to travel to within one-eighth inch of bottom of slot in spaceband pawl? I have tried a number of times to make this adjustment, but have failed in getting the finger to push the spacebands under the pawl always, and sometimes a spaceband is left in the intermediate channel, which most always causes a line to be dumped into the hair-space box. The stop-screw in the head of transfer-carriage lever does not come within more than one-fourth inch of the buffer in top of spaceband pawl lever; so this does not interfere. If I adjust the turnbuckle it draws the spaceband pawl lever toward the transfer carriage, of course, but does not affect the transfer carriage; but then I can't lock back spaceband pawl, as in recasting, for it won't be returned far enough by one-eighth inch. (2) What are the proper adjustments to be maintained in the lower distributor box to make it work as it should? I run ten-point in the lower magazine and quite often two large matrices will pass over the lift together, such as quads or caps. I haven't noticed thin matrices doing this. The lift is set so that the female part raises at least one-sixteenth inch past bottom of matrix before it passes over lift. There is at least three sixty-fourths inch between points of lift; but if this was the cause of the trouble, wouldn't it pick up two thin matrices before it would two thick ones?" *Answer.*—To determine why the slide finger fails to move its full distance when it should push the spacebands under the pawl you will need to begin by first seeing that the cam (10) is snug against the jour-

nal of the cam shaft. Then see that the transfer slide moves only far enough to the left to allow the releasing lever to drop in front of the projection on the slide. Should you find that the slide moves farther than necessary it must be adjusted. Now back the machine until the second elevator descends to the safety hook. Then hold spaceband transfer lever and release the transfer slide and note how close the slide finger approaches the end of the pawl slot. This is the position you are to have machine to determine the point of interference. The interference may be in two places. The transfer slide lever may be striking against the flexible front guide holder, or the spaceband transfer lever may be striking the frame of machine just behind the intermediate channels. It has been necessary at times to dress these parts to prevent contact. (2) The male pawl of the lower box escapement should be down sufficient to allow a matrix to clear it. The point of this pawl should not extend any farther away from the female pawl than it did originally, otherwise it may catch two matrices. Replace the male pawl when it is worn blunt. Keep these parts lubricated; if you use oil, only use a small amount and it should be of the best quality; clock oil is recommended.

RECENT PATENTS ON COMPOSING MACHINERY.

Impression Typograph.—F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, of New Jersey. Filed March 28, 1902. Issued March 17, 1908. No. 881,955.

Multiple Magazine Linotype.—P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York. Filed April 13, 1907. Issued March 31, 1908. No. 883,180.

Sorts-casting Attachment.—J. S. Bancroft and M. C. Indahl, Philadelphia, Pennsylvania, assignor to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed December 1, 1904. Issued March 31, 1908. No. 883,378.

Impression Devices.—Richard Grieser, New York city, assignor to Pollard-Alling Manufacturing Company, New York. Filed July 14, 1906. Issued March 30, 1908. Nos. 883,399, 883,400, 883,401.

Typecasting and Composing Machine.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed February 27, 1906. Issued March 31, 1908. No. 883,425.

THE TROUBLES OF A PRISON EDITOR.

In a recent issue we referred to a series of peculiar coincidences connected with the Clinton material, and promised to cite some instances thereof. Here are a few:

Sing Sing 54,179 had an editorial all written out, discussing the college problem. Just as it was being set up, an almost exact duplicate came from the *Clinton Editor*. The Sing Sing editorial was consequently "killed."

The Swarthmore College items in *World Over* and in *Gleanings* were practically identical, even including the comments made by 6,756 and 54,179.

Preparations were made in Sing Sing to reprint the entire article of Roland B. Molineux, entitled "The Court of Rehabilitation." Before the copy had been given to the compositors, the *Clinton Editor's* clippings and comment regarding the same arrived, and the Sing Sing copy had to be "killed" again.

The editor-in-chief was just giving the finishing touches to an editorial discussing postal improvements and reforms, when the Clinton paper, dealing with the same subject, arrived. Exit Sing Sing once more!

Not only among the Clinton material, but also in that from Auburn, coincidences are numerous. On November

18th, for instance, Auburn 28,718 sent a paper entitled "The Passing Parade." This had to be held over, though it was marked "local material," because Sing Sing 56,854 in his "Way to Success," and the writer in his "Comments and Criticisms" treated the same subject. The Sing Sing articles were already printed when the *Auburn Brevities* arrived, otherwise Auburn would have been given the preference.

It is interesting to note how the minds of people so widely apart will run in the same channels.—*Star of Hope*.

ANOTHER PAPER-TRUST STORY.

The already large holdings of New Brunswick forest lands by American pulp and paper manufacturers have been increased by the purchase of a tract of 650 square miles by the International Paper Company. The land lies in the Dalhousie district on the Restigouche river, and contains about three hundred and fifty thousand acres of heavily wooded spruce lands. A. N. Burbank, president of the International Paper Company, announced that the entire output of the company's mill for 1908 has been contracted for. The extensive purchases of spruce lands in Canada which have been made by the company within the past year had several purposes, chief among which is the idea of providing against the rapid depletion of forest lands in the United States.—*Printer and Publisher, Toronto*.

POVERTY KEPT HIM IN THE BUSINESS.

"It would be a waste of words and of time," declared Mr. Wiley, of the *New York Times*, in a recent speech, "to tell you of the wonderful progress American journalism has made in the last quarter of a century. This progress was most strikingly pointed out by Gen. Horace Porter, who said that since the substitution of steam heat for the open fireplace the *Fireside Companion* had changed its name to the *Christian Register*. General Porter also tells of the country editor who announced: 'Six months ago this newspaper suspended for want of funds—we start up again for the same reason.'"

HIMSELF TO BLAME.

A youthful versifier in Washington not long ago sought the criticism of a well-known publisher who chanced to be at the national capital on business with the copyright division of the Library of Congress.

"Sir," said the near-poet indignantly, when the publisher had brusquely advised him to "burn the stuff"—"sir, poets are born, not made."

Whereupon the publisher smiled broadly. "Young man," said he, "it won't help your case in the least to try to shift the blame on your parents."—*Kansas City Journal*.

At a recent dinner of the "Pilgrims" at Delmonico's, New York, at which Whitelaw Reid, Ambassador to England, was the guest of honor, Mark Twain carried off the speaking honors, says the *Chicago Examiner*. Before Mr. Clemens spoke Bishop Lawrence responded to the toast, "The Message of New England to Old England." Referring to this, Mark Twain said: "There is one message Bishop Lawrence forgot to deliver. I saw in the newspapers to-day a dispatch stating that the motto 'In God We Trust' is to remain on our coins. When I first heard that it was to be taken off I predicted that evil would come of it, and it did. Not long ago our prosperity went to pieces and Mr. Morgan and other gentlemen had to help us out. Now we should send this message to England: 'We have renewed our trust in God and can discharge J. P. Morgan.'"

TRADE EDUCATION.

ON THE NEED FOR HAND-LETTERING.

In the early days when a book was a treasured possession, the lifework of some cowed monk who inscribed its every page in letters of beautiful text, the craft of hand-lettering was at the height of its perfection and the scribes were veritable artists. Then the necessities of a growing civilization made the invention of movable types a logical step ahead. Naturally, the first cutters of letters were either scribes themselves or worked under their supervision. Hence the beautiful faces which resulted; have our modern typefounders yet surpassed them? And their typography naturally came under the same traditional influence. This was necessarily so, because they were dealing merely with a substitute for the old laborious method, a substitute less flexible and perhaps not so beautiful. But they applied the principles and we have been striving ever since to excel the results of those first few years of the printing craft. And why don't we succeed? Because we do not know the tools of our trade, our movable types whose primary purpose is merely to enable us to duplicate in unlimited numbers the solitary copy of the hand-lettered book.

With the immediate success of printing from type came the decline of the art of the scribes, and once from under their guiding influence came the decline of printing. Mechanically we have advanced to be sure, but intellectually we do not approach our daily work with half the technical understanding and appreciation that guided Johann Gutenberg in the production of his first Bible. We lack the knowledge of the basic principles of the thing.

The apprentice is put to work, how? He learns the case, a memory exercise; he learns this and that of shop tradition, but the whole is a mere bag of mechanical tricks. Does he know why the "A" is accented on the right side? Why the "O" is slightly larger than its fellow letters? Undoubtedly he never even noticed those facts. Does he appreciate that there are fundamental principles on which the whole craft is based? He does not; and from apprentice to employing printer is but the acquisition of a few more tricks. In no other trade is there such lack of knowledge of the tools used.

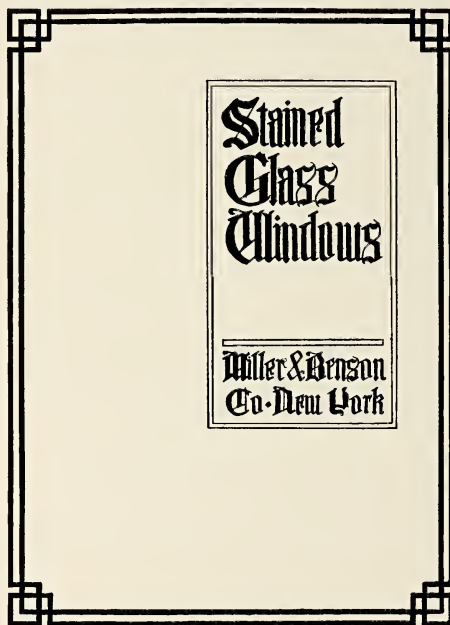
Hence we say, do hand-lettering. Study it as the scribes did and, so doing, come to view your types as a means toward an end, not as an ultimate achievement. Learn *why!* and *why!!* and *why!!!*

This to the thinking man may be logic enough. You can not controvert the argument, for it is past discussion; it is absolute fact. But the "practical" man objects; he can not see a point unless it is driven home with the clink of hard round dollars. Well and good. Does he appreciate the fact that hand-lettering is in increasing demand in the most commercial of everyday work, that conservative printing houses all over the country are applying it more and more? Better yet, does he realize that *customers* specify it? Admit that it is a revival of good taste, or call it a fad, the demand for hand-letterers exists and is increasing. Does Mr. "Practical" Man want to be in line, or does he prefer to stick to his "good old type?"

Many object to the supposed difficulties involved in learning to letter. "That is art," they say in awe. So is handwriting, then. *Any man who can learn to write can learn to letter.* The rapid progress of our scores of students proves this statement. A case in point is that of a student, whose ninth lesson is shown herewith exactly as he sent it to the commission for comment and advice. He approached the work at first with great reluctance for, as he said, "I never was able to 'draw.'" He was induced to start, however, and given the customary instruction as he

progressed. Now after the application of his spare time for a brief month he is doing lettering that is of distinct interest and some of which is of commercial value. He is now intensely interested in the study, and its effect on his regular work is marked. His case is but one of many; not a man has failed to make rapid progress and to gain a new comprehension of his status in the craft. Many of our students are doing lettering now that is fully as perfect as can be desired and have surprised themselves and their instructors by their proficiency.

There is then no possible excuse for further denial of the logic of the thing, of its practical application, or of the feasibility of thorough study.—*H. L. Gage, Department of Criticism, I. T. U. Course of Instruction on Printing.*



NINTH LESSON OF STUDENT ONE MONTH FROM TAKING I. T. U. COURSE.

NEWSPAPER PUBLISHER INTERESTED.

Mr. H. N. Kellogg, chairman of the standing committee of the National American Publishers' Association, is much impressed with the practicability and possibilities of the course. He made it the subject of one of the bulletins sent to members of the association, and President Lynch, of the commission, asked the association at its annual meeting to approve the plan and requested its members to coöperate to the extent of assisting their apprentices to pursue the studies provided by the commission.

PRACTICAL EXPERIENCE WITH THE COURSE.

While the commission, the union officials and instructors may be convinced that what they offer is the "real thing," the course must stand or fall by the influence it has on students. With the exception of two cases, the students have not been asked for their opinion on the course, and what comes to the commission is spontaneous and not written for publication, so the names are not printed. What they have to say is of real interest. A cautious New Englander writes: "I received your criticism of my lessons and I consider it right to the point, and very helpful and

clear to understand. Your course is a boon to printers, and if it covers the ground as thoroughly as I believe it does, I would not be without it for five times the amount."

A Chicago student says, in forwarding his seventh lesson: "I am well pleased with the course thus far; I find it more than I expected. The simplicity of the lessons makes them a very interesting study."

From the Southwest a student sends this word: "As secretary of the local union it will be a pleasure to me to push the interests of the plan thoroughly, which I believe will meet with the widest possible commendation and result in the greatest good imaginable to the members of our craft."

A Canadian, speaking of the course after an experience of one month, declares: "Your lessons are straight to the point and perfectly clear so far as I have gone with them."

INTEREST IN TRADE EDUCATION IN THE EAST.

On Friday, April 3, a conference was held at the Prince George Hotel, New York, according to *Editor and Publisher*, for the purpose of securing greater recognition for printing in connection with the advances which are being made in industrial training. The meeting was held at the invitation of Henry Lewis Johnson, editor of *Printing Art* and secretary of the Massachusetts Educational Conference Committee. Among those who took part in the discussion were Joseph Harper, of Harper & Brothers, William A. Bradley, of McClure, Phillips & Co., Henry W. Kent, of the Metropolitan Museum of Art, Charles H. Caffin, author and art critic, and Frank B. Berry, of the American Type Founders Company.

Plans were determined upon for some lectures, exhibitions, and additional conferences for cooperation in securing the establishment of classes in printing, in connection with industrial training enterprises.

The National Society for the Promotion of Industrial Education has opened permanent headquarters at 546 Fifth avenue, New York city. Mr. James P. Haney has been chosen secretary, and under his direction an active campaign will be carried on to promote an interest in industrial education.

THE COURSE GIVES PROMISE.

There have been, at various times during the past ten or fifteen years, several attempts to establish schools to teach printing, by correspondence and personally, but none of them has conspicuously succeeded. This attempt may not succeed. It depends upon the instructors, and the methods employed. It starts, however, with promise. It recognizes that there is more to printing than the setting of type and the operation of presses; and the fact that it has been originated by the printers' union is its most significant feature.

It has been thought that the printers' unions were opposed to schools of this character, and this supposition has been warranted by the attitude of union officials upon the general question of technical education, as it has come up at legislative hearings and in the press. That the International Typographical Union has taken the attitude indicated by its creation of a Commission on Supplemental Trade Education, and that that commission has planned and begun this correspondence course for printers, is a very promising note in the general campaign for industrial education, as well as a welcome sign of the liberalizing of the policy of trade unions by bowing to the demand for useful education facilities.—*Profitable Advertising*.

THE AWAKENING IN THE RANKS.

All along through the years that have gone by, says the *Progressive Printer*, the claim of the employing printers has been that there was not enough competency among

working printers, and that there were not enough apprentices in the workrooms from which a sufficiency of graded printers could be had, to do the necessary amount and quality of work. The apprentice question has always been a bone of contention between the union and the employers, and this trouble seems now to be in a fair way, at least, of being solved. It was noticeable a few years back that trade schools were started in different parts of the country as a help out of this difficulty, and while some progress has perhaps been made by them, it has not been very significant. Now, however, there seems to be a genuine awakening within the ranks of the International Typographical Union itself, and which gives promise of being crowned with much of the desired success in this intricate problem. The workers know the needs in their trade as well or better than anybody, excepting perhaps the employers, and in this they may be considered equal. It is intended to handle the apprentice question in a practical way by thorough and careful grades of instruction to equip the apprentice with the fundamental groundwork of his calling upon which he may build the development of his talents. The promise from this plan is that apprentices will not enter the trade as wandering minstrels, who may do a song or wash a form and be in the way, but will know their responsibilities and be started on their way to fulfill them. There should and will be a clear cooperative understanding between employers and the unions in the working of this new plan, and the good that will come of it will strengthen the individual and collective working printers, and better conditions with the employers.

THE GENESIS OF THE COURSE.

It must be said of the International's scheme of trade education that its lines have fallen in pleasant places. Other correspondence courses charge from \$50 up for information of a like character, but not nearly so appropriate to printers, and only a chain of happy circumstances permits the International Typographical Union to offer a more useful course for the maximum figure of \$20. The circumstances were these: The Union was looking for an educational scheme, and *THE INLAND PRINTER* had one in course of preparation. That well-known periodical was not embarking on the project as a money-making enterprise, being content with the reward that would naturally follow so public-spirited a venture. It was obvious that, if the International Typographical Union became identified with the proposed educational course, it would be possible to furnish it to students at much less than *THE INLAND PRINTER* could afford to supply it. This presented an opportunity for the leading journal of the trade and its greatest and most active organization to cooperate, and thereby bestow on the craft an inestimable boon. As was told in the preliminary report of the commission, The Inland Printer Technical School conceded control of its experts to the International Typographical Union, and the then nebulous course of lessons became known as "The International Typographical Union Course in Printing," and is now one of the activities of the Union. This unique partnership marks an epoch in trade-unionism, and our members should show proper appreciation.—*Typographical Journal*.

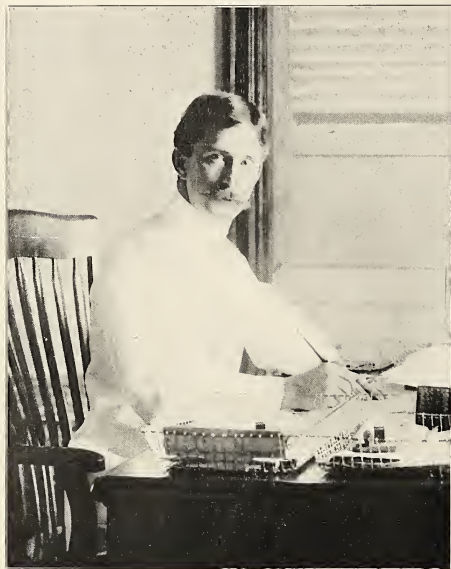
REMARKABLE FREAK NEWSPAPERS.

One of the most remarkable freak newspapers ever printed was the *Luminara*, published in Madrid. It was printed with ink containing phosphorus, so that the paper could be read in the dark. Another curiosity was called the *Regal*, printed with nonpoisonous ink on thin sheets of dough, which could be eaten, thus furnishing nourishment for body as well as mind. *Le Bien Etre* promised those who subscribed for forty years a pension and free burial.



THE NEW PUBLIC PRINTER.

HILE a dozen residents of the United States had their rods up hoping the lightning would strike them, President Roosevelt went to the Philippines for his man, and named John S. Leech for the position of Public Printer, to succeed Charles A. Stillings. At the time of his appointment Mr. Leech was chief of the bureau of



JOHN S. LEECH, AT HIS DESK IN MANILA.

public printing in the Philippines, to which he had been promoted in 1901 from the position of a foreman in the office of which he is now chief.

Mr. Leech was born in Bloomington, Illinois, July 7, 1868, where his father and mother still reside. He received a common-school education and, at the age of fifteen, entered a printing-office in Bloomington, where he served an apprenticeship at the case. He then entered the office of the *Bloomington Pantagraph*, where he was employed for some time as a compositor. Drifting to Chicago, he worked on daily papers until the inauguration of the late President Harrison in 1889, when he entered the Government Printing-office as a compositor. He was not disturbed during the second Cleveland administration, and served as proofreader and foreman until his appointment to the Philippine position.

Speaking of Mr. Leech's appointment, General Edwards, Chief of the Insular Bureau, said: "His selection as Public Printer will be a distinct loss to the Philippine Islands, but I can't imagine a more eminently merited one than it is. I am sure it will tend to restore good feeling and give the results desired. As far as I have knowledge, he made no application, nor asked any one to interfere in his behalf or recommend him for the position. He has at Manila one of the most complete printing-plants in the world—more complete than the Government office here, in that photo-engraving and every function of printing and illustrating is done. He has only two or three Americans under him.

His foremen and operatives swear by him. The Philippine Government points to him as one of their most efficient officials. Resident Philippine commissioners say his attitude toward the natives gives them more gratification than any other bureau chief in the Philippine Islands. Moreover, he knows the printing business from A to Z."

Mr. Leech is a member of B. B. French Lodge, A. F. & A. M., Washington Chapter No. 2, R. A. M., and Washington Commandery No. 1. He is also a Shriner, a member of Superior Lodge No. 27, Knights of Pythias, and of Ascalon Temple, D. O. K. K., all of the Capital City. He is—or was—a member of Columbia Typographical Union, No. 102, which elected him, among other offices, to represent it at sessions of the International Typographical Union held at Louisville in 1894, and at Detroit in 1899. Mr. Leech always took an active part in union affairs and was an influential figure at home and in the international body. In these circumstances it is supposed the appointment—which is attributed to Mr. Taft—will appease the labor element that criticized Mr. Stillings with such freedom and energy. Mr. Leech is unmarried, and his weakness is said to be that he sticks to his friends and gives no quarter to his enemies.

James A. Hoggsette has been appointed to succeed Mr. Leech as director of the Bureau of Printing at Manila. Mr. Hoggsette is a native of Nebraska and is about thirty-two years old. He was among those selected by Mr. Leech from employees of the Government Printing-office to accompany him to Manila.

WHAT HAPPENED TO JONES.

One day a tall, gaunt woman, with rope-colored hair and an expression of great fierceness, strode into the office of a county clerk in West Virginia.

"You air the person that keeps the marriage books, ain't ye?" she demanded.

"What book do you wish to see, madam?" asked the polite clerk.

"Kin you find out if Jim Jones was married?"

Search of the records disclosed the name of James Jones, for whose marriage a license had been issued two years before.

"Married Elizabeth Mott, didn't he?" asked the woman.

"The license was issued for a marriage with Miss Elizabeth Mott."

"Well, young man, I'm Elizabeth. I thought I oughter come in an' tell ye that Jim has escaped!"—*Harper's Weekly*.

JIM JONES.

Jim Jones gets up at half-past four in rain or shine or cold, And leaves the papers at the doors. He's only twelve years old, But my! He's big, and makes me wish I had some work like his. He says to me, "Poor kid; of course you'd like my job. Gee whiz! If you could hear the things I hear, and see the things I see When I get up at half-past four, you'd wish that you was me!" He squints his eyes. "Why, Chub," he says, "I own the whole blame street!"

And if you knew the things I know you'd say they're hard to beat," "Oh, Jim," I say, "please tell me now what all these things can be." "Not yet," says Jim; "you're lots too young; wait till you're big, like me."

"But, Jim, it must be awful cold in winter when it's dark." "Oh, sure," he says, "so fine and cold it's just a perfect lark. Of course I never dare to laugh for fear my face will crack; Nor I can't frown, for it might freeze and turn a awful black. So I just wear a half-way grin, and if my face should freeze, I'd be all right to look at with a cheerful smile to please. You poor young kid," he says real sad, "I'm sorry as can be Your pa won't let you go to work and see the things I see. I cross my heart they're true," he says each time I talk with him. Oh, dear! why can't I get up, too, at half-past four, like Jim?

—*Louise Ayres Garnett, in Woman's Home Companion.*



"MEN WHO SELL THINGS," by Walter D. Moody, business manager of the Chicago Association of Commerce; A. C. McClurg & Co., publishers, Chicago, 12mo, 295 pages, \$1. This book will prove a valuable addition to the literature of salesmanship. It is written in a terse, readable style, and will be of undoubted value to salesmen who wish to move up higher. It presents the experiences of a practical man who has spent twenty years studying the problems that confront the average seller of goods, and overflows with valuable truths pointing out how to acquire a higher standard of salesmanship. The book is also for employers of salesmen who want to get out of the rut, and encourage increased efficiency in their selling force, no matter what the line or trade.

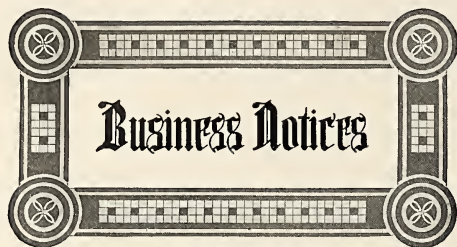
"THE SELF-EDUCATOR MAGAZINE."—This magazine has not appeared since November, 1907, and the announcement is now made by the Self-Educator Publishing Company (Inc.), of New York, that *The Self-Educator Magazine* has been temporarily suspended as a periodical publication. Arrangements are being made for its issue complete in book form. Paid-in-advance subscribers will receive another magazine for the present, and in addition to this their subscription will be carried out when the books are issued. The valuable series of articles that have appeared in the past numbers of *The Self-Educator Magazine* give reason to hope that they may be carried to completion in some form in the near future, as the treatment accorded the various subjects was unique, exhaustive and practical, filling a real want among the large numbers who desire to improve their education without interference with their regular employment.—L. A. A.

THE PENROSE PROCESS POCKET BOOK AND DIARY FOR 1908.—This valuable compendium is enlarged somewhat from last year. It contains calendars of 1907, 1908 and 1909 with postal information relating to Great Britain. Each page of the Diary accommodates seven days. A concisely arranged monthly cash account, one month to a page, with a liberal memorandum space, completes the diary. "The Notes and Formulae for Process Workers" cover forty-five pages. The various headings given below show the scope of the contents: "Preparation of Originals." "Enlarging and Reducing." "Proportion in Reproduction." "The Sealometer." "Distances when Enlarging or Reducing." "Notes on Exposure, Etc." "Table of Comparative Plate Speed Numbers." "Notes on Half-tones." Table by N. S. Amstutz showing the different factors of camera adjustments in half-tone work. Table by N. S. Amstutz showing the dimensions of screens. "Hints on Screen Rulings." "Notes on Colorwork." "Standard Process Formulae." "Printing." "Etching." "Miscellaneous Hints." "Notes on Cost of Work." "A Table of Poisons and Antidotes." "Weights and Measures." "Decimal and Metrical Equivalents of Fractions of an Inch." "Conversion of Metrical Into English Weights and Measures." "Table of Equivalent Prices According to Weight." "Percentage and Discount Table." "Profit on Sales."

"Wages Table." "Ready Reckoner for Areas of Blocks, Etc." "Ready Reckoner for Price of Process Blocks, Etc." "Color Terms and Money Conversion Table from Amstutz' Hand-book of Photoengraving." "Stock Sizes and Weights of Paper and Subdivision of Papers." Much of the information is specifically adaptable to English process workers, but there is enough of value for American workers to make use of the pocketbook, which is of vest-pocket size. The pages are consecutively numbered from beginning to the end. The book is supplied with a pencil. It is $\frac{3}{4}$ by 3 by $\frac{5}{8}$ inches. Cloth bound, 60 cents; leather bound, 90 cents, postpaid. Orders may be sent to The Inland Printer Company.—L. L. A.

"THE AMERICAN GOVERNMENT,"—L. R. Hamersly & Co., 1 West Thirty-fourth street, New York, have just published a work entitled "The American Government," edited by H. C. Gauss. Mr. Gauss is a trained journalist, at present private secretary to Attorney-General Bonaparte. This book gives a list of all offices filled by Presidential appointment and subject to confirmation by the Senate, and a complete statement of the powers and duties pertaining to each office and the salary attached thereto. How many Americans are there who could tell precisely what the powers and responsibilities of the United States District Attorney or the Collector of the Port are, and the extent of power vested in the hands of bank examiners and the Comptroller of the Currency, and to what work of reference could they turn for full information upon these subjects? This book contains information upon points of law, procedure and custom not known to many of even the best-informed citizens. Not many know that the terms of the Postmaster-General and the Comptroller of the Currency extend a month beyond the term of the President who appointed them, and that the Postmaster-General, unlike other cabinet officers, can be removed by the President only with the consent of the Senate. Few know that United States Senators and Representatives have a right to select, subject to the passing of examinations, cadets in the Naval Academy, but have no such right with reference to the Military Academy, for which their selections are merely advisory, the President having the sole power of appointment. These and many hundreds of other facts as little familiar are brought out in this useful volume. What American traveling abroad or contemplating going abroad but would gladly know the duties and powers of the American Ambassador and Minister, the Consul-General and the American Consul; what their duties are not only to the Government they represent, but to American citizens who visit the countries to which they are accredited as well. Not long since a famous New Yorker lost a suit in the United States Circuit Court involving more than \$100,000. He desired to appeal it to the Supreme Court of the United States, but was astounded at being told by his lawyers that they were not sure that he could appeal it, and to his astonishment the Supreme Court refused to hear the case. Now this book tells just what cases can be heard in United States Courts and the jurisdiction of each court; and also covers all points likely to come up about the Government and its officials.

THE Seybold Machine Company, Dayton, Ohio, have recently issued an exceptionally handsome catalogue of their paper-cutting, trimming machines and knife-grinders. The cover is an interesting piece of letter-design, printed in two colors and embossed. The half-tones, which are numerous are well printed in black, while the text is in brown. Specially designed, vignetted half-tone initials add much to the appearance of the text-pages. The whole is a handsome piece of work, and does much credit to the Seybold Company, as well as the Republican Publishing Company, whose imprint it bears.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE Golding Manufacturing Company, Franklin, Massachusetts, has issued its new 1908 catalogue. This book contains a list of the products of the company, including printing-presses, paper-cutters and tools, embracing the Golding jobber, Pearl press, Golding paper-cutters, Pearl paper-cutters, Boston card-cutters, Little Giant lead and rule cutters, lead-cutters, composing-sticks, benzine cans, etc. A copy of the catalogue may be had by any printer writing for it on his own letter-head.

AGENTS WANTED FOR HIGH-GRADE PAPERS.

A young but growing paper house in New York is looking for live representatives in the principal Western cities, on a liberal commission basis. The line of papers, made up of fancies, wood veneers, cover-papers, brocades, leatherettes, etc., has already been introduced over all the United States, and only requires following up to produce good business. Address E 238, care New York office THE INLAND PRINTER.

SOAP ALWAYS IN ITS PLACE.

A piece of good soap is offered by the Davis Soap Company under the name of "Trinola." It is made expressly for factory use. The soap is molded around a core which is attached to a chain, to be suspended from the wall of the washroom, high and dry above the washbowl. This device, known as the Davis soap-saver, is said to be an effective means for preventing the purloining of soap by employees. The manufacturers make a liberal trial offer in their descriptive pamphlet.

"TWENTIETH CENTURY LIMITED" SCHEDULE RESTORED.

Announcement comes from the Passenger Traffic Department of the New York Central Lines of the restoration on April 19 of the eighteen-hour schedule of the "Twentieth Century Limited" train in both directions between Chicago and New York. The high-class service which has characterized this train will be continued. East-bound, the train will leave Chicago at 2:30 P.M., arriving at New York at 9:30 A.M. West-bound, it will leave New York at 3:30 P.M., arriving in Chicago at 8:30 A.M.

MORE ST. LOUIS ENTERPRISE.

The Buyers' Club building, now under construction in St. Louis, will be eighteen stories in height, with a tower extending ten stories above the building. The building will cover an entire city block, bounded by Seventeenth, Eight-

eenth, Chestnut and Pine streets and will be given up entirely to the display of merchandise with the exception of the top floor, which is to be sumptuously furnished for club purposes exclusively for visiting buyers, convention delegates, etc. The most important feature the Buyers' Club presents is the plan for bringing the buyer to the seller. The fare of ten thousand buyers will be paid to St. Louis annually by the building company, and the exhibitors will select the buyers who are to be brought. A club bulletin will be published monthly and sent to over one hundred thousand retail buyers.

ROLLERS FOR HOT AND HUMID ATMOSPHERES.

The printers of the south and southwest will be interested in learning that the Rubberoid Roller Manufacturing Company, 160 North Lamar street, Dallas, Texas, is making a roller specially designed to meet the varied climate of that section. It is claimed that the formula used in these rollers contains ingredients not heretofore used in printers' rollers, and which gives them longer life and better service. Mr. M. J. Garlick, the local manager, who has spent many years in pressrooms, says that the Rubberoid roller will withstand the humidity of the low lands quite as well as the dry atmosphere of the Panhandle. There is little or no advance in cost of these rollers over those commonly in use.

A NEW COMPOSING-STICK.

Draper & Hall Company, 7 Hubbard street, Middletown, Connecticut, manufacturers of make-up rules, roller bearers and other utilities for printers, announce that their new composing-stick is ready for the market. They claim it is superior to others owing to its simplicity, ease of operation and, above all, its accuracy. Any desired number of picas or half-picas can be instantly obtained by sliding the knee in the usual way until the pin, of special spring steel, engages the correct measure. Any odd measure may be obtained by not engaging the pin and slot, an advantage over other sticks. A round pin, engaging a V-slot, which wear does not affect, insures absolute accuracy at all times. The stick is made in three widths and eight lengths. Full particulars will be furnished by the makers.

COOK COMBINATION PUNCH, EYELET AND STABBING MACHINE.

The Cook combination punch, eyelet and stabbing machine, made by the E. M. Cook Machine Company, of Oberlin, Ohio, is an exceptionally rigid and powerful one, the adoption of the cam principle giving strength combined with easy operation. By removing the punches and inserting the stabbers, a stabbing machine is available which will stab from one to seven holes any desired distance apart and through any thickness of paper up to three-eighths of an inch. The machines are equipped with suitable gauges, two removable punches and two reversible stabbers, and extra punches and stabbers can be supplied by the makers at any time.

A NEW DISK CLUTCH.

Merchant & Evans Company, of Philadelphia, have largely increased their manufacturing and engineering facilities, and have now one of the most modern and complete machine tool shops in the country for work of precision. One of the specialties of this company is the Hele-Shaw clutch, which secured its greatest popularity in automobile construction but which has been very extensively employed in a wide range of mechanical drives

abroad. The clutch consists of a pack of metal plates incased in an oil-tight drum. One of its peculiarities which puts it in a class by itself is its uniform rate of pick-up. When thrown into engagement it picks up its load on a straight diagrammatic line instead of a curved one. This property of the Hele-Shaw clutch appeared in its experimental try-outs, and its practical efficiency was proven when it was employed to couple up alternating (constant speed) electric motors to the Hoe printing-presses. Unless the rate of pick-up in this engagement is absolutely uniform from a state of rest to full speed, the damp paper in the press is torn. A number of electrically driven printing establishments in London, England, are now coupled by Hele-Shaw clutches with perfect operating results.

A NEW MONOTYPE SYSTEM.

One of the features of the Monotype has been the ability to cast job type as needed; and to make this effective at a low cost the Lanston Monotype Machine Company have heretofore rented or leased the necessary matrices at a daily rate. They have just established a new plan for this service which will greatly reduce its cost to the printer, while making it much easier for him to always have a set of job "matrices" ready to fill in spare time on the caster. The new plan is what is known as the "library" plan, made familiar by the piano-player people, by which the user has in his possession a certain number of pieces and exchanges them as required at a fixed sum per year. A booklet which the company has just issued on this subject should be in the hands of every user of a Monotype.

HAND BALING-PRESSES.

In a recent issue of THE INLAND PRINTER attention was called to the advantages of a good baling-press for baling materials which would otherwise be packed in loose bulk, burlap bagging or crates. The Sullivan Machinery Company of Claremont, New Hampshire, are the manufacturers of a hand baling-press especially designed for printing-offices, the advantages and economy of which are set forth in a small illustrated circular and price-list "59-F." The use of a baling-press enables the printer to get a much better price for his waste, it reduces the cost of his insurance, and it is inexpensive to operate. The Sullivan Machinery Company appear to have recognized the necessity for compactness, durability and cheapness in the manufacture of their hand baling presses, and have succeeded in producing one that fully meets these requirements.

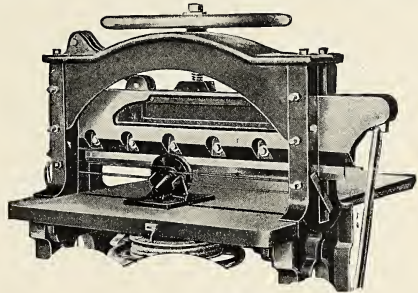
STEREOTYPING STEAM-TABLES OPERATED BY COMPRESSED AIR.

The Boston *Globe* is about to install in its stereotype department a battery of steam-tables to be operated entirely by compressed air. The device is something new and was first put in actual operation on the New York *World*, where a battery of ten of them is now running and is said to be giving the best of satisfaction. The Chicago *Tribune* is also said to have placed an order for a battery of these tables. Instead of the old-fashioned screw method now so commonly in use on the daily papers, the platen of the steam-tables is forced down on the form by compressed air through a series of levers so regulated as to give a steady pressure at all times. The operator admits the compressed air into a cylinder back of the steam-table, by a lever conveniently placed in front of the table, when the platen descends almost instantly. The pressure of platen

is continuous throughout the drying of the mat, and when ready to be released the lever is reversed, the platen ascending almost as quickly as it goes down. By an ingenious arrangement the form is automatically ejected from underneath the platen just as the platen rises out of the way. There is a great saving of time with this new method besides securing a much better mat than is usually made by the means of the hand-screw. The success of the invention seems assured and the manufacturers and patentees, the F. Wesel Manufacturing Company, of New York, are to be congratulated in introducing such a useful device.

A NEW KNIFE GRINDER.

The Economy Grinder, made by the Grand Rapids Knife Grinder Company, Grand Rapids, Michigan, provides a new method of grinding and honing knives for cutting-machines. The chief feature consists of two grinding wheels so



"ECONOMY GRINDER."

arranged that they may be changed instantly from a coarse to a fine adjustment, by placing one above the other. These wheels are revolved by a double belt encircling three-quarters of the driving-wheel, passing over idlers on each side of it, and thence on through the housings of the cutting-machine. The belt is held in place by two slats laid transversely with the housings and is held taut by a clamp and thumb-nut. In operation the grinder is slid back and forth



"COMBINATION GRINDER."

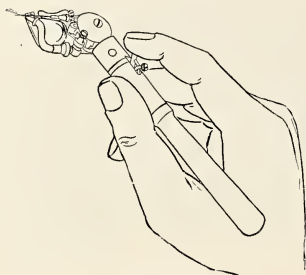
on the table of the cutting-machine, this giving the required number of revolutions for grinding or honing the knife without removing it from the machine. The grinding is done in about the same time it would take to change the knife for a sharper one. The wheel is adjustable to any bevel of the knife.

The manufacturers also supply a "Combination Grinder" for sharpening cutting-knives in or out of the cutting-machine. The "Economy Grinder" above, described is turned upside down and fastened to the bearing sliding on a rod which guides it as it is moved back and forth across the knife. Fingers are provided to hold the

belt at both ends of the rod, while the knife is held in place by two dogs fastened near the ends of the rods. These dogs also act as feet, holding the knife up from the table during the process of grinding. The operation of grinding and putting the knife in position occupies but a few moments.

THE PAASCHE AIR BRUSH.

Important advantages are claimed for the new "B" model Paasche air brush, manufactured by the Paasche Air Brush Company, of Chicago. Its main feature is that water or oil colors of any description can be used without the slightest injury or clogging of any part in the instrument. The reason for this is that the color does not travel through the working mechanism of the brush, but is taken direct from the color cup, located just at the air outlet, the cup being made so that the color can quickly be changed and washed out instantly. The little needle, the only part



PAASCHE AIR BRUSH.

in the brush that requires the user's attention, is the part that enables the user to keep the brush in perfect working condition at all times without having to send it to the factory for repairs. It is claimed that detail work requiring much skill can be done with the Paasche air brush, the perfect control of the lever making it possible to control the brush with great accuracy.

BENEDICT'S ENLARGING AND REDUCING CHART.

Mr. George H. Benedict, the well-known authority on costs of photoengraving, and the inventor of the universally used scale for surface measurements, has devised a clever method of arranging proportions for enlarging and reducing. The invention consists of a chart containing a series of arbitrary numbers, arranged according to the enlargement or reduction desired, and which are to be marked on the copy before it goes to the photographer. These numbers correspond to a scale bearing similar numbers placed on the camera stand, which are adjusted for the lenses most commonly used, one set of numbers to a specific lens. Full instructions accompany the charts, from which operators will have no difficulty in properly marking the camera stands. The effect of the numbers marked on the different pieces of copy is to group automatically all the subjects which require the same degree of enlargement or reduction. In most cases it is no longer necessary to use the inch rule, because the operator can rely upon the numbers. No particular skill is needed to put the numbers on the copy. When the operator receives two or more pieces of copy bearing the same number he knows that they may be photographed together if the screens are the same and the color does not prevent. These are put on the copy-

board, and a camera pointer, placed in front of the ground glass, is moved to the number called for on the copy. This gives the exact spot at once. All that now remains to be done is to sharpen the focus with the fine adjustment, and proceed to make the negative without any consideration to the size excepting to select a negative glass sufficiently large to cover all of the grouped subjects. The same procedure is followed with half-tones as with line etchings. The inventor says that the smallest negatives can be made at the rate of about fourteen a day. With this device, if the average is raised to fifteen a day, a saving of seven per cent in time is effected. If it is raised to eighteen there is a saving of twenty-eight per cent on separate exposures only. When they are grouped there is an increase of economy because every time two negatives are made in one operation, the second one costs practically nothing. The charts are protected by copyright and patent, and are rented at \$1 per month for each camera. A separate 8 by 10 chart will be furnished for each camera stipulated in the lease and one 24 by 24 chart for use where copy exceeds the capacity of the smaller charts. At \$1 per month the cost is but 4 cents a day, which will be saved at least ten times through economy in operation and general photographic efficiency. Mr. Benedict has originated some clever advertising in connection with his automatic reduction chart. The following specimen is reproduced because it puts the advantages of the device in an attractive and concise form:

"Wanted—A job as photographer's assistant. Can save time in focusing. Am accurate and have a faculty for selecting copies that can be photographed together. Will work thirty days without pay to prove ability. Salary 4c. per day. Address Benedict's Automatic Focusing Chart, 415 Dearborn street, Chicago."

NEW AUTOMATIC BOX SHELL MACHINE.

Makers of paper boxes will be interested in a machine invented by G. Primbs, 3 Ferguson place, Holyoke, Massachusetts, which is said to produce shells for small rectangular boxes, such as are used for cigarettes, matches, druggists' use, etc., at the astonishing rate of twenty thousand to fifty thousand an hour. The printed or lithographed sheets fed into the machine are automatically scored, cut in strips, glued, folded, pressed and cut again into singles. They are delivered from the machine in batches of a hundred, which enables them to be counted rapidly and packed for shipment. The inventor, who claims superior advantages for this box machine over anything of the kind heretofore attempted, wishes to hear from responsible parties desirous of becoming interested in its manufacture and sale.

THE INDUSTRIAL LAW LEAGUE, INCORPORATED.

The above is the corporate title of an association of lawyers, consulting engineers and machinists formed for the purpose of assisting inventors and others in matters relating to patent proceedings, the closing of important transactions, the institution of proceedings, etc., particularly with reference to patent interference and infringement suits. The patent department of this company is claimed to have unparalleled facilities for soliciting United States and foreign patents, trade-marks, designs and copyrights. A fixed charge is made for services in making application for patent, exclusive of Government fees, and no deviation is made from it. There are no troublesome and disappointing "extras." Copies of descriptive booklet may be had by addressing The Industrial Law League, Incorporated, 170 Broadway, New York.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.

ADVERTISING ART CALENDARS.

OLIVER BAKER MFG. CO., makers of art calendars and advertising specialties, Minneapolis, Minn., U. S. A. 3-9

ALUMINUM PLANT.

FOR SALE—Aluminum plant, consisting of two aluminum presses, 44 by 64, graining table, about 2,000 live plates; bad snap for some one. BRONSON, 508 S. 45th court, Chicago.

AUTOMATIC FEEDERS.

Platen Presses.

FOR SALE—A Kramer web attachment connected with 12 by 18 Chandler & Price Gordon press; prints automatically from a roll; saves cost of feeder; will sell attachment with press, motor, counter and fountain, or separate. DEARBORN ADV. AGENCY, 341 Dearborn st., 4th floor, Chicago.

FOR SALE—Kramer web attachment and Gordon press connected ready for use, with extra attachments; price, \$300. THE CLARK PRINTING & MFG. CO., Lock Haven, Pa.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-215 Monroe st., Chicago. Ball programs, folders, announcements, invitations, tickets, society folders, masquerade designs, etc. 2-9

BOOKS.

BIBLIOPHILE AND BIBLIOMANIAC—The first is a clever essay by Henry Houssaye, of the French Academy, printed in French with English translation on opposite pages; the second, by Henry Ward Beecher, is perhaps one of the best examples of his genius; both essays are contained in a Caxton brochure, which we will mail for 7 two-cent stamps; or send 40c silver and we will mail a copy of this and 3 other brochures. THE CAXTON SOCIETY, Pittsfield, Mass.

BOOKS ON ADVERTISING—Separate volumes on "General Advertising," "Mail-Order Advertising," "Retail Advertising," "Advertising Typography," "Rates, Mediums, etc." Write for list P—it's free. A. S. CARNELL, 150 Nassau st., New York.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions, or losses; it uses makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 1/2 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaubit, Editor of *The Art Student*, and Director of the Chautauque Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER COVERS—An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

POOR RICHARD'S ALMANACK—The shrewd wit of Benjamin Franklin, assembled and formed into a connected discourse; facsimile reproduction of some pages from the first almanack, printed 1732; favorite portrait of Franklin as frontispiece; we will mail you a copy for 7 two-cent stamps; or send 40c silver and we will mail the Almanack and 3 other numbers of the Caxton brochures. THE CAXTON SOCIETY, Pittsfield, Mass.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by Wm. J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, makeup of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

COMPLETE ELECTROTYPE FOUNDRY in good manufacturing city in Middle West can be leased on reasonable terms. E 478.

EXCEPTIONAL BUSINESS OPPORTUNITY—Best equipped general printing, binding and loose-leaf establishment in best and most progressive city in South; long established; business \$75,000 to \$100,000 annually; will sell or lease plant, or sell one-third stock to competent man who can take entire charge mechanical departments. R. H. EVANS, 808 Chestnut st., Chattanooga, Tenn.

FOR SALE—Complete modern engraving and printing-plant in western city; doing good business. E 227.

FOR SALE—Controlling interest in largest printing establishment in New England city of 100,000; established 20 years; annual business \$40,000 to \$50,000; complete modern equipment, including full bookbinding; full particulars to parties who mean business and can pay cash. E 236.

FOR SALE—Established Linotype composition business, rapidly growing; 2 almost new machines; fine equipment; good run of work; in best town Middle West; \$4,500 cash to handle; good reason for selling. E 234.

FOR SALE—Established weekly and job office; excellent modern equipment; fine town; ideal climate on Puget Sound; good reasons for selling; \$5,500 cash and worth it. E 221.

FOR SALE—Half interest in old-established job printing and copperplate engraving business in Colorado Springs; one member firm retiring; \$4,000 cash. E 243.

FOR SALE—Job-printing shop in one of the best manufacturing cities of 30,000 in the United States, doing a business to net a profit of over \$2,500 per year, no indebtedness; Optimus cylinder, 3 jobs, power cut, plenty of other material thoroughly up-to-date; price, \$5,500; bargain; quick sale. J. B. BROWN, Niagara Falls, N. Y.

FOR SALE—One of the oldest and best-known printing-offices in northern California; cost of equipment about \$22,500, sale price \$15,000; sale necessary to settle estate; partnership might be considered. BOX 278, Sacramento, California.

FOR SALE—Part or controlling interest in one of the best-paying printing, calendar and jobbing post-card companies in the Northwest; the business covering the two Dakotas, Montana, and part of Minnesota and Nebraska; this is a splendid opportunity for a capable man who can manage such a company and has money or can get money to invest; is for sale only owing to the ill-health and other interests of the present management; full particulars will be sent upon request from parties sending references and stating experience and financial condition. E 229.

FOR SALE—Printing-plant near Philadelphia; new specially constructed buildings; cylinder presses, platen presses, power cutter, folder, stapler, etc.; electric drive; all new modern equipment; everything essential for the production of high-grade work economically; valuable copyrights; equipment cost \$17,000; will sell at bargain; present owner might retain one-half interest. E 568.

FOR SALE—The complete printing-plant formerly owned by the Canandaigua Chronicle, a weekly newspaper; printing equipment and all machinery first-class in every respect; property can be inspected at Canandaigua, New York. Inquire C. C. DAVY, Attorney for Receivers, Rochester, N. Y.

FOR SALE—SNAP—A modern printing-plant in western city, doing good business, equipped with 4-roller Miehle and jobbers. E 228.

FOR SALE, TRADE OR LEASE—Office in Southwest; doing big business; worth \$3,000, will take \$1,500. E 245.

GOOD CHANCE for practical printer to buy entire or part interest in well-equipped publication and job-printing plant; downtown district, Chicago; established trade. E 231.

"HOW TO PROMOTE A PRINTING BUSINESS" is a little book about raising capital, getting new business, establishing a mail-order department, money-making "side lines," etc.; price, \$1, by mail prepaid. HOLLIS CORDIN, 938 Real Estate bldg., Philadelphia.

NEWSPAPER AND JOB OFFICE FOR SALE—Only paper in growing town of 1,800, all white. D. BRIGHT, East Prairie, Mo.

PRINTING-PLANT FOR SALE—Medium sized, completely equipped plant, nearly as good as new, well established in good central location in Kalamazoo, Mich. E 239.

TWO EXPERIENCED OPERATORS will install Linotype plant in office which will use all or part of output; will buy established business if price is right; best references; state amount used, prices per 1,000 ems, etc. E 216.

Steel Die Knife Grinders

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold. BLACKHALL MFG. CO., Buffalo, N.Y.

Steel Die

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service. AMERICAN EMBOSING CO., BUFFALO, NEW YORK

Publishing.

HARRIS BULLETIN of investment opportunities in publishing property just issued; sent upon request. HARRIS-DIBBLE COMPANY, 253 Broadway, New York.

COMPOSING MACHINES, ETC.

MONOTYPE EQUIPMENT FOR SALE—3 keyboards; 2 casters; 13 fonts of matrices, from 6 to 12 point, Roman, Antique and Gothic; 6 molds; justifying scales and wedges; air compressor; motors, etc.; will sell for \$5,000. E 657.

COUNTERS.

HART, R. A., Battle Creek, Mich. Counters for job presses, book stitchers, etc., without springs. Also paper joggers, "Giant" Gordon press brakes, printers' form trucks. 3-9

ELECTROTYPERS AND STEREOTYPERS.

McCAFFERTY, H., 141 E. 25th st., New York. Half-tone and fine art electrotyping a specialty. 3-9

EMBOSSERS AND STAMPERS.

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade, 45-49 Randolph st., Chicago. 3-9

EMBOSSING COMPOSITION.

STEWART'S EMBOSSING BOARD—Easy to use; hardens like iron; 6 by 9 inches: 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

ENGRAVED COMMENCEMENT INVITATIONS.

NEWEST, handsomest, and most exclusive designs; liberal discount to stationers and printers. HARCOURT & CO., Manufacturing Engravers, Louisville, Ky.

ENGRAVERS—COPPER AND STEEL.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel die sinkers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-9

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAV, Box 1, Windfall, Ind.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. We received calls during the past month for the following: Job printers, 2; Monotype operator, 1; Linotype operators, 2; machinist operators, 2; foreman, 1; all-around man, 1; artists, 2; pressmen, 8; proofreader, 1; stereotypers, 2. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, 129-130 Sherman st., Chicago.

Engravers.

PHOTOENGRAVERS looking for positions should apply to EMPLOYING PHOTOENGRAVERS' ASSOCIATION, who are placing help in good open shops. Address 116 Michigan street, Milwaukee, Wis.

Foremen, Managers and Superintendents.

A LARGE PRINTING ESTABLISHMENT, located in the Northwest, is in need of a superintendent who understands high-grade color-printing—one who can originate as well as execute; a permanent and profitable opening to the man who can direct the goods; address, giving age, experience, references and wages expected, E 213.

WANTED—A man of good business ability and experience, familiar with printers' requirements, to manage a business manufacturing a product to be sold to printers; one with experience as a branch manager preferred; write, stating age and previous connections, E 212.

Salesmen and Solicitors.

FIRST-CLASS SALESMAN wanted to go after bank and county work. E 214.

WANTED—Salesman calling at larger printing-offices to take up side lines used in pressrooms. E 340.

INK MANUFACTURERS.

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-9.

INSTRUCTION.

GREAT DEMAND for Mergenthaler operators; best wages, shortest hours; 100 new situations every month; why not get one? THE THALER KEYBOARD helps you; price, \$4. THALER KEYBOARD CO., 505 "P" st., N. W., Washington, D. C.; also through agencies of Mergenthaler Co. and Parsons Trading Co., London, England; Sydney, Australia, and Mexico City.

LINOTYPE SCHOOL—\$100 for 3 months' tuition; may stay longer free to acquire speed; work mostly on "live matter," proof read—the only practice that counts. THE TIMES LINOTYPE SCHOOL, Los Angeles, Cal.

MOTORS FOR PRINTING MACHINERY.

SPRAGUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-9

PAPER CUTTERS.

OSWEGO MACHINE WORKS, Oswego, New York, makers of the best in cutting-machines. The Brown & Carver complete line. 4-9

THREE POWER PAPER CUTTERS, guaranteed perfect condition; price low. SACRIFICE, Box 105, Watertown, N. Y.

PHOTOENGRAVERS.

EXCEPTIONAL FACILITIES for handling the work of southern printers; try us. THE ALPHA PHOTOENGRAVING CO., Artists and Engravers, Baltimore, Md. 2-9

PHOTOENGRAVERS' SCREENS.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 2-9

PRESSES.

SELLING OUT for a complete change; 16 cylinders, various sizes and makes; also several jobbers; prices to suit. BRONSON, 508 S. 45th court, near West Harrison st., Chicago.

Automatic.

FOR SALE—Harris automatic press, style No. 10-R, 14 by 17, with envelope feed, perforating wheels, etc.; best running order. THE WILKINS-SHEIRY PRINTING CO., Washington, D. C.

FOR TRADE—Harris press, 15 by 18, 2-color. Wanted—Universal or Colt's Armory, cr cylinder, or 44-inch cutler. E 222.

Cylinder.

FOR SALE—One 2-revolution Hoe press, fine condition, size 41 by 56, rear delivery, 4 form rollers, capacity about 1,500 per hour. E 219.

Perfecting.

DUPLEX PRINTING-PRESS CO., Battle Creek, Mich. Flat-bed and rotary perfecting presses. 2-9

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

BINGHAM'S, SAM'L, SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 So. Forsyth st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 185 Michigan st., Milwaukee, Wis. 3-9

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1859. 2-9

PRINTING MACHINERY AND MATERIALS.

EXCEPTIONAL BARGAINS in new and rebuilt cylinder presses, job presses, paper cutters, folders, etc. DRISCOLL & FLETCHER MACHINE WORKS, 164 Ellicott st., Buffalo, N. Y. 4-9

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 130 Sherman st., Chicago.

Artists.

ARTIST, first-class, art and commercial work, designing, pen, wash, water-color, lettering, decoration, illustration and fashion, open to proposition. E 653.

Compositors.

ARTISTIC JOBBER (union), sober and industrious, desires situation in up-to-date office; 17 years' experience—2 years in typefoundry's printing department; capable of taking charge; samples, references. E 240, care New York Office INLAND PRINTER.

UP-TO-DATE, all-around man, 7 years' experience, nonunion, temperate, unmarried, best references, would like change June 1. E 542.

Engravers.

EXPERT PHOTOENGRAVER, with several years' practical experience in different branches of engraving business, would like position as working superintendent; opportunity for those wishing services of first-class man. E 230.

FIRST-CLASS COLOR-ETCHER, capable of overseeing all the details of work from entry of copy until delivery, seeks charge of small plant. E 404.

Foremen, Managers and Superintendents.

MANAGER, now with large city office, desires change; excellent reasons; 20 years' experience in all branches; location immaterial. E 246.

POSITION WANTED as foreman or superintendent by man of wide experience in Chicago offices; would go west; union. E 244.

SUPERINTENDENT—Capable man of executive experience on book, magazine, catalogue and calendar work, up-to-date and economical manager; has A-1 references from last employer; New York or eastern city preferred. E 219, care New York Office INLAND PRINTER.

SITUATIONS WANTED.

Foremen, Managers and Superintendents.

SITUATION WANTED—Superintendent or manager in medium-sized office by sober, steady, reliable married man of experience in high-grade printing. E 248.

WANTED—Position as manager, superintendent or foreman of a well-equipped printing-plant, requiring the services of a thoroughly competent and skilled man in all branches of the business; able to handle the finest half-tone and color work, a designer of considerable merit, producing sketches in black and white or colors; a practical pressman on job and cylinder presses, unexcelled on artistic up-to-date composition; a thorough knowledge of photengraving, binding, stereotyping, etc.; a qualified lithographer, from the polishing of the stone to the finished product; skilled in estimating and in purchasing stock and material—can save salary from the general waste and leakage; 30 years of careful study and application to this business has given me a store of knowledge hard to duplicate; have charge of a plant doing the finest grade of cut and color work, but would consider a proposition; am not a freak, and can deliver the goods in every capacity and am willing to demonstrate; can make any plant a profitable proposition. E 233.

Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR of 11 years' experience wants day situation in southern California; 6.00 an hour; accurate, sober, union; "down-and-out" overhauled; first-class references. E 328.

LINOTYPE OPERATOR, 3,500 ems an hour, desires position where he can work on machine most of the time to acquire speed; good all-around compositor; no loafer; strictly temperate; union. E 242.

Pressmen.

FRESSMAN, cylinder, thoroughly competent on color, half-tone and general high-grade work, wishes steady position; sober, young married man. **FRED JOHNS**, 392 Marcy ave., Brooklyn, N. Y.

PRESSMAN, cylinder and job; competent young man on color and cut work; capable take charge; moderate wages. E 224.

SLITTING MACHINES.

SLITTING MACHINE FOR SALE, made by Kidder Press Co., Dover, N. H.; will take paper up to 30½ inches wide; this machine is in perfect order in every respect. Address **GENERAL MUSIC SUPPLY CO.**, 524 W. 57th st., New York.

STEREOTYPING OUTFITS.

A **COLD SIMPLEX STEREOTYPING OUTFIT**, \$17 and up, produces the finest book- and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than paper-maché; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, \$1. **HENRY KAHRS**, 240 E. 33d st., New York city.

WANTED TO PURCHASE.

BOOKBINDING MACHINERY WANTED—Smyth case-making machine, Smyth casing-in machine, Chambers quadruple-sixteen folding machine, Crawley rounder and backer, Seybold duplex trimmer; address, with full particulars and prices, E 454.

WANTED—Ruling machine, 42-inch Hickok double-beam striker with No. 2 layboy; want late machine; state serial number, condition of machine, and price. **CANTWELL PRINTING CO.**, Madison, Wis.

WANTED—Secondhand router for flat plate work; must be O. K.; state name of machine in answering. Address **P. O. BOX 559**, Wheeling, W. Va.

WANTED—237 or more automatic feeders for cylinder presses; state make, condition and lowest cash price; can use small, medium and large sizes. E 237.

Printers and Stationers **A PROFITABLE SIDE-LINE** Profits large and demand increasing. **Make RUBBER STAMPS** Investigate. Complete outfits from \$25.00 up. Write for Catalogue. **LOWENTHAL-WOLF CO.**, Charles and Lombard Sts., BALTIMORE, MD.

"Roughing" for the Trade

We have put in a **ROUGHING MACHINE**, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited. **THE HENRY O. SHEPARD COMPANY**
120-130 Sherman Street CHICAGO

Auld's Bodygum

Guaranteed to overcome mottled and blurry half-tones, type forms, rule forms and solid plate printing. Large trial sample, postpaid, 25 cents. Also warranted to make any **ALDINS INK GLOSS** give high gloss to ink on hard or soft paper. \$1 per lb. **ALDINS POWERFUL TRANSPARENT BODY DRYER**. 65 cents per lb. **ALDINS JELLY-NASTE INK REDUCER**. 50 cents per lb. **ALDINS INK BINDER** overcomes process-ink troubles of printing on top of several colors. \$1.15 per lb. **ALDINS INK ENAMEL** for giving steel-die embossing ink an extremely high gloss. \$1 per lb. Samples, postpaid, 25 cents each.

MANUFACTURED BY

HAMPTON AULD, 859 Mt. Prospect Avenue, NEWARK, N. J.
SINCLAIR & VALENTINE, Selling Agents - - - - - NEW YORK CITY

A Modern Monthly— All About PAPER



THE PAPER DEALER

gives the wanted information on the general and technical subject of

Paper

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper

purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.

SPECIAL OFFER—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the year of 1908 and also a copy of our book, "Helps to Profitable Paper Selling."



The PAPER DEALER
155 WASHINGTON STREET, CHICAGO

TWO-COLOR CUTS AND COPY

Snappy cuts and the kind of copy that has sold over \$100,000 worth of printing for me. Blotter service, \$3 monthly. Complete service—blotters, booklets, folders, mail-cards—\$3. Samples free. **FRANK ARMSTRONG**, Des Moines, Iowa.



PRINTERS

copyright **LODGE CUT CATALOGUE**

Book, "When Papa Rode the Goat." Colored plates, 10 illustrations. Many fearful things. 15c. by mail, to printers only.

Write on your business letter-head to **R. Carleton Engraving Co.**, Omaha, Neb., for the latest

Every Printer Wants It



The **Franklin Fob** is constructed of real type in such a way that the type forms the bars of the fob, and the faces spell the name of the individual. The fob is made of new type, heavily silver-plated and perfectly fitted by expert chainmakers. A novelty of permanent value. Any printer will buy at sight—it represents his trade. It not only pleases the printer—it astonishes the layman as well.
A permanent means of identification. Price, \$1.00.

The type Fob Co., 870 Broad Street, Newark, N. J.

Quick Stringing
Saves Time.
Universal Loop Ad-
justable from 3/8
to 5/8 of an inch.

Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogues, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out. Let us send sample and quote you prices.

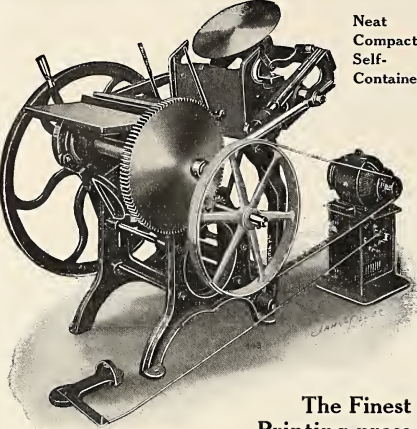
WIRE LOOP MFG. CO.

(Successors to Universal Wire Loop Co.)

75 Shelby Street

DETROIT - - - - MICHIGAN

PATENTED
This cut illustrates one of the various sizes of hangers for books 3/4 to 2 inches in thickness.



Neat
Compact
Self-
Contained

**The Finest
Printing-press
Control and Drive You Ever Saw**

ROTH BROS. & CO. 27 S. Clinton Street
CHICAGO, ILL.
136 Liberty Street, New York, N. Y.

SUMMER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

**WE MAKE
THE BEST
THAT CAN
BE MADE**

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.



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PHOTO-ENGRAVING OR PHOTOGRAPHY

Engravers Earn from \$20 to \$50 Per Week


The Only College in the world where these paying professions are taught successfully. Endorsed by the International Association of Photo-Engravers and the Photographers' Association of Illinois. Terms easy and living inexpensive. Graduates placed in good position. Write for catalogue, and specify the course in which you are interested. Address: Illinois College of Photography, or 1851 Wabash Ave., Bissell College of Photo-Engraving, Elmhurst, Ill. L. H. BISSILL, President



Our Steel Galleys

give entire satisfaction. They will last longer than any other style. If you have been bunced into purchasing some of the other cheap galleys made out of galvanized iron, etc., write us for a sample.


Auto-Lock Galley Co., 155 E. 90th St., New York



Whitfield's Carbon Paper.

Photo-Engraving on original and duplicate copy made with WHITFIELD'S pen carbon paper. We would like to send you samples, and quote discounts. Our line of pen, pencil and typewriter carbons is equally good. We manufacture mandrill oil tissues in books or flat sheets. Samples of all on request.

WHITFIELD CARBON PAPER WORKS, 121 Liberty St., New York City



A Counting Machine is now an essential part of every cylinder press made. Consider why this is so, and you will find a

DURANT COUNTER

an essential part of most of your job presses.

W. N. DURANT COMPANY, Milwaukee, Wis.

BLOTTERS ARE THE PRINTERS' BEST ADVERTISING MEDIUM

A good Blotter every month, if striking in design and text, well printed and carefully distributed, will bring desirable business and lots of it to any printer. We have a series of color plates for printers' blotters that are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars. **Chas. L. Stiles, Keith Theater Bldg., Columbus, Ohio**

ELECTRIC MOTOR EQUIPMENTS

FOR PRINTING-PRESSES AND ALLIED MACHINES
EXPERIENCE, QUALITY, ECONOMY. Bulletin 2294

SPRAGUE ELECTRIC CO., 527 W. 34th St., New York

CALENDARS FOR THE PRINTER!

We manufacture an Exclusive Line of Calendar Books, Consisting of Three-Color Mounts, and Black and White, 40 different styles, ranging in price from \$18 to \$85 per thousand. Sample set \$1.00. DESCRIPTIVE BOOKLET FREE ON APPLICATION

LAWRENCE & GORHAM, 351 Dearborn St., CHICAGO

Our business is TRANSLATING and PRINTING in

Foreign Languages

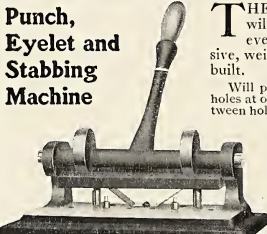
We set on our linotype machines: German, French, Spanish, Hollandish, Italian, Danish, Swedish, Finnish, Bohemian, Polish, Lithuanian, Slavish, and a dozen other languages.

GET OUR ESTIMATE

FRED. KLEIN CO., Printers, 126-132 Market St., Chicago

All Linotypes are kept running smoothly and easily when lubricated with Dixon's Special Graphite No. 635. Get booklet and free sample.

JOSEPH DIXON CRUCIBLE CO., JERSEY CITY, N. J.



Punch, Eyelet and Stabbing Machine

THE small or large printer will find use for this machine every day. It's not expensive, weighs 20 lbs., substantially built.

Will punch or eyelet from 1 to 7 holes at one operation. Distance between holes adjustable. Will punch or stab up to 3/8 of an inch. Provided with adjustable gauges. Get our prices and full particulars. It's what you have been looking for.

E. M. COOK MACHINE CO. Oberlin, Ohio.

Tympan Gauge Square



$3\frac{1}{4} \times 8\frac{1}{2}$ inches.

For quickly and accurately placing the gauge pins on a platen press.

Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once. Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

THE INLAND PRINTER CO.
130 Sherman St., Chicago

ST. LOUIS, MO.



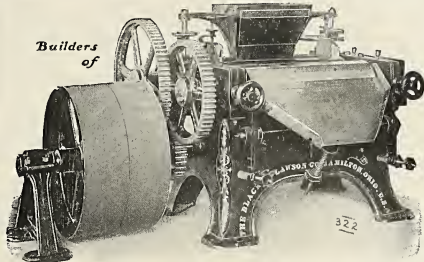
For the best paper-
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John McAdams & Sons
978 Kent Ave. BROOKLYN, N. Y.

THE BLACK-CLAWSON CO.

HAMILTON, OHIO, U. S. A.

Builders
of



3 Chilled-Iron Roller INK MILLS

Sizes—6x18, 9x24, 9x32, 9x36, 12x30 and 16x40 inches.
With or without Hoppers. Solid or Water Cooled.

Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery.



HEADQUARTERS FOR EMBLEM CUTS

YATES BUREAU OF DESIGN
263-269 Dearborn St. CHICAGO, ILL.

Send Stamp for Booklet: Write on your Business Stationery

BARGAINS IN TYPE

We have about two tons of type, from 12 to 36 point, that has become somewhat discolored from standing on our sort banks for some months, which we are sorting up and will sell in weight fonts at 25 cents per pound. Send for specimen sheets. We are now manufacturing Brass Rule and selling it at 40 per cent off regular prices.

THE WYNKOOP TYPE FOUNDRY, 85 Warren St., NEW YORK

GET WISE

Some printers don't know that we are selling body type, weight fonts of job type, spaces, quads, leaders, brass rule, leads and slugs, etc., at greatly reduced prices.

BUT IT'S A FACT

All job faces, including our latest and patented designs, with a few exceptions, are now sold in weight fonts at prices much lower than those formerly charged for body type. Don't order elsewhere until you get our quotations.

The best costs no more than the inferior kind.

INLAND TYPE FOUNDRY

Twelfth & Locust Sts.
SAINT LOUIS

188 Monroe Street
CHICAGO

160 William Street
NEW YORK

SET IN HEAVY CLARON AND RECUT CLARON. TULIP BORDER NO. 360210

"WRITE TO
SANDERS
ST. LOUIS"

SANDERS

The Name that stands for
The Best
in Engravings

The Sanders Company are specialists in making engravings and electrotypes of the best quality. It is easy to make claims, but if your next order is sent to Sanders we will prove that the quality of our work and prices will make you our patron ever after. If you would like to know more about our work write for specimen-book and prices. We have recently issued a book of stock cuts showing art designs for letter-heads. If you have not received same write us.

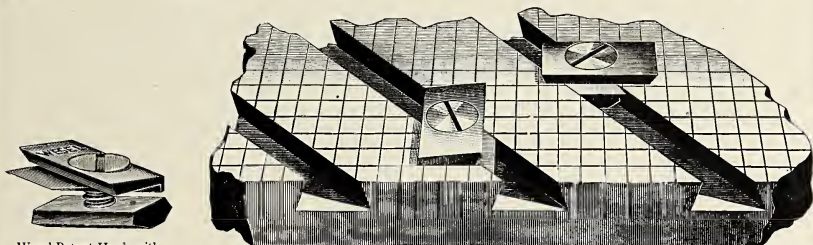
Sanders Engraving Co., St. Louis, Mo.

BRANCH OFFICES IN SEVEN CITIES



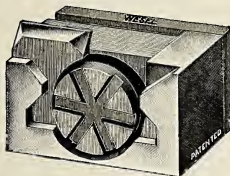
There is nothing "just as good" as the WESEL PATENT IRON GROOVED BLOCK

Which has stood the test of time and is used by the elite of printerdom. 900 presses are now equipped. Fifty per cent saving on imposition. Thirty per cent saving on make-ready. Several hundred per cent saving on preservation of make-ready and wear of plates.



Wesel Patent Hook with Drop-in Nut.

Sectional view of Wesel Patent Iron Grooved Block, showing Hooks in position.



Narrow-margin Dittman Patent Register Hook

Dittman Patent Register Hook

The original register hook which has many imitators but no equal. Absolutely accurately made. Can be taken apart and cleaned, and put together again quickly. A trial order will convince you of superiority.

REDUCED PRICES

Regular 6 x 6 ems, each, \$1.00 Narrow margin, 6 x 8 ems, each, \$1.25

If you are not users of at least some of Wesel Quality Goods, the loss is mutual

WRITE FOR FULL PARTICULARS

F. WESEL MANUFACTURING CO.

THE UNIVERSAL PROVIDERS

*Machinery and Appliances
Stereotypers and*



*for Printers, Electrotypers
Photoengravers*

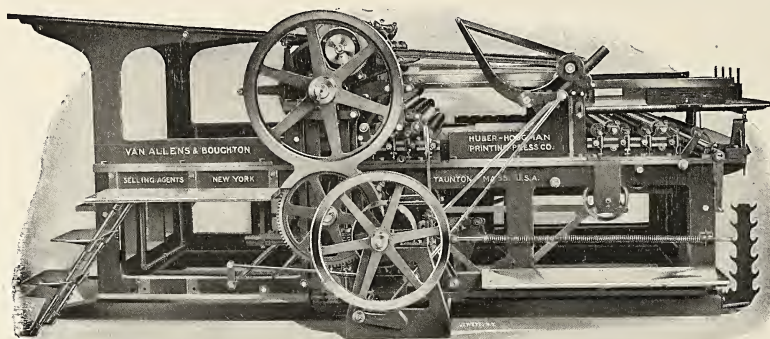
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THE best is always the cheapest. The Huber-Hodgman meets every requirement of the progressive printer. It is well built, of the best materials, rigid and durable. The Block reversing mechanism gives noiseless operation, and the straight-shaft drive requires less power and gives greater speed. All the latest labor-saving devices are included in this machine. The printed-side-up delivery, in combination with the fly, is very efficient and satisfactory. The pyramid distribution is the best yet used. The users of this machine are its best salesmen. We refer you to them. See it in operation. Send for catalogue.

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NE of our customers who has several bronzing machines of various makes has just decided to overhaul all of his old machines and sell them for the best price he can get. Here is a good opportunity to get a good bronzing machine cheap.

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Write us for
catalogue.

United Printing Machinery Co.

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WILLIAMS-LLOYD MACHINERY CO.

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The Cross Continuous Feeder

For Presses and Folders

Has the following distinctive and undisputed points of superiority over all other types of Automatic Feeders:

- 1st. — A positive separation of any weight or grade of paper one sheet at a time and all the time.
- 2d. — Control of the sheet all the way to the drop guides by means of drop rolls, giving accurate register, even for the most exacting colorwork.
- 3d. — A continuous output of the press or folder so long as the form, edition or run lasts. The feeder is loaded with the press or folder running.
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Profit is Production without Sacrificing Quality.

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and we keep them up
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THE HIGHEST
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WILLIAMSON-HAFFNER ENG. CO.
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ROUSE JOB STICK



ROUSE JOB STICK

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Accurate Measurement
Absolute Rigidity
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12-inch	- - -	2.50	2.60	2.70	.40
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VERY HANDY FOR CORNER CARDS, ETC.



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		FRENCH PATTERN	
6 x 1½	- - -	- - -	\$1.65
8 x 1½	- - -	- - -	1.90
10 x 1½	- - -	- - -	2.15

All dealers carry the "big stick"—get the Rouse Job Stick.

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The Mechanical Chalk Relief OVERLAY

(LANKES & SCHWAERZLER, Munich)

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after their Fire;
We demonstrated

Quality and Service

to them, and can do
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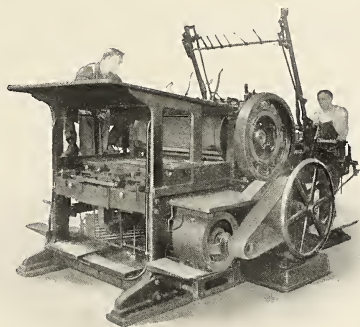
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in the printing plant. It further
demands that the most efficient
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Western Electric Motors

have won the favor of all users.



39 x 53 Miehle Press driven by a Western Electric Motor
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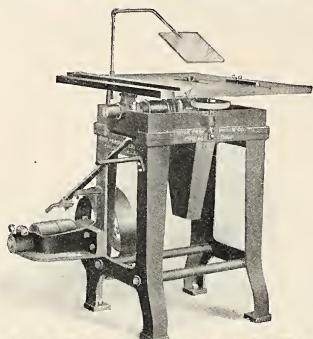
With Western Electric Motor Drive
every machine in your plant can be located
in the most desirable position for obtain-
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of the machines can be such as to permit
of the most convenient handling of the
product.

By the elimination of the overhead
belts and shafting with their dirt and noise,
you further improve the lighting of the
pressroom, and do away with the expense
of stock spoiled by the dirt thrown from
belts and shafting.

Western Electric Motors will give you
the **exact speed** you want for every opera-
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greater output.

Send for Bulletin No. 5910-5.

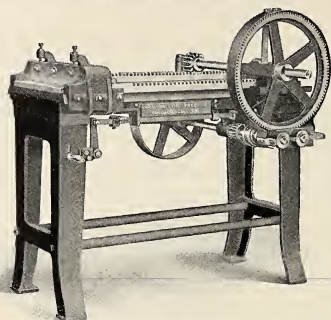
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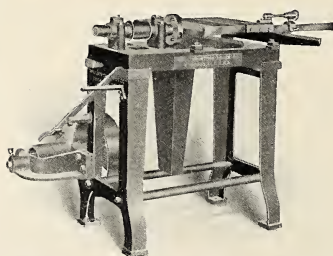
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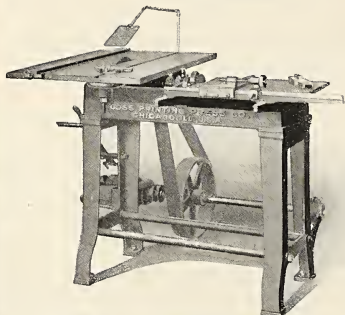
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SAW AND TRIMMER



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The Type Family Idea

Combined with Lower Prices for
Job Type in Weight Fonts



THE use of a type family, one in design but varied in details, in which an advertisement, a catalogue or a pamphlet can be entirely set, necessitates the use of larger but fewer fonts in an office. When the American Type Founders Company put Cheltenham Oldstyle on the market it knew that it had a master design with which the type family idea could be perfectly developed. The Cheltenham Oldstyle and the Cheltenham Italic were shown in display and as a body letter and its use advised for both purposes. It seemed only just to put the prices for body type fonts (twenty-five pounds and over) of Cheltenham Oldstyle down to the prices asked for plain body types—*the lowest prices asked for letter types*. It was a great concession in price, especially on a type design sure to have a great sale on its merits, irrespective of price. It was an experiment not demanded by competition but founded on a broad, revolutionary idea

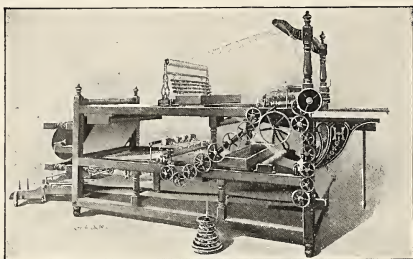
¶ We now sell all our Display Type in Weight
Fonts at Body Type Prices and Discounts

AMERICAN TYPE
FOUNDERS COMPANY



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IN TYPE
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HOUSES
EVERYWHERE



Style "C"—Double-Deck Ruling Machine

HICKOK Paper-Ruling Machines AND Ruling Pens *Bookbinders' Machinery*

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.

ESTABLISHED 1844

INCORPORATED 1886

Profitable Side-line for Printers

PERFECT IMITATION TYPEWRITTEN LETTERS
are more in demand to-day than ever before. There's a splendid chance in your locality to handle this work at a profit, with little or no extra expense.

Our process is simple, no special apparatus required and no royalties to pay.

Letters printed in purple, blue, black, green or red with our Ribbon Process, are ready for use on any typewriter, so that a perfect letter is produced when name and address are filled in. Investigate.

Write us to-day for full particulars. Complete instruction book goes with each outfit.

THE TYPERIBBON MFG. CO., 113-115 Sherman St., Chicago



Ready Design in Four Sizes.

Fancy Calendar Pads

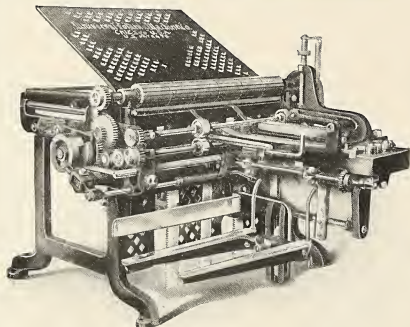
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ON THE MARKET

Various designs and sizes -- All sizes sewed -- Embossed Tops -- Hot pressed Gold that will not tarnish -- Boxed for jobbing 100 and 200 assorted to a box -- Sold in bulk also -- Over a million in stock. Send for samples and prices.

THE CHAS. H. ELLIOTT CO.
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A Machine that WILL Pay for Itself

**A FOLDER built for special work.
Built along the lines of simplicity,
durability and economical operation.
Takes up little space.**



THE printer is daily confronted with propositions for special folding that can not be accomplished on the ordinary large-sized folder, or too expensive by hand work.

Here is proof from one of Chicago's largest printing establishments:

This printer was paying 35 cents per thousand for two-fold work. A few days ago a girl in his employ ran off 77,000 pieces, 154,000 folds in nine hours on the Universal Folding Machine.

NOTICE THE WAY IT FIGURES:

77,000 at 35c. = \$26.95. Deducting the operator's time and cost of power, \$1.50, leaves a net profit to the printer for a day's work \$25.45, accomplished by the use of the Universal Folding Machine.

The Universal Automatic Paper Folding Machine is the fastest automatic feeding machine manufactured. It covers a wide range of work. Makes it possible to handle all kinds of paper under all atmospheric conditions. One, two or three folds at one operation.

We will give you any further information desired if you will indicate your interest by replying to this advertisement.

UNIVERSAL FOLDING MACHINE CO.
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NOW AT 45-47-49 RANDOLPH STREET



STEEL DIE EMBOSsing and COPPER PLATE ENGRAVING & PRINTING to the TRADE

WM FREUND & SONS

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STATIONERY
OUR SPECIALTY

WRITE REGARDING
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Stereotypers

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Telephone: Harrison 7185

Mr. Bookbinder: ==

It isn't alone the Glue you are WASTING, nor the number of Dollars you spend for Glue: it's more. You must consider the

Good American Dollars

You pay out every week for unnecessary LABOR in preparing and handling your Glue, as well, and only half doing it. Did you ever pick up a book and notice the AWFUL SMELL from the binding? That's ROTTEN GLUE. Ask *The Inland Printer* man; he knows.

No scum, no crust, no dirt
No rotten glue, no waste



Model B. B.
DOUBLE SERVICE

The Advance Machinery Co.

519-525 Hamilton St., Toledo, Ohio

Ship on Trial at our Risk. State how many gallons liquid glue used per day when you write for proposition.

NINE Hours boiled down TO ONE by the use of our Blocks

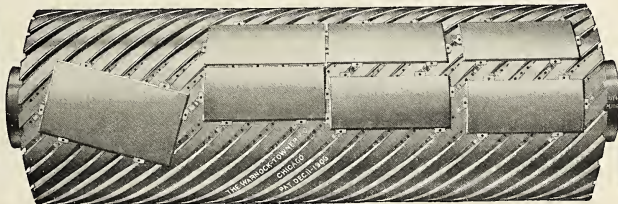
A large color printing house recently telephoned us that they accomplished in one hour with our system what formerly required nine hours.



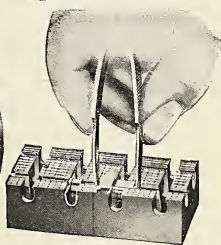
4x8 Register Hook



Cylinder Hook



Plates clamped on cylinder with Register Hooks



Removing Hook

PRICES OF "GEM" BOOKS:

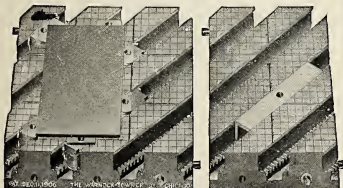
4 x 4 "Gem," 75 cents. 6 x 6 "Gem" Regular, 80 cents.
6 x 6 "Gem" Right-or-left, 90 cents.



4x4 "Gem," 75 cents



Diagonal Hook
for book or color work



Diagonal Block System

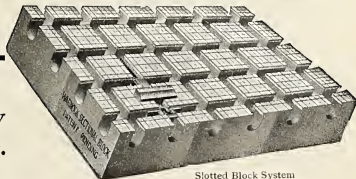
From DOUBLEDAY, PAGE & CO., New York.

After many weeks of trials and experiments with Sectional Blocks and Hooks, we have arrived at the conclusion that your Blocks and Hooks are the best in the market for our business, and we herewith give you our order to equip all our presses doing two and three color work. Your outfit is certainly all that is claimed for it, and has MADE GOOD in our plant.

Yours truly,
New York, April 8, 1908.

DOUBLEDAY, PAGE & COMPANY,
H. M. O'BRIEN, Superintendent.

The
Warnock-
Towner
Company
334 Dearborn St.
Chicago



Slotted Block System
adaptable for bookwork

	<h2 style="margin: 0;">The I.T.U. COURSE IN PRINTING</h2> <p style="margin: 0;"><i>Conducted by the Inland Printer Technical School under the direction of the I.T.U. Commission on Supplemental Trade Education</i></p> <hr style="border: 0; border-top: 1px solid black; margin: 5px 0;"/> <p style="margin: 0;">120-130 SHERMAN STREET :: :: :: :: CHICAGO</p>	
---	--	---

***Shows compositors how to use all their talent,
Developing mental and artistic qualities.***



HUS early the Course is demonstrating its cultural qualities, for competent authorities declare that printers taking it are making records in speed and accuracy in learning lettering. The cause of this progress is that printers have been handling letters, thinking of them and acquiring subconscious ideas, which find expression under the influence of the educational course. As an employer put it—"You are giving them a voice, and they are finding themselves."

This arousing of latent powers—this firing of ambition—was among the purposes the International Typographical Union had in view when it launched its educational feature.

The student is taught how to do things in such a way that he not only learns thoroughly, but becomes his own teacher, and keeps on growing more proficient.

Owing to the structure of the Course there is but one way by which the Commission and the instructors can achieve success, and that is by elevating the students. Those behind the Course have that purpose in view, and the instructors are competent.

An expert in design—a principal in a school of design, in fact—had some work examined by the instructors. The sketch was criticised in the same manner as if it were that of a student, and was not complimentary, yet this is what the experienced educator said :

If your Course is conducted on the same thorough lines as your criticism, I may safely congratulate you on its present usefulness and future success.

No one who wants to be a good printer—to understand the trade—can afford to pass up the I. T. U. Course.

Terms are most liberal—an altruistic expression of trade-union activity.

Drop a postal to the I. T. U. COMMISSION, 120 Sherman Street, Chicago, Ill., and get full information.

20x25

STANDARD GUMMED PAPER ONE HALF REAM NO. 1 Dennison Mfg. Co.

EAGLE BRAND GUMMED PAPER ONE HALF REAM NO. 404 Dennison Mfg. Co.

CROWN BRAND GUMMED PAPER ONE HALF REAM NO. 200 Dennison Mfg. Co.

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Use

Dennison's Gummed Papers

You can please your old patrons and gain new ones by using a high-grade paper of perfect sticking quality. It will increase your prestige to be known as a stickler for "quality," not only in your printing but in the quality of your stock.

We are furnished by years of experience in the making of high-grade gummed papers to produce a superior article. You will find Dennison's the best the market affords. Made in three qualities to meet all requirements—white and colored:

"STANDARD"

A paper of the highest grade, heavily gummed with fish glue, the only gummed paper that will stick to everything, wood, glass, crockery, leather, cloth, paper, and wherever the greatest sticking quality is demanded. When ordering ask for Dennison's "Standard."

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A high grade paper, gummed with a heavy dextrine gum. While not equal to our "Standard" in sticking quality, it is a good substitute where the strongest adhesive is not required. Will lie flat and is well adapted to lithographing and color printing, and is equal in non-curling quality to any of the imported papers. When ordering ask for Dennison's "Eagle Brand."

"CROWN BRAND"

A medium grade paper, gummed with fish glue. Will give perfect satisfaction when a lower priced paper than our "Standard" is required. When ordering ask for Dennison's "Crown Brand."

Write to our nearest store for sample book and prices.

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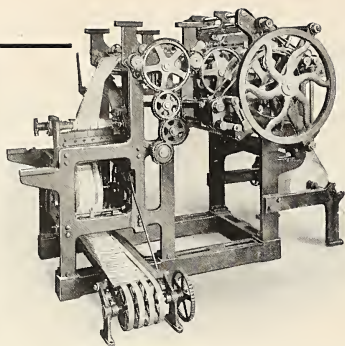
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GUMMED PAPER ONE HALF REAM NO. 1 Dennison Mfg. Co.

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Sharp Competition DEMANDS SPECIAL MACHINERY

It is not the largest printing plant, employing a large army of workmen, that turns out special work *profitably*. It is the one equipped with special machinery to handle special work that can meet all competition and yet show a profit. We build machinery to produce any special printing. ☛ Tell us the character of work you wish printed, and we will tell you of a made-to-order press that will do it quickly. ☛ We make printing machinery, all kinds, for producing automatically, *in one operation*, large finished products from roll paper, delivered in sheets, flat or folded, or rewound in rolls, slit to size. Give us full particulars of your requirements.

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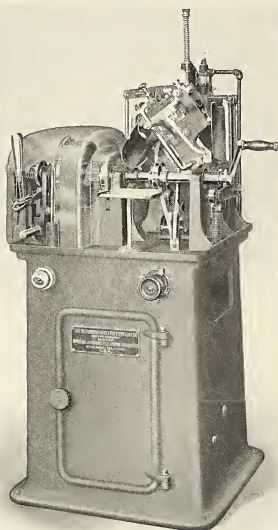
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SUPPLIES for Engravers, Photo-Engravers and Electrotypers

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Type That Stands Test



in Stereotyping
is cast on the
**NUERNBERGER-
RETTIG TYPE-
CASTER.**

**SOLID
TYPE
DEEP
FACES**

**HEIGHT AND
BODY ALWAYS
UNIFORM.**

**Point System
6 to 36
POINT**

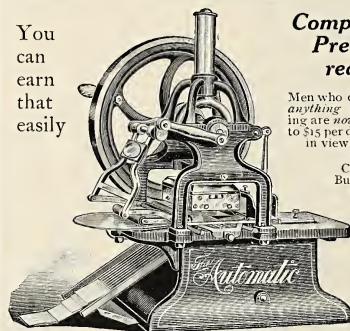
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NEW ADDRESS**

Universal Automatic Type-Casting Machine Co.
97-99 North Sheldon Street - - - CHICAGO, ILLINOIS

\$10 to \$15 per day

You
can
earn
that
easily

**Compositors,
Pressmen,
read this!**



Men who did not know
anything about print-
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to \$15 per day operating
in view of the public
and printing

Calling Cards,
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Tickets,
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Programs,
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etc., etc.,
on the
Improved

Automatic Card Printing Press

Chas. C. Hamilton, of Los Angeles, writes he has "made as high as \$17 a day," and he didn't know anything about printing when he bought the press. You, with the great advantage of your knowledge and experience, can certainly do as well. Get out of the rut and into business for yourself. You can make big money if you have the nerve to try. The "AUTOMATIC" provides a quick, easy and sure road to success. You take it. Remember, this press is not a toy. It is a practical, high-grade press; prints any size card from 1x2 in. up to 2 1/2 x 3 1/2 in.—full postal size—any thickness of card from two to ten ply; registers perfectly for color printing; uses standard type and

Automatically feeds and prints 120 cards per minute.

All you have to do is to put in a stack of cards and turn the wheel. Write us for testimonials proving the profits other men are making with the "AUTOMATIC." Get into the \$5,000 per year class. Just a very small investment will start you. Write to-day.

AUTOMATIC PRINTING PRESS CO. 615, 167 DEARBORN STREET, CHICAGO

New Perfected Prouty

Simple — Strong — Speedy

LATEST

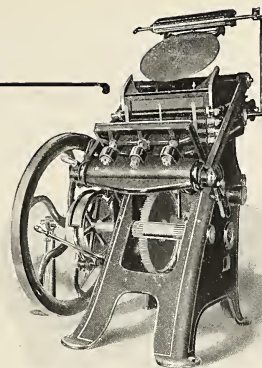
Properly Balanced and Platen Dwell

MANUFACTURED ONLY BY
Boston Printing Press & Machinery Co.

176 FEDERAL STREET, BOSTON, MASS.

NEW YORK OFFICE—536-538 Pearl St.

FACTORY—East Bridgewater, Mass.



James White Paper Co.

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COVER AND BOOK PAPERS

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The Finishing Touch to Platen Presses is the



Eckman Vibrating Distributor

It increases the output, saves double rolling, gives perfect distribution. The attachment rides the regular roller-carnage of the press, as shown. The vibrating movement overcomes the streaks, etc., in half-tone and tint forms, which heretofore were only partially overcome by double rolling.

Write NOW. Made and sold by

A. W. HALL & CO., 327 Dearborn St., Chicago

Any machinist can attach it in a few minutes.
 Afterward you can remove or replace it in an instant.

We move, rebuild and repair all Folding and Feeding Machinery.

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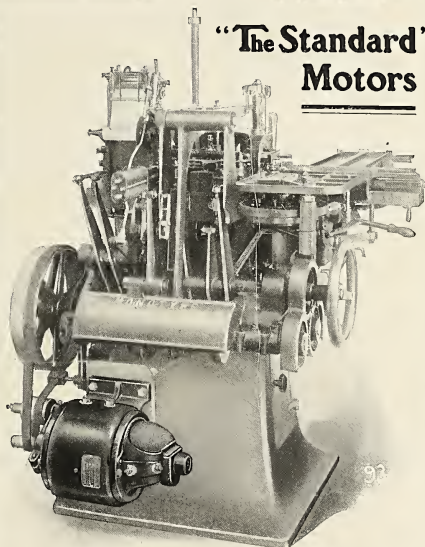


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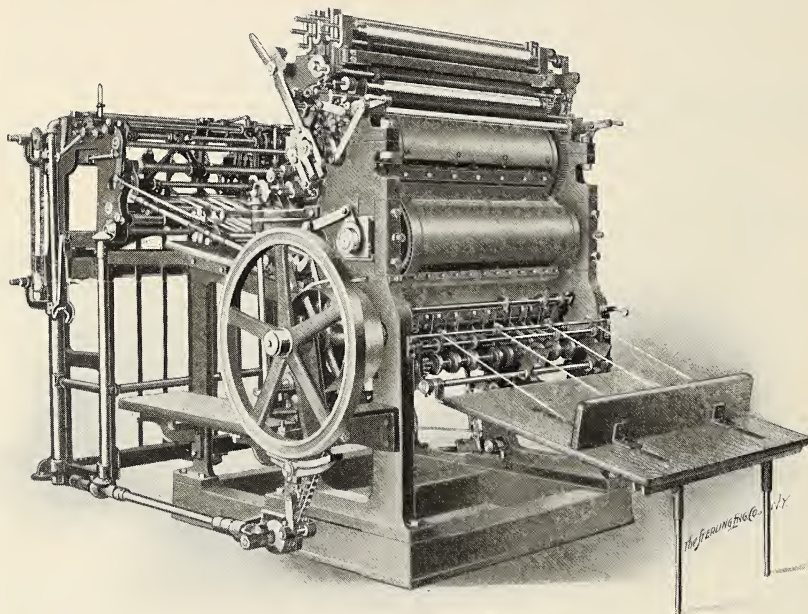
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NUMBER TWO

Size of Paper	28 x 34 inches.	Height, over all	6 ft. 10 in.
Size of Design	27½ x 33½ "	Net Weight with feeder	9,600 lbs.
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Speed for Accurate Register, maximum, 3,500 sheets per hour.

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Simplicity of design.
Strength of construction.
Easy access to all adjustments.
Ink distribution while rollers are raised from printing plate.
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Flow of water stopped instantly by turning a lever.

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Ink supply regulated by hand screw.
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Clamps very rigid.
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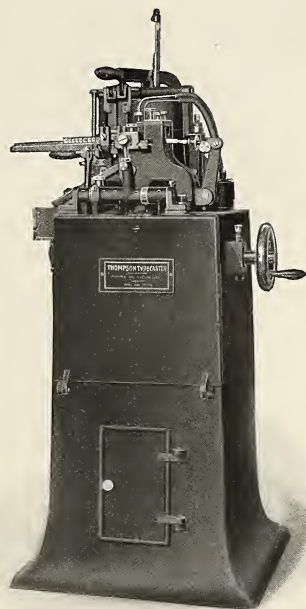
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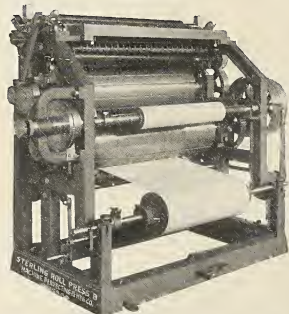
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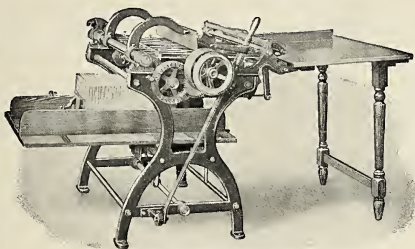
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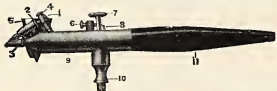
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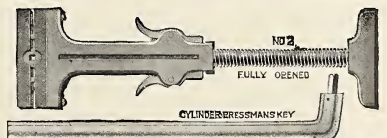
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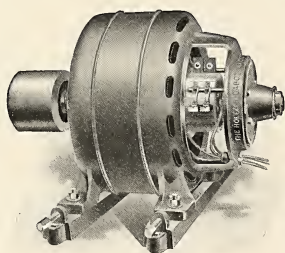
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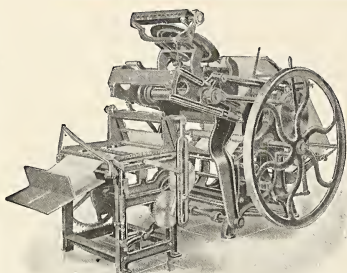
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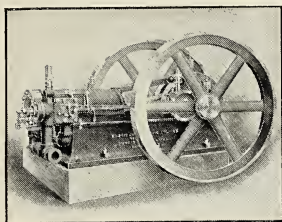
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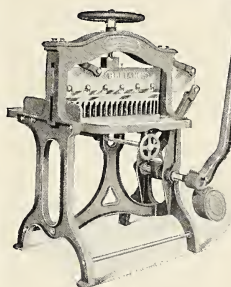
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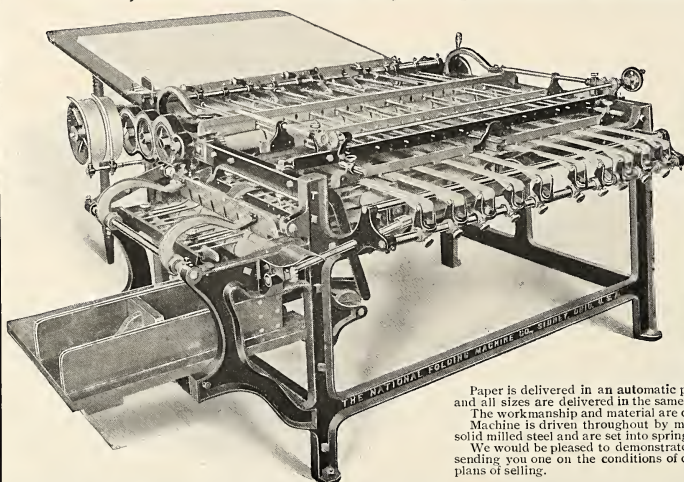
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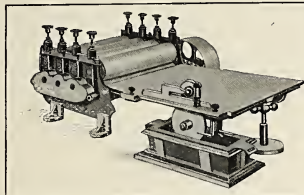
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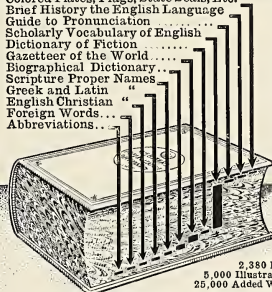
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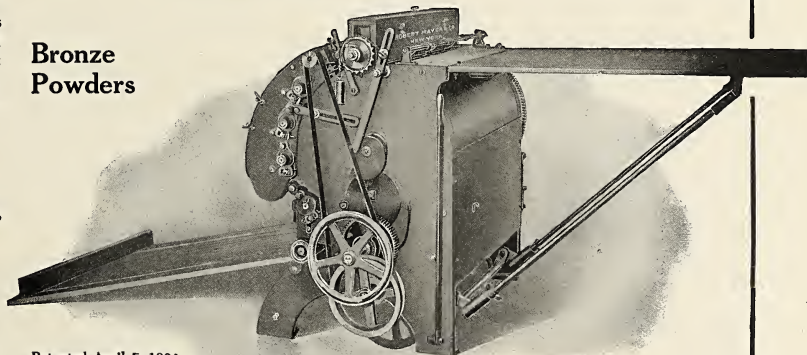
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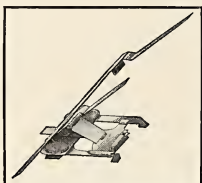
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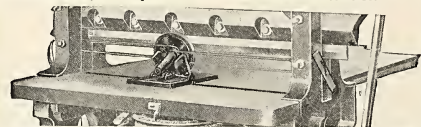
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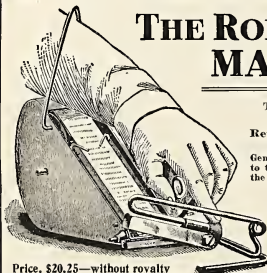
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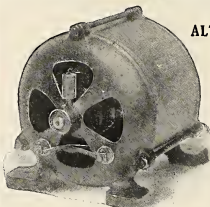
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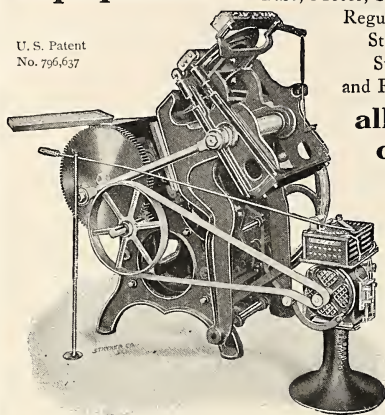
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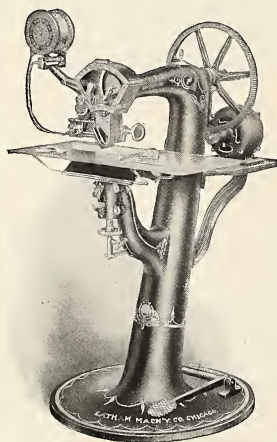
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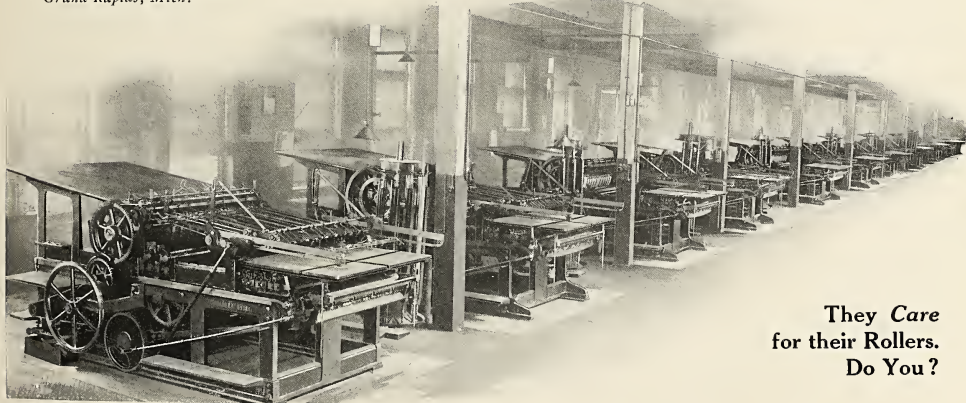
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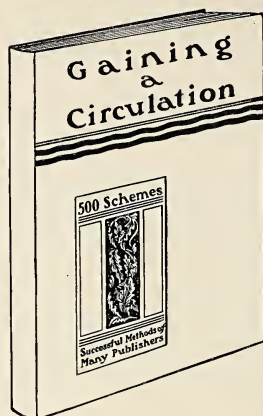
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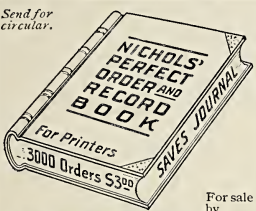
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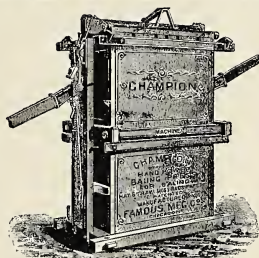
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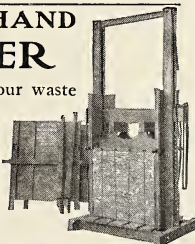
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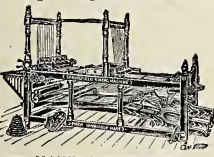


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THE INLAND PRINTER—MAY, 1908.

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41
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JUNE
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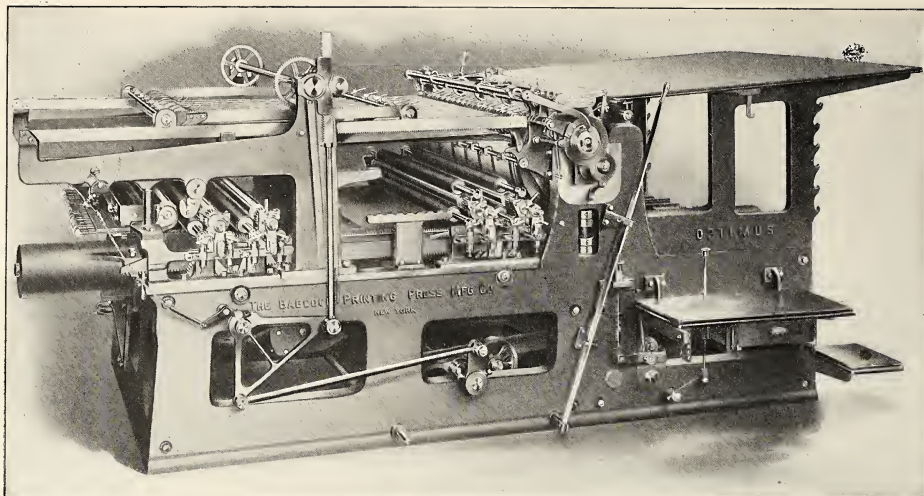
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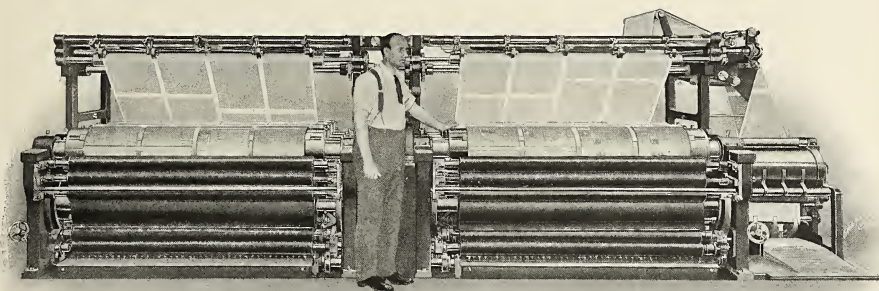
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Greatest Time and Money
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Width, 6½ feet.
Height, SEE THE MAN.



Indorsed by the Craft



Duplex Printing Press Company

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DESIGNERS ▲▲ ENGRAVERS
ELECTROTYPERS & PRINTERS
244-350 - DEARBORN - STREET -
CHICAGO
TELEPHONE HARRISON 1824 - ESTABLISHED 1901

PEERLESS
I AM THE  BLACK IMP



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of the finest piece of
color work ever
accomplished

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PAPER

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The Queen City Printing Ink Co.

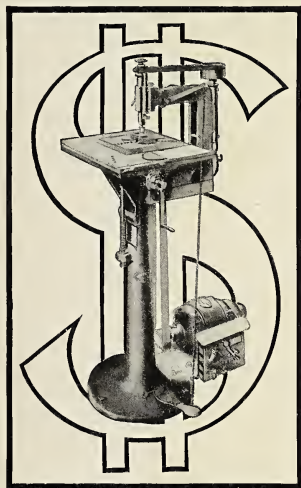
Makers of High-Grade

PRINTING INKS

CINCINNATI • CHICAGO • BOSTON • PHILADELPHIA
KANSAS CITY, MO.

Talks to Business-Like Printers

A PRINTER'S TOOL designed on lines suggested by the Practical Printer that will **Saw, Trim, Miter, Bevel, Drill, Route, Mortise**, inside and out, **Jig-Saw, Grind** and **Plane Type-High**—every operation to point measurement.



Our Selling Method

LET us send you the machine for a trial, and if it doesn't show you in thirty days that it is a worry-saver and a money-maker and worth keeping, send it back.

Talk No. 2---Selling and Cost Prices

¶ If you were *the only printer in the world*, or in your state, or even in your town, you might depend on *increasing your profits* at the *selling end* of your business.

¶ *But there are others*, quite a number. Altogether we call these others **COMPETITION**.

¶ Competition maintains a certain *general level* of *selling prices*, and, in the printing business, that level is, on an average, down pretty close to the *cost of production*. Altogether too close.

¶ *Now, there is the place where the margin between cost and selling price can be widened*.

¶ Competition, in its natural course, *prevents* you from raising the selling price, but *nothing* can prevent you lowering the cost, except your own neglect of opportunity.

¶ The print-shop with a **MILLER SAW-TRIMMER** can make good money on work on which the old-fashioned shop, with the tinkering, time-losing tools, would not break even.

¶ That is a fact established in every shop where a **MILLER SAW-TRIMMER** has been installed.

¶ *Notice this*--you are now competing against great odds without this up-to-date tool. A good many shops have it, and many more are installing it each month.

¶ You are doubtless convinced that it is a good thing, but you are waiting till you can better afford it.

¶ You can afford it better now than next year. It will have itself half or all paid for by this time next year, (some report that they saved the cost of the machine on one job), and you will be the machine ahead and good money besides.

¶ But before you buy, put a machine in on trial for 30 days. You can then begin to get a line on what it will do in your shop in a year's run.

¶ If it doesn't show you a *decrease in cost of production* that is very much worth while, send it back, freight collect.

¶ That is the only *real guarantee* of satisfaction we know of--to let you satisfy yourself.

¶ Write us now to insure having your order filled early.

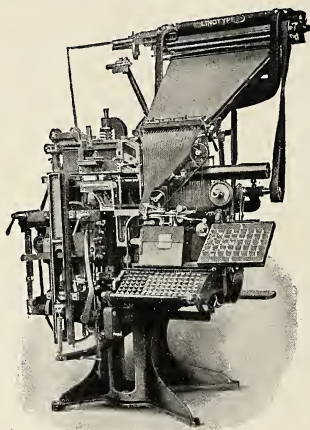
Miller Saw-Trimmer Co., Milwaukee, Wis.

Rebuilt Linotypes

Model 1, Two-letter Linotypes.
All worn parts replaced by new.
Guaranteed to produce as good
a slug as from a new machine.

Price, \$2,000.00, f. o. b. Chicago

Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. ¶ If you want other model Linotypes, write us.



We have completed special tools and attachments for the accurate
repairing of Spacebands.

Price for Repairing Spacebands, each - - - 25c.
We Guarantee All Our Work.

We are now prepared to accept orders for repairing Linotype
machines or complete Linotype plants.

	<i>If you have a Linotype to sell If you wish to buy a rebuilt Linotype</i>	} WRITE US	

Gutenberg Machine Company

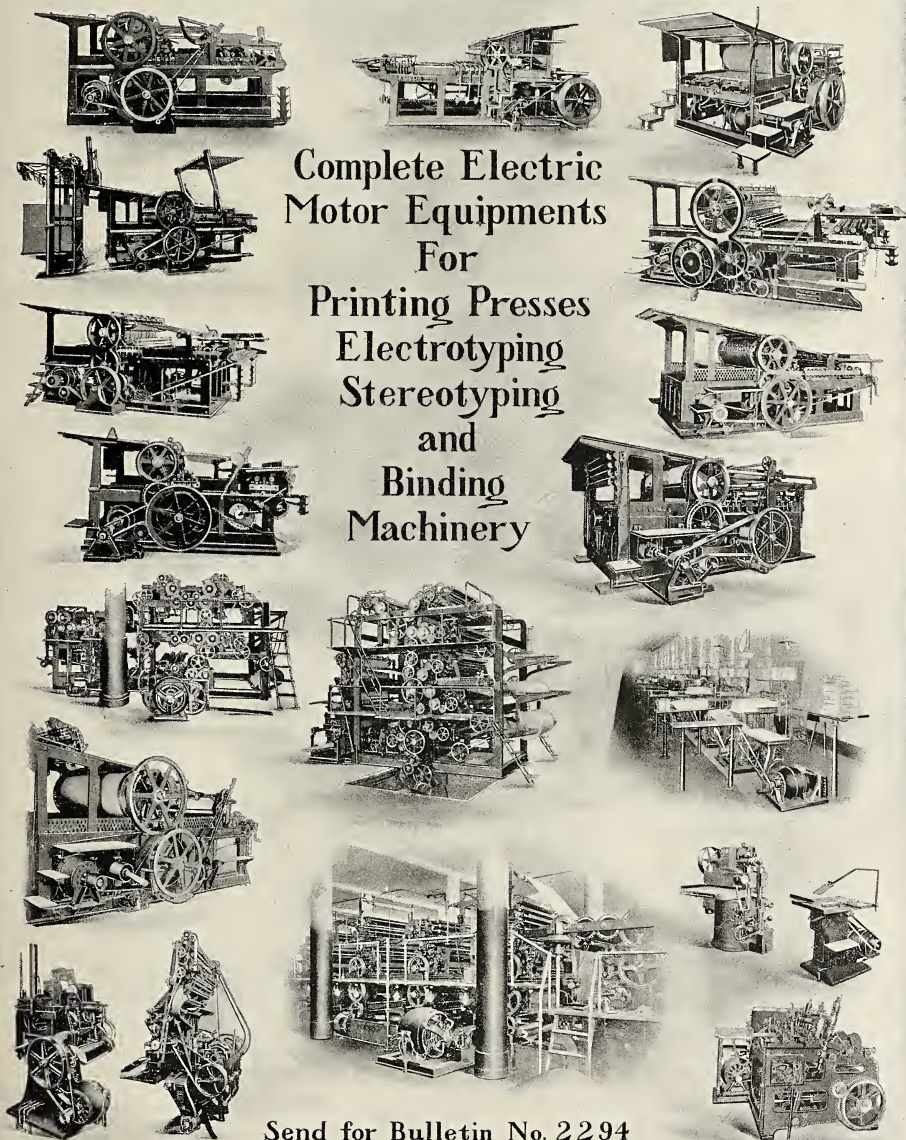
WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO

Sprague Electric Company

527 - 531 West 34th Street, New York.

Complete Electric
Motor Equipments
For
Printing Presses
Electrotyping
Stereotyping
and
Binding
Machinery



Send for Bulletin No. 2294

Good Points of
C. & P.
GORDONS
 AT A GLANCE

Built heavier than other
 platen presses.

Have long dwell on the
 platen.

The throw-off is simple
 and positive.

The ink plates are extra
 large.

Bottom roller travels above
 center of disc.

The disc and gears run
 noiselessly.

The chase-clamp is positive
 and instantaneous.

Gear wheels are made of
 semi-steel.

Race-way extra deep, with
 wide bearing surface.

Cam-ways are carefully cut
 and of great durability.

The bed and platen are
 reinforced.

All parts absolutely inter-
 changeable.

Best material always used.

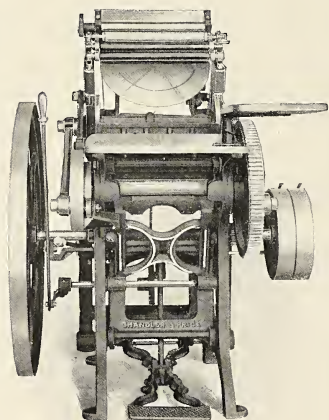
**THERE ARE MORE
 GOOD POINTS**

ANY PRINTER CAN TELL
 YOU WHAT THEY ARE

A FEW WORDS
 "ON THE SIDE"

CONCERNING

Chandler & Price
GORDONS



**THE CHANDLER &
 PRICE COMPANY**

MANUFACTURERS
 CLEVELAND, OHIO

Good Points of
C. & P.
GORDONS
 AT A GLANCE

Made by skilled workmen.

Constructed with modern
 tools and machinery.

Perfection in manufacture
 always sought for.

Give best results under all
 conditions.

Price low for such high-
 grade machines.

Give speed with high qual-
 ity of output.

Easy to feed as well as to
 keep in order.

The impression is rigid and
 powerful.

Absolute register is always
 possible.

Are practically noiseless in
 operation.

Presses thoroughly tested
 before shipment.

Over 30,000 are now in
 constant use.

Have yet to hear of one
 defective press.

**THERE ARE MORE
 GOOD POINTS**

ANY DEALER CAN TELL
 YOU WHAT THEY ARE

A Satisfied, Permanent Customer
or
Abnormal Profits on Transient Trade
Which?

Good printing and good paper are so closely allied that to separate them means a decided loss to both.

Strong typographical arrangements and good presswork do not show their true value on cheap paper any more than the best paper can carry poor work without suffering.

When a printer uses a cheap paper, in order to add a little extra profit, he is taking long chances on his customer's future work.

When a printer uses

OLD HAMPSHIRE BOND

upon which he can make a perfectly reasonable profit, he is going a long way toward adding a satisfied and, therefore, a permanent customer. The quality of the paper speaks for itself. Very few people who use it care to change. If you are the first man to sell it, you will be the first man to receive the repeat orders.

We have prepared a circular on good printing — yours — and Old Hampshire Bond. If you want some to send to your customers, let us know before the edition is exhausted.

Hampshire Paper Company

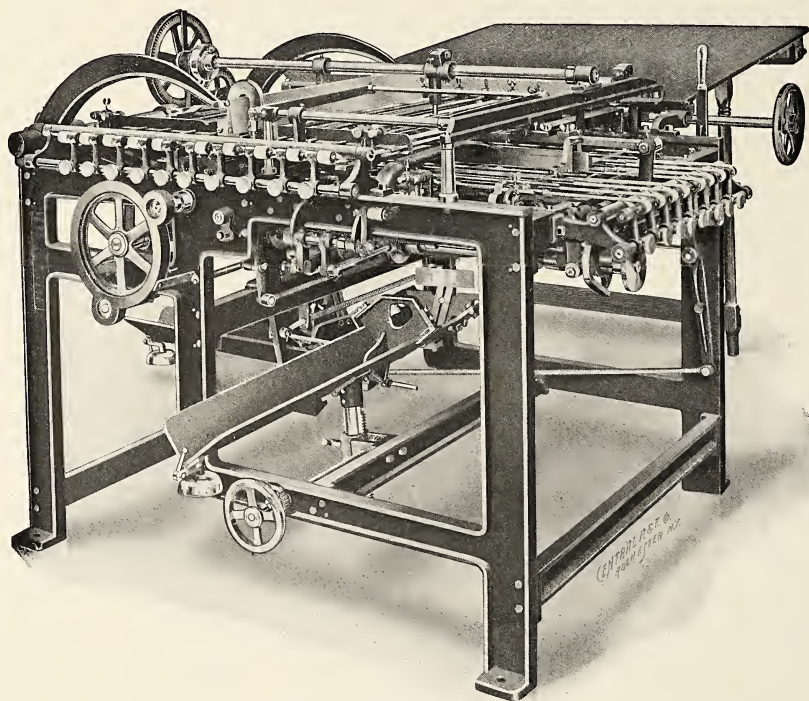
We are the only Paper Makers in the World making Bond Paper exclusively.

South Hadley Falls, Mass.



No. 133
Catalogue and Book Folder
Another New One

WRITE FOR DETAILS



Made by

Brown Folding Machine Company
Erie, Pa., U. S. A.

New York,
Sturtevant & McIntire
150 Nassau Street

Agencies

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

Chicago,
Sturtevant & McIntire
355 Dearborn Street

ESTABLISHED 1830

Coes' Price-list is different, too.

LORING COES & CO

COPYRIGHTED, 1904.

40 41 42 43 44 45 46 47 48 49 50

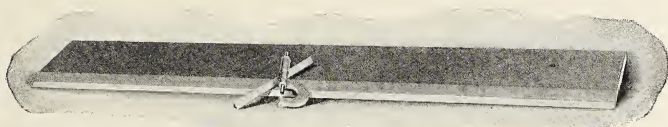
1.20	12.71	13.02	13.33	13.64	13.95	15.64	15.98	16.32		
2.22	13.98	14.32	14.66	15.00	15.34	17.20	17.57	17.95		
3.24	14.61	14.68	15.32	15.67	16.02	17.98	18.36	18.77		
4.26	15.12	15.99	16.36	16.73	17.94	18.33	18.72	19.10		
5.28	16.63	17.02	17.42	17.82	19.73	20.16	20.59	21.01		
6.30	17.39	17.79	18.21	18.64	20.62	21.07	21.52	21.97		
7.32	18.56	19.00	19.44	19.88	21.52	21.99	22.46	23.00		
8.34	19.06	18.48	18.90	19.32	20.70	21.15	21.60	22.00		
9.36	20.32	20.79	21.22	21.68	22.77	23.26	23.76	24.25		
10.38	21.24	21.74	22.16	22.68	24.16	24.32	24.84	25.26		
11.40	22.16	22.68	23.16	23.63	25.87	26.42	27.00	27.52		
12.42	23.08	23.63	24.16	24.68	26.45	27.03	27.60	28.16		
13.44	24.00	24.60	25.16	25.76	27.00	28.20	28.84	29.40		
14.46	25.00	25.60	26.24	26.88	28.00	29.37	30.00	30.64		
15.48	26.00	26.64	27.28	27.92	29.00	30.37	31.00	31.64		

Plain,
Open and
Easily Used.
No trick to use
it, and no "open
and shut" to it.

Because it is
plain, the Trust
says it is not
warranted and an
intrusion.

That MAY be, but it can't be juggled with.

Coes'
Knives



Are *Honest, Reliable* and *Sound*.

COES' RECORDS

- First to use Micrometer in Knife work (1890).
- First to absolutely refuse to join the Trust (1893).
- First to use special steels for paper work (1894).
- First to use a special package (1901).
- First to print and sell by a "printed in figures" Price-list (1904).
- First to make first-class Knives, any kind (1830 to 1905).

COES
Is Always Best!

Our warrant and reputation are
behind every inch of edge.

Why not ask us, now that the other
fellow has tried to make you believe he
knows it all? We'll be honest.

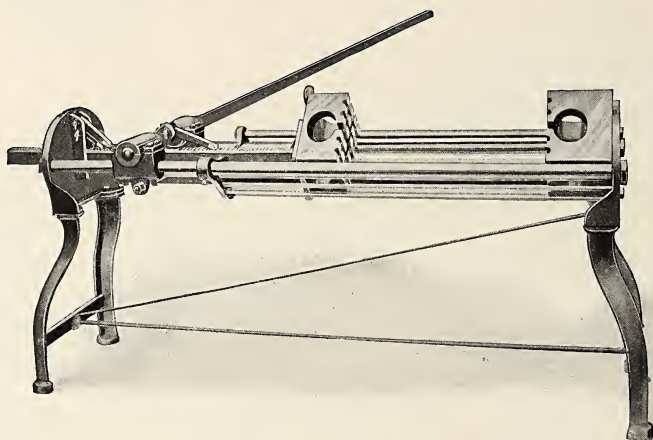
Loring Coes & Co. INC.
Worcester : : : : Massachusetts

NEW YORK OFFICE—G. V. ALLEN, 21 Murray Street



LORING COES

The Simplest and Most Durable
IS THE
Crawley Bundling Press



This Press will prove to you that it is the Best

In use in twenty-seven States of the United States
District of Columbia
Canada
England
Australia
Philippine Islands
India

Descriptive Circular for the asking

MADE AND SOLD BY

The Crawley Book Machinery Company
NEWPORT, KENTUCKY, U. S. A.



The **Ault & Wiborg Co.**
Manufacturers of **LETTER-PRESS AND LITHOGRAPHIC
PRINTING INKS**

CINCINNATI ··· NEW YORK ··· CHICAGO ··· ST. LOUIS
PHILADELPHIA ·· BUFFALO ·· SAN FRANCISCO ·· TORONTO
HAVANA ·· CITY OF MEXICO ·· BUENOS AIRES ·· LONDON



DUPLEGRAV INK, G. 917-64.

Perfect Working Qualities
 Slip-sheeting Unnecessary
 Dries Hard Over Night

MANUFACTURED ONLY BY

**The Ault & Wiborg
 Company**



CINCINNATI
 NEW YORK
 CHICAGO
 ST. LOUIS

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 PHILADELPHIA
 SAN FRANCISCO
 TORONTO

HAVANA
 CITY OF MEXICO
 BUENOS AIRES
 LONDON

Fairfield Covers



CCASIONALLY we see a piece of printed matter executed upon stock having no character and yet attractive. It is the printing that attracts and no credit to the papermaker. Usually, however, a noticeable piece of printed matter is excuted upon stock having individuality and distinct features. In fact, the printing may be perfectly plain while the job as a whole attracts attention owing to a distinctive paper.

The moral is, if you would produce printed matter that stands out by itself, be a good advertisement for you as well as your customer, but costs him no more and worth twice as much to him as well as to you, work on paper with a pronounced and beautiful character, having in addition a quality worth talking about.

Such is **Fairfield Cover**. There is no paper of its class equal in attractiveness, and none better in quality. It is made in six good colors, two sizes with three weights in each. If you haven't the sample book you ought to write to our Agents or ourselves for one. Don't forget to look.

WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.

Where "QUALITY COUNTS"

The Cross Continuous Feeder

For Presses and Folders

Has the following distinctive and undisputed points of superiority over all other types of Automatic Feeders:

- 1st. — A positive separation of any weight or grade of paper one sheet at a time and all the time.
- 2d. — Control of the sheet all the way to the drop guides by means of drop rolls, giving accurate register, even for the most exacting colorwork.
- 3d. — A continuous output of the press or folder so long as the form, edition or run lasts. The feeder is loaded with the press or folder running.
- 4th. — The small amount of room necessary behind a press and no extra room on folders. The Continuous Feeder goes on the feed-board, taking no floor space.
- 5th. — The small amount of power required — $\frac{1}{8}$ h.-p. on presses and less than 1-10 h.-p. on Folders. Directly connected to the press or folder with no extra motor.
- 6th. — Simplicity — Every movement positive but simple. No bucklers, pushers, calipers, blow-pipes, suction or pneumatic devices or electrical controller to set. No elevator, boards, wedges or truck system to bother with.
- 7th. — Maintenance — By reason of its simplicity and rotary rather than reciprocating principle, maintenance is reduced to a minimum.
- 8th. — Economy — The helper loads two presses or folders while running, and when the job is finished is released to help the pressmen or folder-operator to get another job started, in this way getting the full benefit of the helper all the time and especially valuable in getting new work running quickly.

Profit is Production without Sacrificing Quality.

The Cross Continuous Feeder gives greater production and better quality with less trouble and waste than any other type of automatic feeder. Investigate — get the list of users and full information. Address nearest office.

CROSS PAPER FEEDER COMPANY

HEAD OFFICE

185 Summer Street, BOSTON, MASS., U. S. A.

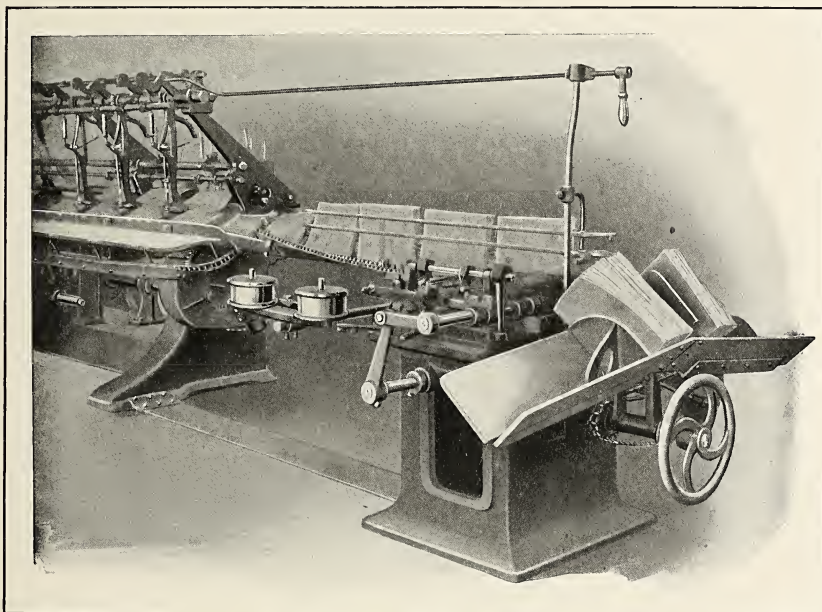
38 Park Row, NEW YORK, N. Y. 355 Dearborn Street, CHICAGO, ILL.

DODSON PRINTERS SUPPLY COMPANY, ATLANTA, GA., *Southern Agents*
AMERICAN TYPE FOUNDERS COMPANY, SAN FRANCISCO, CAL., *Pacific Coast Agents*

92 Fleet Street, London, England; Leipzig, Germany; Paris, France

The Juengst Gatherer Collator *and* Jogger

WITH STITCHER ATTACHED



FULLY PROTECTED BY PATENTS

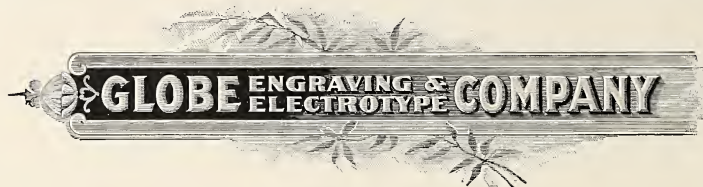
The only Gathering Machine
which detects imperfect signatures

Built in all sizes, with or without the stitcher attached

GEO. JUENGST & SONS
CROTON FALLS, N. Y.

The Largest Electrotype Foundry on Earth.

An Engraving Plant Equal to Any on Earth.



407-425 DEARBORN ST., CHICAGO

SOME FACTS TO CONSIDER IN BUYING HALF-TONES

It costs us 7 cents per square inch to deliver an eighty-inch (8x10) half-tone.

It costs us 20 cents per square inch to deliver a minimum (ten-inch) half-tone.

It costs us one-third as much *per square inch* to deliver an 8x10 half-tone as it does to deliver a ten-inch half-tone.

The accuracy of these figures is supported by two facts: First—The audit of a C.P. accountant of records covering the production of 31,312 half-tones, aggregating 551,697 square inches. Second—The only difference in the cost of two minimum half-tones and one 8x10 half-tone is the difference in the cost of the material used, which is approximately \$1.60. Therefore, if an 8x10 half-tone is sold at 15 cents per square inch, or \$12, an equal price for two minimum half-tones is \$1.60 less than \$12, or \$5.20 each. Reversely—if \$1.50 each for minimum half-tones is a satisfactory price, then an 8x10 half-tone should be sold for \$1.60 more than two minimum half-tones, that is \$4.60 or 53¼ cents per square inch.

Our Scale of Prices for half-tones is based as nearly as possible on the cost of production, i. e., a fixed charge of \$1.50 plus 10 cents per square inch.

Less 20 per cent the net prices equal 9½ cents per square inch for 80-inch cuts, 10 cents for 60-inch cuts, 11 cents for 40-inch cuts, 12 cents for 30-inch cuts, 13 cents for 25-inch cuts, 14 cents for 20-inch cuts, 15 cents for 17-inch cuts and 20 cents for 10-inch cuts.

Considering the facts, is it good business to buy or sell half-tones at a uniform square-inch rate?

At our scale-price, the larger the cuts the greater the margin of profit in them. Therefore, while we make no claim of being cheap engravers, we like the large cuts. The larger the cuts the more we hanker for them—even at a price that grows less as the size increases.

GLOBE ENGRAVING & ELECTROTYPE CO.

If you are a buyer of Engravings you should have our **New Scale of Prices**, the most complete, comprehensive and consistent scale ever issued. With it on your desk, the necessity for correspondence is practically eliminated.

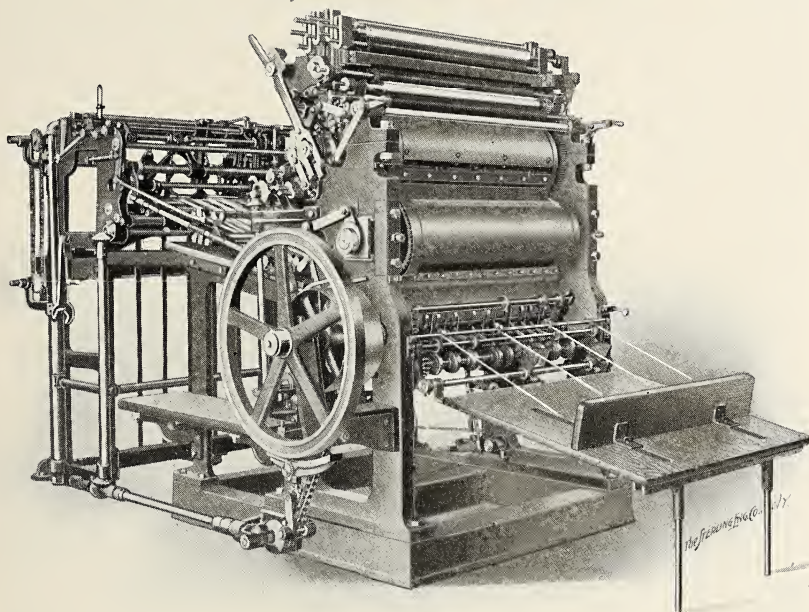
THE FUCHS & LANG MFG. CO.

29 Warren Street : : : NEW YORK
328 Dearborn Street : : : CHICAGO
150 N. Fourth Street, PHILADELPHIA
44 High Street : : : : BOSTON
Factory : : : RUTHERFORD, N. J.

MACHINERY
AND
SUPPLIES for LITHOGRAPHERS
AND PRINTERS

OWNERS OF
Emmerich & Vonderlehr
Machinery

RUTHERFORD HIGH-SPEED LITHO. PRESS (ROTARY OFFSET PRESS)



NUMBER TWO

Size of Paper	28 x 34 inches.	Height, over all	6 ft. 10 in.
Size of Design	27½ x 33½ "	Net Weight with feeder	9,600 lbs.
Size of Plate	31½ x 35 "	Shipping Weight with feeder	11,000 lbs.
Floor Space, over all	7 ft. 4 in. x 13 ft.	Net Weight without feeder	7,300 lbs.

Speed for Accurate Register, maximum, 3,500 sheets per hour.

Speed for General Commercial Work, maximum, 5,000 sheets per hour.

FEATURES

Simplicity of design.
Strength of construction.
Easy access to all adjustments.
Ink distribution while rollers are raised from printing plate.
Water distribution while damping rollers are raised from printing plate.
Flow of water stopped instantly by turning a lever.

Inking stopped instantly by turning a lever.
Water supply regulated by hand screw.
Ink supply regulated by hand screw.
Free access to plate cylinder.
Free access to blanket cylinder.
Simplicity of plate clamps.
Clamps very rigid.
Plates can be changed in shortest possible time.
Extra wide distribution of inking rollers.
Hand feed or automatic feed.

Automatic feed tapes easily turned back when hand feeding.
For hand feed, foot trip is furnished.
Automatic trip when fed with automatic feeder.
Feeder trips automatically when two or more sheets are fed.
Feeder trips automatically when sheet is not up to guides, thus insuring register.
Stack feeder requiring no attendant.

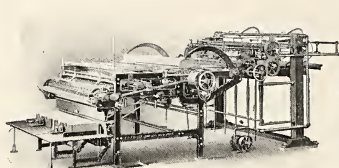
Bronzing Machines
Dusting Machines
Tin Bronzing Machines
Magnesiaing Machines
Bronze Sifting Machines

Litho. Tin Presses
Tin Cleaning Machines
Coating and Varnishing
Machines for Metal
Litho. Hand Presses

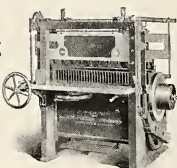
Stone Planers
Stone Grinders
Ink Mills
Color Mixers
Ruling Machines

Reducing Machines
Embossing Machines
Calendering Machines
Engraved Steel Rolls
Paper Rolls

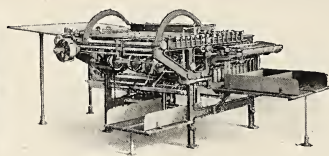
Fuller Manufacturing Company's Specialties



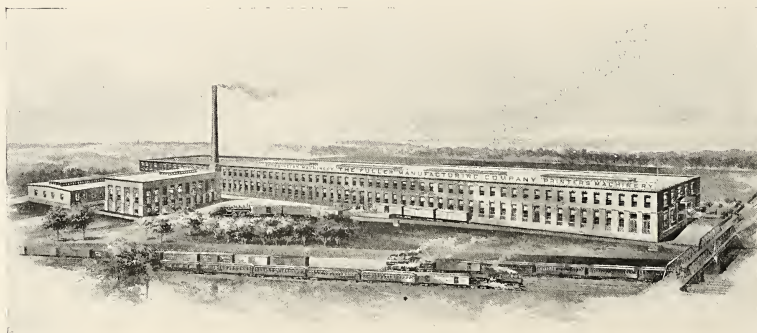
FULLER MULTIPLEX FOLDER



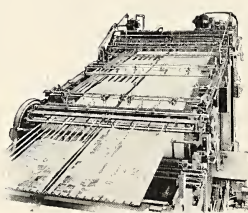
WHITE PAPER CUTTER



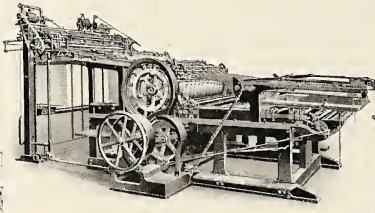
FULLER JOBBING BOOK FOLDER



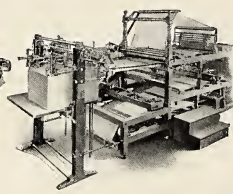
WORKS OF THE FULLER MANUFACTURING COMPANY
NEW HAVEN, CONN.



FULLER COMBINATION FEEDER



FULLER PRINTING PRESS FEEDER



FULLER RULING MACHINE FEEDER

THE largest and best equipped Plant in the World for the manufacture of Automatic Feeders, Folding Machinery and Cutters. Thousands in daily operation.

Write for descriptive catalogue

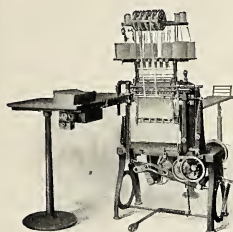
E. C. FULLER COMPANY

SOLE SELLING AGENT

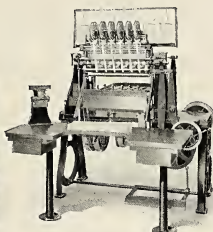
FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

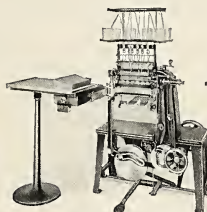
Smyth Manufacturing Company's Specialties



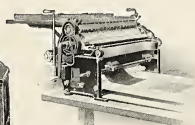
No. 3 SEWING MACHINE



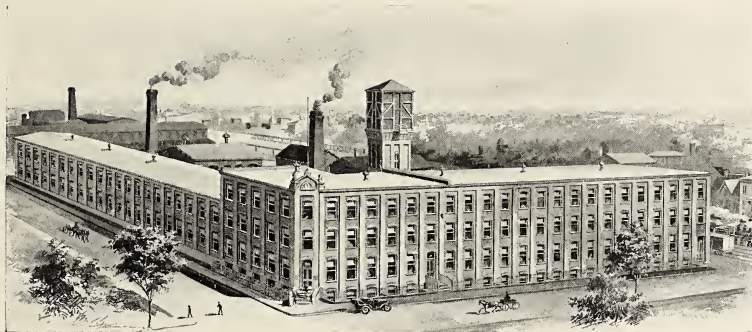
No. 4 SEWING MACHINE



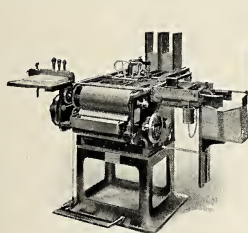
No. 7 SEWING MACHINE



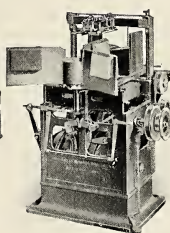
GLUING MACHINE



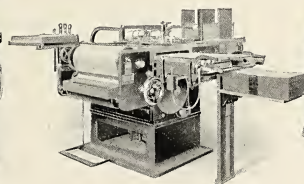
WORKS OF THE SMYTH MANUFACTURING COMPANY
HARTFORD, CONN.



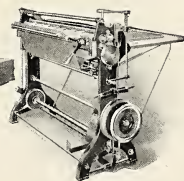
No. 1 CASE MACHINE



CASING-IN MACHINE



No. 2 CASE MACHINE



CLOTH-CUTTING MACHINE

THE best constructed, the most satisfactory and the most profitable machines for the purposes for which they are designed.

Write for descriptive catalogue

E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

BOXER BLACK

has earned a reputation that speaks louder than words
or space can express.

The perfection of our **25c. Boxer Black Ink** is the result of years of earnest effort to produce an ink that must fill the requirement of the exacting printer, and the printers' most discriminating customer. It has that lasting, solid *color* and *lustre*.

*SOME Inks look good for a while,
OURS look good all the while.*

Value given is fundamental—not an advertising scheme. The *full value* is to be found in every ounce of the **BIG FOUR** product.

To the new customer, we offer you the following guarantee. The old customer does not require it.

Our Guarantee

To any printer sending us an order for BOXER BLACK: *WE AGREE* to pay charges both ways upon his failure to find the quality as advertised.

We stand back of every drop of ink we sell you.

SEND FOR OUR NEW SPECIMEN BOOK

The Big Four Printing Ink Company

BRANCH HOUSES

61-63 PLYMOUTH PLACE . . . CHICAGO
606 COMMERCIAL PLACE . NEW ORLEANS

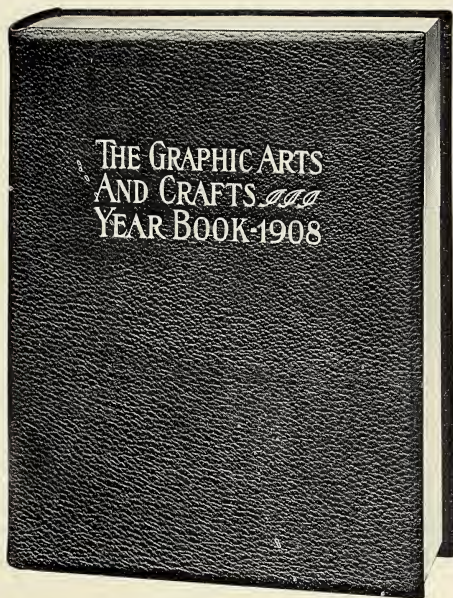
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The Inland Printer
Chicago, Ill.

KEYSTONE TYPE FOUNDRY

Philadelphia, Pa.

The Graphic Arts and Crafts Year Book.

Hamilton, Ohio.

Gentlemen:

We have received Volume II. of the "Graphic Arts and Crafts Year Book" and a glance through its pages convinces one that there is much in the book worthy of more careful examination and study.

The book is indeed creditable to you and the allied industries of the country, and ought to receive the encouragement and support of every one interested in the "Art Preservative" or any branch of it.

Wishing your enterprise the success it deserves, we are, with best wishes,

Yours truly,

KEYSTONE TYPE FOUNDRY,

S. M. Weatherly

Treas.

P. S. The Head of our Specimen Department was asked to give his opinion of the book and he writes as follows:

"The Graphic Arts and Crafts Year Book for 1908 can assuredly be classed as a work of art. It is one of the handsomest pieces of printing I have ever had the pleasure of examining, and in my twenty odd years of prospecting and delving in the Art Preservative I have had the pleasure to see many splendid examples.

In looking over its pages I recall to mind at an informal dinner given to the Phila. Typothetae by the Keystone Type Foundry in 1905, that Mr. Weatherly, Treasurer of the Company, suggested and spoke at some length on the merits and value to the printing craft of just such a publication, and as a patriotic Quakerite I am indeed sorry that some Philadelphia printer did not heed that suggestion rather than let the glory of such a work go elsewhere.

It would take almost as large a book to tell of the "good things" in this book, but I would especially like to speak of two, because of their intimate relation with us here, namely: The Washington Text and Caslon Bold types; the former used so beautifully in the five pages following page 126, and the splendid appearance of the latter in the advertising pages and in the heading, etc.

Had I any criticism whatever to make it would be that I personally would have preferred either the Caslon Old Style or our new Caslon Lightface for the text in place of the type used; also I believe that if the olive used in the advertising pages was lighter it would have been better."

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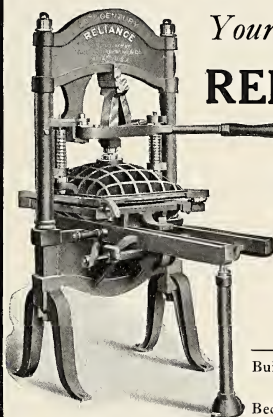
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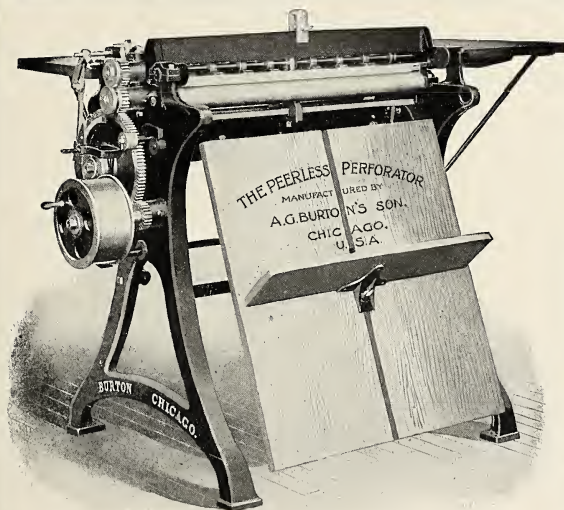
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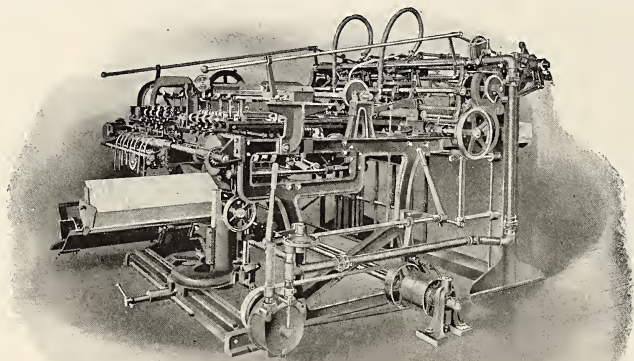
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35 x 48 to 14 x 21 inches*

The man who has never used a Drop-Roller Folding Machine may be unable to see much difference between a Chambers and some others. He often does not appreciate the value of these differences. The man in the bindery, however, who runs the machine, who has to get out the work, who makes the changes from one job to another and who is with the machine day to day, year in and year out — HE KNOWS.

His experience places the Chambers at the top on every point of merit.

The new 440 is away beyond any previous production in the Folding Machine line. It sells on merit and on a smaller margin of profit for the builder.

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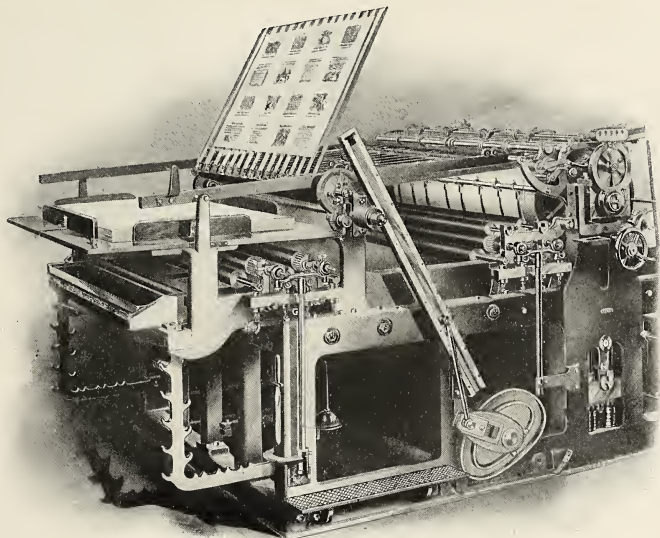
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HIGH-SPEED TWO-REVOLUTION PRESS



The Springless Fly

is an important feature of our CONVERTIBLE SHEET DELIVERY. It eliminates the needless waste of power, wear of parts, and jerky movement of the old-fashioned spring fly. On the NEW SERIES COTTRELL Presses the heavy steel spring and cam has been replaced by our patent Combined Crank-and-Cam Movement, and there is no sudden spring or jerk, but an easy, steady motion that delivers the sheet without bending or wrinkling. The crank forces the fly forward to deliver the sheet and the cam returns it to the cylinder, after having delivered the sheet printed-side down.

When, for fine printing in black or in several colors, *printed-side-up delivery* is desired, the fly is readily taken out, a pin is removed, and the tape carriage, *which is operated by the same Crank-and-Cam Movement*, is ready for action. Our printed-side-up delivery is admittedly the most perfect, dependable mechanism for the purpose manufactured. Write for further particulars.

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Manufacturers of Printing Presses

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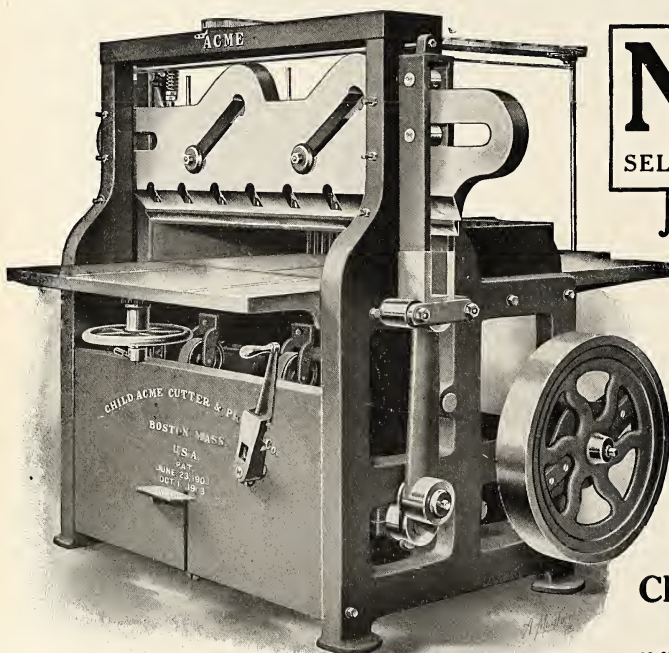
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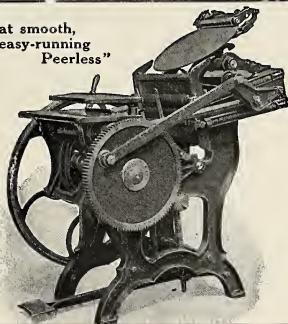
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The press having more up-to-date improvements than any other on to-day's market

"That smooth,
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Would you ask for better Proof?

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Dear Sirs,—All the work on the enclosed blotters was done on one of your 10 x 15 jobbers, which was sold to E. H. Spoor about twenty-three years ago and has been in constant use in the *Republican* office ever since. It has made literally millions of impressions, those for a single year, July 1903 to 1904, being over a million. We have a small office, but try to do some high-grade work, and find that the Peerless is equal to the demand made. We can not see but what it does just as good work as it ever did.

We write this testimonial upon our own initiative simply because it is a pleasure to say a good word for a worthy machine.

With the best of wishes for the Peerless, we are

Very truly yours,

REPUBLICAN PRINTING CO.

H. E. A.—M. S.

H. E. AGNEW, Manager.

Constructed substantially. Built to stand the test. High speed—no noise—no jar—is easily operated. Remember we have been building these machines for over thirty years, and each year have improved its mechanism.

If you want a perfect job press, let us send you our illustrated catalog telling you all about the six sizes.

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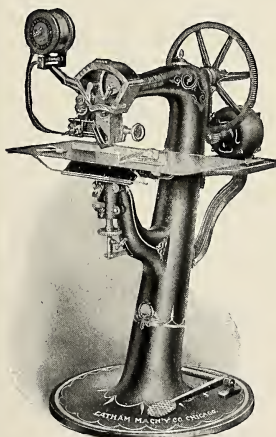
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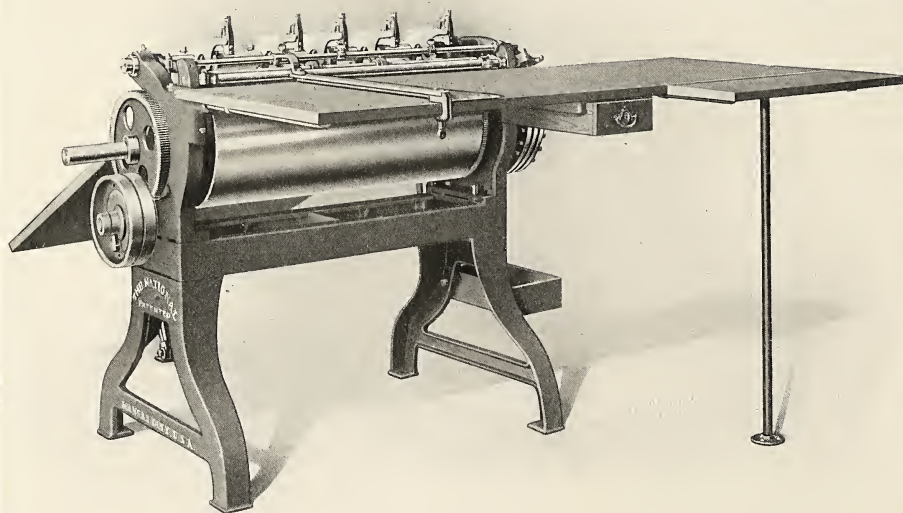
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It leaves no Burr on the stock
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Therefore no Dry Pressing of stock, or
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Work can be printed *after* perforation
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*Scope and Range of its work as WIDE as
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The responsibility for successful equipments will all be ours

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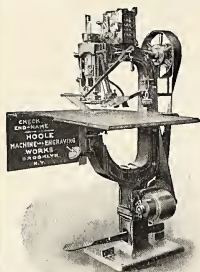
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A Job of 500 End Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

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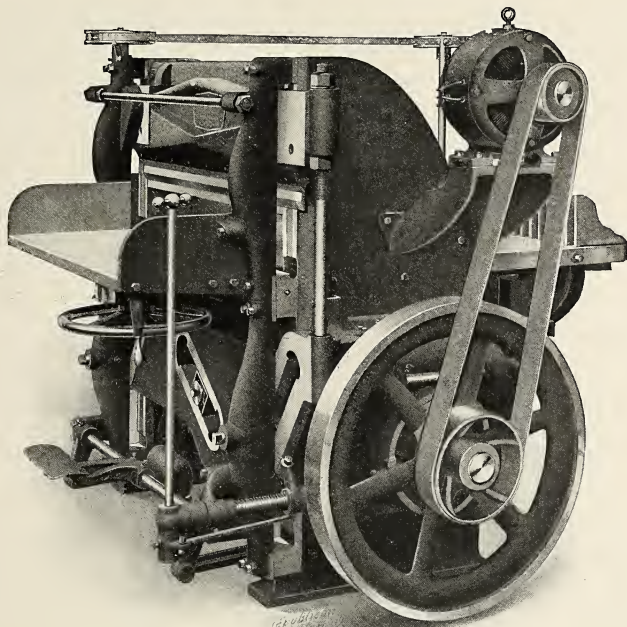
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With Individual Motor attached

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WHEN IT'S NEW, IT'S HAMILTON'S

Metropolitan Imposing- Stone Frame With Dustless Bottom

Fitted with Letter Boards, Galley Racks, Chase Racks, Reglet and Furniture Racks, Drawers for Metal Furniture, etc.

There is a constant demand for special Imposing Frames, not only special in size, but special in arrangement of material. The Metropolitan Frame takes a stone 48 x 72 inches, a size found very convenient in large city offices.

The Furniture and Reglets are placed in one end, and take up very little space, leaving nearly all of both sides available for other equipment.

The ends are open, providing shelves or pigeonholes for planers and other tools. The base runs to the floor, thus preventing dust and refuse from accumulating underneath, and is set back several inches, providing toe room for the workmen. The corners of this recessed foot-rail are rounded, which will allow all refuse to be easily swept away, with no corners to dig out.

EQUIPMENT

LETTER BOARDS

There are 24 Letter Boards, arranged in two tiers, 12 boards in each tier, size inside 25½ x 30½ inches, one tier on each side of the frame. Letter Boards supported on heavy steel runs.

DRAWERS

Under the coffin there are four drawers, all of which run through the frame and can be drawn from either side. Two large drawers 3 inches deep and 14 x 48¼ inches inside; two shallow drawers 1 inch deep for metal furniture, 14 x 48¼ inches inside.

CHASE RACKS

On one side a series of six Chase Racks, with vertical clearance 25½ inches; measurement from front to back 32½ inches. On the other side two series of six Chase Racks, measuring vertically 14 and 11 inches, both series measuring 17½ inches from front to back. All Chase Racks are metal-lined on the bottom.

GALLEY RACKS

Two tiers of Galley Racks, one tier on each side of the frame, each tier having 14 shelves for double-column galleys.

FURNITURE

A total of 206 yards selected, oil-soaked hardwood Furniture in various widths and lengths, comprising 1,155 pieces in the following assortment:

Eighteen pieces 2, 3, 4 and 5 lines pica in width, cut 12, 18 and 24 picas long.

Twelve pieces 6 and 8 lines pica in width, cut 12, 18 and 24 picas long.

Nine pieces 10 lines pica in width, cut 12, 18 and 24 picas long.

Twenty-four pieces 2, 3, 4 and 5 lines pica in width, cut 30, 36, 42, 48, 54 and 60 picas long.

Sixteen pieces 6 and 8 lines pica in width, cut 30, 36, 42, 48, 54 and 60 picas long.

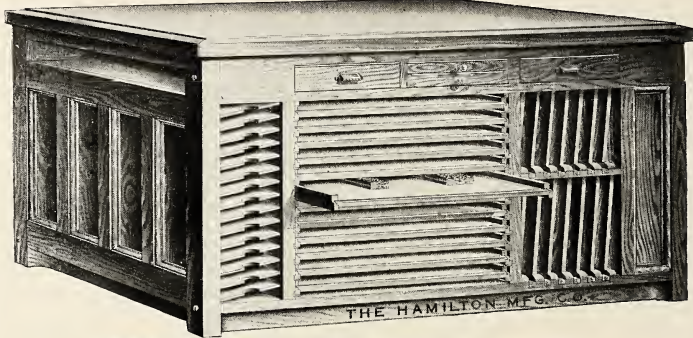
Twelve pieces 10 lines pica in width, cut 30, 36, 42, 48, 54 and 60 picas long.

REGLET

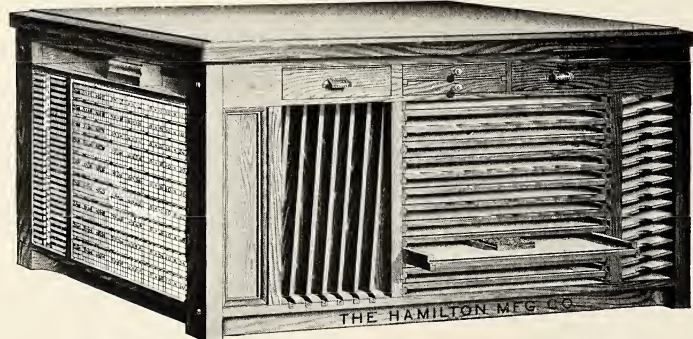
An assortment of nonpareil and pica Reglet, cut on the point system, smooth and perfect. A total of 280 yards, comprising 2,016 pieces, as follows:

Thirty-six pieces each of nonpareil and pica, cut from 12 to 28 picas long, inclusive, variations by single picas.

Thirty-six pieces each of nonpareil and pica, cut from 30 to 60 picas long, with variations by three picas, providing the following lengths: 30, 33, 36, 39, 42, 45, 48, 51, 54, 57 and 60 picas.



METROPOLITAN IMPOSING FRAME—Showing one face and paneled end.



METROPOLITAN IMPOSING FRAME—Showing one face and Furniture in end.

DIMENSIONS AND WEIGHT

Height from floor to top of stone, 38 inches.

Size of stone, 48 x 72 inches.

Frame occupies floor space 50½ x 74½ inches.

Weight, complete, with stone and full equipment of reglet and furniture, 2,250 lbs.

Weight, complete, without the stone, 1,360 lbs.

List Price . . \$195

Complete with Stone.

ALL PROMINENT DEALERS CARRY HAMILTON GOODS IN STOCK

GUARANTEED UNIFORM HEIGHT
WOOD TYPE
THE ONLY KIND WE MAKE.

Some printers, and some others, have lately had occasion to understand what perfection in the height of Wood Type means. Our perfect Wood Type is the cheapest—not only in price but also in economical working qualities.

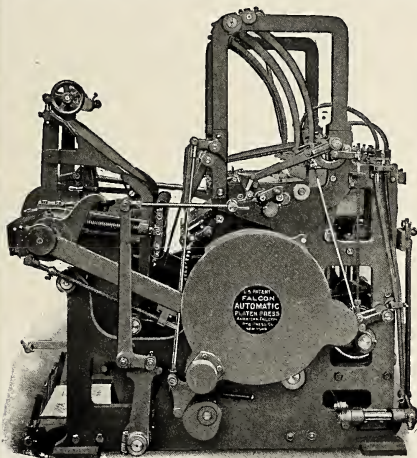
THE HAMILTON MFG. CO.
Main Office and Factory, . . TWO RIVERS, WIS.
Eastern Office and Warehouse, . . RAHWAY, N. J.

A VALUABLE LINE GAUGE, GRADUATED BY PICAS AND NON-PAREILS, MAILED FREE TO ANY PRINTER WHO ASKS FOR IT.

PRESSROOM PROFITS

CAN BE INCREASED THREEFOLD BY THE USE OF THE

Automatic Falcon Platen Press



Automatic Falcon Platen Press, size, inside chase, $18\frac{3}{4} \times 12\frac{1}{2}$.

The **Automatic Falcon** will *feed, print and deliver* any size sheet from 3×4 to 12×18 , and any weight of stock from onionskin to cardboard, at a speed of 3,500 per hour. Does the work of three platen presses.

The *grippers* taking the sheet from the feeder are attached to the platen, just as are the grippers on a cylinder, thereby insuring perfect register.

Flat forms only are used—so no curved plates or other time-wasters are necessary. It is perfectly adapted to *short runs*. Of no other high-speed press can it be truthfully said that it is as valuable on short as on long runs.

The feeder will take a load of several thousand sheets at a time, which are *fed from the top of the pile*.

The **Falcon** is handled and made ready in just the same way and just as rapidly as an ordinary platen press. The platen comes up flat and the feed-table is detachable and can be lifted off, leaving the platen fully exposed and accessible from both sides. The form can be raised or lowered on the bed without removal from the press. The four impression screws can all be operated at once by turning a wheel at the center of the back of the bed.

J. E. ASHBY
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E. B. ASHBY
Vice-Pres.

H. V. ASHBY
Sec. and Treas.

ASHBY PRINTING COMPANY

Railroad, Commercial and Bank Printers, Stationers,
Blank Book and Paper Box Manufacturers

ERIE, PA.

ESTABLISHED 1869

INCORPORATED 1901

January 11, 1908

AMERICAN FALCON PRINTING PRESS CO.,
New York, N. Y.:

Gentlemen,—You may enter our order for one Automatic Falcon Platen Press, size $18\frac{3}{4} \times 12\frac{1}{2}$ inside chase.

In placing this order with you for this large press, we are influenced by our experience with the "Express" Falcon Press, fitted with automatic envelope-feed, which we purchased from you a year ago.

When not busy on envelopes we use the "Express" for sheet stock, and hand-feed this press at 3,000 per hour.

To be entirely frank with you, we hardly believed your statement that sheets could be hand-fed at this speed, but we have found by experience that it can be done.

Yours very truly,

ASHBY PRINTING COMPANY

The **Express Falcon** (size, inside of chase, $10\frac{5}{8} \times 7\frac{5}{8}$) is fitted with *automatic envelope-feed*, and delivery can be operated at a speed of between 4,000 and 5,000 per hour with ease. The Express Falcon can be changed from the envelope-feed to hand-feed for sheets, or vice versa, in five minutes.

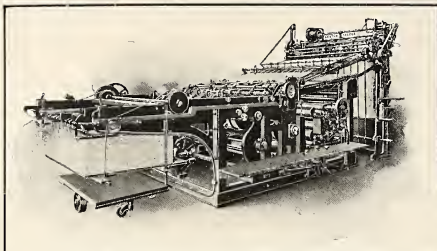
THE ONLY AUTOMATIC PLATEN PRESS WHICH FEEDS FROM THE TOP OF THE STOCK PILE.
AVOID UNDER SHEET FEEDS

The Automatic Falcon Platen Press can be seen in operation at our address below

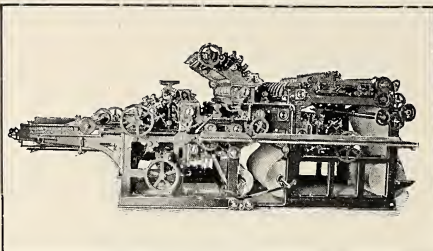
American Falcon Printing Press Company

Offices and Showroom—New York Life Building, 346 Broadway, New York

FACTORY—HOBOKEN, NEW JERSEY



Scott Sheet Feed Rotary and Automatic Feeder



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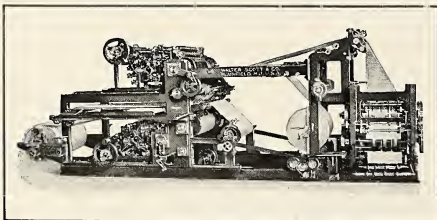
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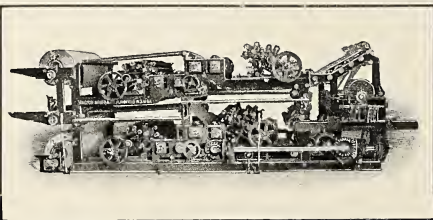
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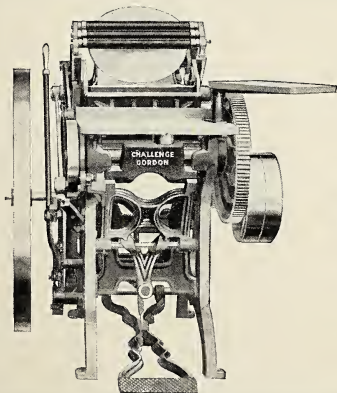
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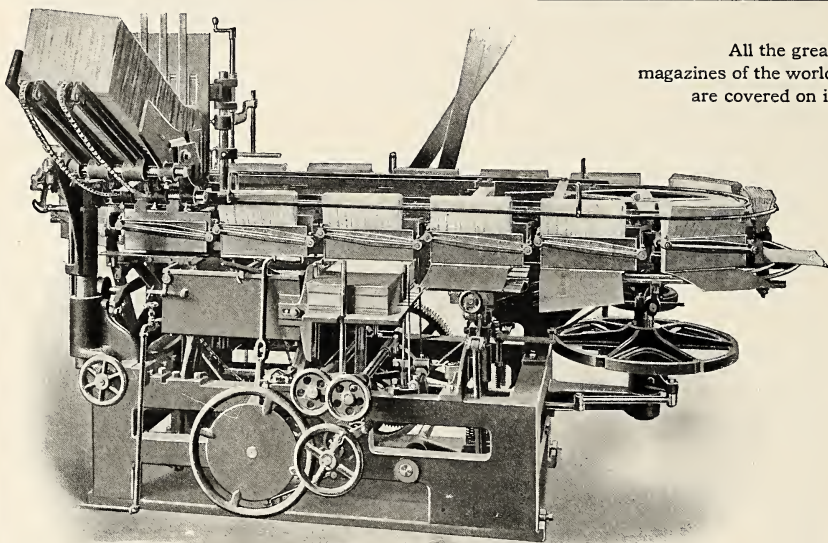
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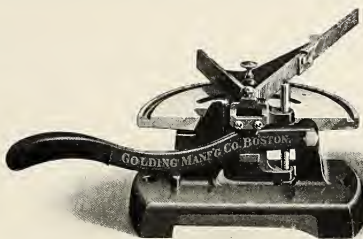
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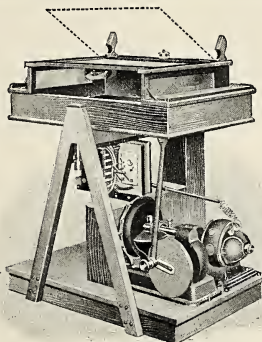


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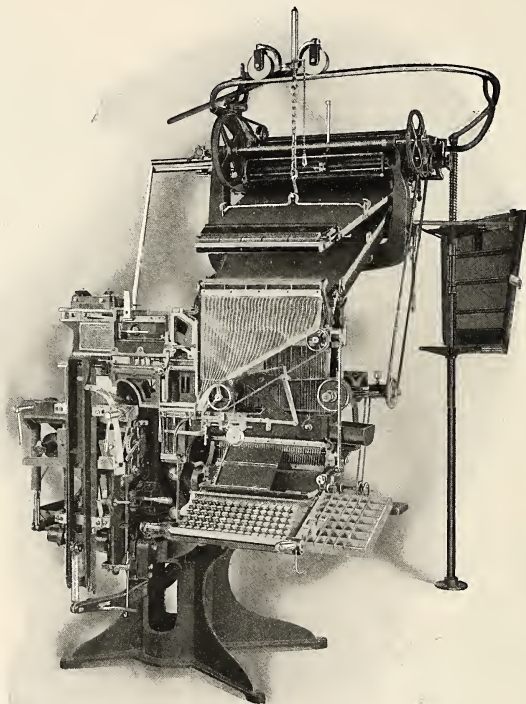
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Toronto, Canada, March 10, 1908.

THE MERGENTHALER LINOTYPE CO., of New York,
TRIBUNE BUILDING, NEW YORK, N. Y., U. S. A.

Gentlemen,—As you have made the statement by letter and through your agents that the composing machines made by your Company are superior to those made by ourselves, we are prepared to have a competition between your make of Mergenthaler Linotype and our own. We therefore challenge you to erect one of your No. 4 Double Magazine Linotypes now in Canada alongside of one of our Model 4 Double Magazine Linotype machines in the City of Toronto. The machines to be run four hours a day for one week, the judges of the contest to be entirely disinterested parties. The competition to be for the sum of one thousand dollars, which is to be paid by the loser to the Typographical Unions of Toronto, Montreal and Ottawa for use in their benefit fund—and to cover the following:

No. 1. Speed of both magazines and output of matter in 20 and 30 em lines. 20 points.

The time in setting matter to be equally divided between upper and lower magazine each day during the test. Matter must be corrected and kept separate. The largest amount set during the trial on the Canadian upper magazine and the American lower magazine will count 15 points, and the largest set from the Canadian lower magazine and the American upper, 5 points, making the total of 20 points for speed.

No. 2. Running of distributor. 5 points.

The actual time lost by distributors stopping is to be kept account of during the trial, and the machine having the least lost time against it is entitled to the 5 points.

No. 3. Quick change of magazines. 5 points.

During the test copy to be furnished which will necessitate the changing of magazine. The time of these changes to be kept account of, and the machine on which the quickest time is made is entitled to the 5 points.

No. 4. Quality of slug produced. 5 points.

Test to be made as follows: Take the matter which was set on both machines during the test and set it side by side. Take out at random slugs, first from one set and then the same slug from the other set (at least 25 slugs should be taken). These are to be broken alternately and the set of slugs showing the best percentage of solids and good bottoms is entitled to the 5 points.

No. 5. Simplicity of machine from operator's point of view. 20 points.

TO BE DECIDED AS FOLLOWS:

(a) Which of the two machines will be least confusing for an operator coming from a standard two-letter Linotype.

The competition to take place within one month from date.

The award of the judges to be in writing and in detail, the same to be printed in THE INLAND PRINTER, Chicago, at the expense of the loser.

To facilitate the judges in making their decision, a total of 100 points to be allowed on the above eight items, divided as before mentioned.

Yours very truly,

CANADIAN-AMERICAN LINOTYPE CORPORATION, Limited.

(b) In which of the two machines will the operator be most liable to detect transpositions, and matrices not responding to the keyboard from either magazine by the customary click sound of the standard machine.

(c) By which of the two machines would the operator be least annoyed by noise when assembling matrices.

(d) Which machine, taken as a whole, appears the simplest to the operators.

No. 6. Accessibility of the working part of the machines from an operator's point of view. 20 points.

(a) Which of the two machines is most accessible in case of verges, verge springs, escapement pawls, or key rods going wrong on either lower or upper magazine while the machine is in operation.

(b) Which of the two machines is most accessible to the delivery mouth and assembler entrance of both upper and lower magazine.

(c) Which of the two machines, as a whole, is most accessible.

No. 7. Quick change of magazines on the machines by the operator. 10 points.

Which of the two methods used is the safest and which entails the smallest amount of labor and lifting to the operator.

No. 8. Simplicity and perfection in working of assemblers and two-letter mechanisms. 15 points.



Build thee more
statehy man-
sions, O my
soul! As the swift
seasons roll! Leave
thy low-baulted past!
Let each new temple
nobler than the last,
shut thee from heaven
with a dome more vast,
Till thou at length art
free, Leaving thine out-
grown shell by life's unresting sea

The INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

VOL. XLI. No. 3.

JUNE, 1908.

TERMS: { \$3.00 per year, in advance.
Foreign, \$3.55 per year.
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ORAL TRADITION.

BY VIRGINIA FISH.



THE most popular form of man's literary expression to-day is the book, despite the prevalence of the newspaper and magazine, which are ever with us. In no other medium do artist and artisan, mechanic and craftsman combine to the same extent as to-day in the production of the book beautiful. The thought of your favorite writer comes to you fashioned in binding of leather and silk, the cover-design, decoration and illustrations the work of renowned artists; color-plates and text from the hand of master typographers; paper selected without reference to its costliness—the whole book, to the final tail-piece, harmoniously conceived and flawlessly executed, a delight to the senses, a satisfaction to the mind, a gratification to one's esthetic tastes. Such a product is possible to man only in a high state of civilization resulting from a lengthy evolution, so that the book may be considered as a bit of evolutionary history, like its creator. Literature has advanced from a time of unrecorded speech to its present unity of thought and form through processes similar to those sustained by man in attaining physical, mental and moral unity.

The evolution of the book has its beginning in the dawn time of man's consciousness, when he first became aware of himself, as it were. Since always to humanity the great historical fact is itself, simultaneous with the awakening of consciousness came the attempt to utter in sounds what it thought or felt regarding itself, to record its history. This self-consciousness and accom-

panying desire to talk about himself, his origin and experiences, marks the first point of division between civilization and antecedent barbarism among the races of men, and we call it the period of oral tradition. Man's universal story-telling habit had in that time only the spoken word as its outlet. Between the crude vocabularies of that age and the beautiful volume of to-day with its content of adjusted thought and word, lie unmeasured depths of struggle for utterance, for adequate self-expression; infinite outreachings of wordless thoughts, experiences that never were written; dump aspirations. The story of the book is the world-old story of attainment secured through continued struggle.

There are no new materials for the story-teller. Literature treats of the one subject, Man, of his birth, life and death. The differences are but superficial, from a literary standpoint, between the tale told by a modern Stevenson in European dress, sitting among the natives of a South Sea island, and the narratives recited under the far-off skies of the prehistoric universe by his literary progenitor to a circle of skin-clad brothers of his tribe. These were the embryo poets, dramatists, dreamers of the race, moved to recount the stirring facts of man's history and destiny even as poets and prophets have ever been. Weighted with years probably they were, these primitive historians, for with age only could come cessation from the prodigious physical exertions necessary in that world of untamed beast and unsubdued natural forces, the gratification of imagination and memory. Men of higher sensibilities than the rest of their kind they must have been who won respect because of their exceptional powers. We can imagine such a speaker gathering together recollections of his

early manhood, the fragmentary lore heard among his kin, traditions current in the tribe, commingling these with fancies born of his own imagination, dimly felt aspirations when he had lain beneath the stars, a vague pang when his woman-mate had died, when his friend was slain in a battle with beasts. Perhaps he voiced then the first faint questionings of the mysteries of man's misapprehended existence, perhaps pronounced the eternal "why" of man's spiritual nature.

Although history has record of two or three stories which were apparently common to all the races of mankind in the period of oral tradition, the legends of barbarism are impermanent. Contrary to popular opinion, the stories of really prehistoric peoples are exceedingly evanescent. They generally pass away with the current generation or take a new form with the succeeding one, owing to the absence of a record to preserve and crystallize the myths. All the fables of savagery combined would be no other than the babblings of a living generation, or at most the transmitted form of the babblings of their fathers and grandfathers. Every great literary composition, however, is the concentration of lines of literary force which reach far into past time. In the myths and songs of the age of oral tradition were energies that culminated in later days in the psalmody of David, the orations of Demosthenes, the tragedies of Sophocles, Milton's sublime spiritual epic, Goethe's "Faust." The great facts of literature and life are unchanged from generation to generation and we must believe that a more or less defined cognizance of such facts moved to utterance the tongues of the forgotten men who lived in the caves of western Europe; of the shell-fish eating coast dwellers of the North; of the lake inhabitants of what is now Switzerland; of the tumuli tribes in America, in that epoch of human existence which is below the horizon of historical knowledge—the age of oral tradition, the subject of the cover-design of this issue of THE INLAND PRINTER.

OUR WASTEFUL ORTHOGRAPHY.

Henry Holt, publisher and author, finds by actual count that five per cent of the letters used in English composition are superfluous. The value of the printed products of the United States, according to census reports, is about \$353,000,000 a year. The five per cent waste from superfluous letters would be approximately \$17,000,000 a year. Mr. Holt, by adding five per cent for waste of paper, ink and stenographers' time in writing letters, increases the waste to \$50,000,000. With the extra cost of teaching, books and schoolhouses the loss is brought to \$60,000,000, and finally to \$95,000,000 by taking in the rest of the English-speaking world—which is "going some" in the losing line. But we won't waste any sleep over trying to simplify things. It's too hard a game.—*Printing Trade News*.

Written for THE INLAND PRINTER.

MATTERS PERTINENT TO THE RELATION OF PLATE-MAKER TO PRINTER.

BY HENRY LEWIS BULLEN.



THE average process engraver, having proved his plate on a true and solid iron base, *before mounting*, and found it good, proceeds to tack it on a carelessly planed wooden base, which is too frequently inaccurate and unequal in height and not true on the sides. Then the printer wonders why he, after expending much time and care in make-ready, can not secure so good a result as the engraver, who uses practically no make-ready; relying chiefly on a solid, true and equal impression.

BLOCKING.—The printer judges the engraver's work by the engraver's *proofs*, forgetting the unexceptionable conditions under which the proofs were printed, and neglecting to test the engraver's *work* as delivered. Here the printer often allows himself to be badly imposed upon, for unless the base is true the impression must be faulty. Hence the printer usually expends an hour in making ready a plate where the engraver expends ten minutes, and then rarely equals the result obtained by the engraver. The average printer is as competent to get the best results as the average engraver, and would get them if the engraver did not unnecessarily and expensively handicap the printer by putting the plate on a defective base, after obtaining a perfect proof himself on a perfect base. This handicap entails incalculable unne-



FIG. 1.—Best kind of type-high gauge.

sary expenditures on the printing fraternity, expended chiefly in remedying the defect in blocking. When the printer tests every cut before accepting the engraver's work the engraver will cease to carelessly impose this handicap, for every properly equipped engraving shop has machines for making accurate bases.

TESTING.—Figs. 1 and 2 represent two kinds of type-high gauges, of which there are cheap imitations to be avoided, for an inaccurate gauge is the most foolish of purchases, and accuracy is not found on bargain counters. Get the best and shame the dollar. The correct height of type is .918 of an inch, and *an engraved mounted plate should be the thickness of this leaf lower than type-high*, especially when the cut is vignettied.

The printer may properly demand this height, and reject mounted plates that do not conform to his order. When a mounted plate is type-high the pressman has to make-ready by cutting out; he can work more positively and quickly by building up. When a cut is higher than type-high the loss of time in make-ready is always a serious item of



Fig. 2.—A type-high gauge.

unnecessary cost (or loss of printer's profit). *A mounted plate should be equal in height at all points; if it is not, the printer will pay dearly to overcome the inequalities by make-ready. The printer may properly demand equal height at all points, and reject mounted cuts defective in this particular. Place a thickness of paper between face of plate and the type-high gauge, and test the cut at each corner and at other points. Nothing is more destructive of profits in a printing-office than an idle press, and nothing more amazing than the cheerful faith of the printer who puts untested cuts or electrotypes into his forms and pays an expensive pressman to remedy all defects and inaccuracies in the form, while depriving himself of hours of press product every week. A minute of foresight is worth thirty minutes of make-ready.*

BASES.—Wood bases are always inferior to metal; but there are degrees of quality in wood bases, notwithstanding which some engravers whose plates are first-class continue to mount them

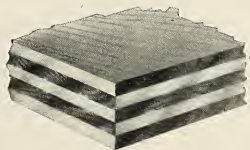


Fig. 3.—Laminated backing wood.

on the cheapest backing woods. No matter how well seasoned and accurately planed ordinary lumber may be, it can not be kept from warping and twisting; but warping can be minimized by using specially prepared blocking woods. Fig. 3 represents laminated backing wood, next in efficiency to metal, consisting of five layers of wood glued together, in which the grain is crossed alternately, so that the twist or shrinkage of one layer is counteracted by similar strains in the opposite direction. This costs the engraver less than 25 cents a square foot in his shop, and there is little waste. Fig. 4 represents paneled backing wood, in which

the tendency to warp and twist is largely overcome by cleating several pieces of wood across the grain; this is effective for large plates made in quantities of one size, and costs less than 25 cents a square foot, delivered. The ordinary backing wood used by platemakers costs from 8 to 15 cents a square foot, delivered, so that the saving in using it instead of laminated or paneled stock is trifling on each cut, and the excess of cost of the latter will secure tenfold economies in make-ready. Metal blocking costs the printer about 4 cents a square inch, \$5.76 a square foot, but a square foot contains about thirty-three pounds of metal, which is salable at 4 cents per pound, thus reducing the ultimate cost to about $3\frac{1}{4}$ cents per square inch.

DIMENSIONS.—One of the largest engraving establishments issues an admirable pamphlet of instruction to its customers, and in this it is said

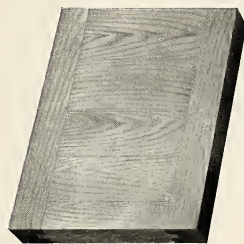


Fig. 4.—Paneled backing wood.

that "six picas equal one inch." Here is found the source of much loss to the printer, for six picas are four one-thousandths of an inch *less* than an inch, or nearly half a point in two inches. It is a thousand pities that the point system of type-bodies was not based on the standard inch, but as printers *must* measure by points, and should think in points, there is every reason why the platemakers should also use point dimensions and discard inch measurements. The printer may properly insist on this, as it involves no added expense to the platemaker, while disregard of the point system causes unnecessary trouble and expense to the printer. When the printer orders a cut blocked for an eighteen-pica measure and receives a three-inch block he must justify his form to a width of 18 1-24 picas, and is likely to find a "squared" cut out of line with the types. These departures from a uniform system in composition and engraving involve unnecessary added cost, and are the frequent cause of other evils. Cuts should be blocked square and true; if they are not, the difficulty and expense of justification is increased. The printer should test blocked cuts with a try-square, and may properly reject every cut mounted inaccurately in this respect. Cuts should always be blocked slightly scant and never tight in the measure. When a cut is in the

same page or column with type it should be shorter, to allow the type lines to compress when locked up. The typefounder cuts leads scant of the measure to permit compression of the type lines without the leads binding or bearing off the pressure. The printer who accepts cuts trimmed to inches instead of points, wider at top than foot, or at base than face, or vice versa, will be at the expense of correcting these careless errors in the form, on the imposing surface or press. In a majority of instances when furniture, leads and spaces work up in forms the cause is found in inaccurately mounted cuts; and who can compute the annual loss thus caused. A recent clever writer in this journal on the causes and remedy of materials working up in forms tells us that he found a remedy in placing the form so that the lines of types would be parallel with the cylinder, but he did not tell us the reason why this is a remedy. It is this: *a form may lock up tight and pass all tests on the imposing surface, but if, after locking-up, the type lines and the leads, rules, cuts and other non-compressible materials are of equal width, the drag of the cylinder will still further compress the type lines and create a network of springs throughout the page or form, if the lines are at right angles with the cylinder.*

The pressure of the lock-up should bear on the ends of the type lines, not on the spacing materials. Leads, furniture and cuts should always be cut scant to measure, and composing-sticks set wider than the measure, the excess increasing with the measure—an old practice which has fallen into disuse as the printer's faith in those who make his materials has increased. It is a fact, proven in the writer's experience, that given two forms of the same book on a long run, the form placed with its lines at right angles to the cylinder will wear out quicker than a form placed with the lines parallel to the cylinder. This extra wear is caused by the loosening of the type lines by the incessant, powerful drag of the cylinder, throwing the impression on the sides of the face of the types.

ELECTROTYPES.—The printer should demand accuracy in blocking mounted electrotypes. The electrotypist is usually more accurate than the engraver in these matters, and is himself the victim of the careless printer. The printer who demands well-made electrotypes can aid the electrotypist greatly without extra outlay. All large open spaces in a form should be filled with bearer quads or large letters; the outside bearers or guards should never be less than eighteen-point face and *should be type-high*. So far as the printer is concerned the advantages derived from these precautions are that they enable the electrotypist to finish the plate better than he can do otherwise, preventing the crushing of the edges of the outside lines and those around blank areas within the

form when the plate is placed face down on the shaving machine and shaved under considerable pressure on its back. The outside bearers sustain the pressure when the shaving-knife strikes the edge of the plate, which will tilt if the bearers are lower than the face of the plate. Electrotypists are usually careless in furnishing accurate bearers to printers, but the printer may properly insist on being provided with type-high bearers, and it will be an advantage to his work if he does so. The printer should use high spaces and quads on all work set for electrotyping only: with these better molds are made, and the type-form is protected; they save the electrotypist many manipulations of the wax mold, none of which improve the work and may impair it. As it is practically impossible to make a perfect mold from brass rules that are not beveled, such as diagram rules, the electrotypist will be aided if beveled rules are used.

LIFTING PLATES FROM BLOCKS.—Pressmen too frequently injure plates by carelessly wrenching them from the blocks, when about to place underlays between plate and block. Plates are thin and easily bent, and should be removed cautiously and



FIG. 5.—Plate lifter.

gradually, using a strong table-knife or the excellent plate-lifter shown in Fig. 5. Many hours have been wasted in attempting to rectify the edges of pictures on bent plates by make-ready.

TERMINOLOGY.—Much confusion exists in describing dimensions of pictures or cuts. The distance from side to side is always the width; the distance from head to foot is always the height. Avoid the use of the word *length* as a term of dimension; it is misleading, being equally applicable to width and height. This applies to typography as well as to platemaking.

Perhaps enough has been written to establish the proposition that the platemaker should conform to the point system of measurements and give the printer approximately the same accuracy in blocks that the typefounders give him in other materials used with blocks. On behalf of the platemaker it may be admitted that many printers are not aware of the disparity between one inch and six picas, although the types pass through their fingers constantly. The dealers in printing materials have been unenterprisingly lax in not furnishing the trade with accurate measuring scales of the point system. The affairs on sale are decidedly discreditable to an art in which accuracy is a prime requirement, and would be rejected by any self-respecting carpenter. In the absence of cal-

iper gauges on the point system the engraver and electrotyper can not do better than use those composing-sticks which set only to picas and six-points, known as standard job composing-sticks, and sold at the typefoundries. These sticks are made to set lines of types slightly wider than the exact point measures, to offset in a degree the shortening of the type lines by compression when locked up as before described. The engraver will be well advised if he trims his mounted cuts two thicknesses of this leaf less than the measure established by these composing-sticks.

PAPER FOR THE JOB.

An expert in papermaking has been lecturing printers on their choice of paper for particular jobs and says that certain conditions of printing demand certain results; but the printer does not know, except by experience, how to derive those results from the paper which he finds upon the market. If he was fully informed we would not so frequently see lame attempts to produce a fine degree of work upon a surface obviously inadequate to the purpose. Bearing on this a recent instance may be cited: A printing house of good repute, addicted to style, etc., in the execution of jobs, was asked to print a circular in which a number of half-tone illustrations were included. The contract called for one hundred and twenty thousand copies to be worked from an eight-page form. A coated paper, alleged to be suitable for the job, was bought from a leading paper house, and after ten thousand copies had been worked off the folding and stitching began. At once the inferiority of the paper became apparent; the sheets cracked on every fold; the coating scaled off, and as a matter of duty to the customer other paper had to be got, and the job was done over. The printer lost on the job, as the paper firm only made good the paper. It was found that the paper underlying the coating was very inferior, of short fiber and light body, really unfit to carry the material which had been plastered upon it to give it weight and appearance. Very little perspicuity is required to discern that had the paper employed in the instance cited been tested, even in an ordinary way, and without depending upon the standing and reliability of the firm by which it was supplied, the result would have been different, and that the inferiority of the material could have been determined before the job was worked. Here comes in another question: Why do not printers test paper before they buy it? There are simple and inexpensive methods of testing which could and ought to be practiced in every printing-office. Mechanical and chemical means for the purpose are within the reach of the printer, and should be utilized. Everything which has a nice appearance is not of the best. The exterior coat is often the cloak for that which should be condemned. How often must the printer realize this in practice before he makes up his mind to profit by experience.—*British and Colonial Printer and Stationer.*

LEMONS FOR HIM.

"Were all those book reviews in the *Morning Breeze* written by Mr. Crittick?" inquired the ordinary reader.

"Yes," growled the disgruntled author.

"You don't say? He has certainly been writing assiduously."

"You mean 'aciduously,' don't you?" — *Philadelphia Press.*

Written for THE INLAND PRINTER.

SIMPLE DEVICE FOR EMBOSsing PROOFS.

JOHN L. GRADE.



F recent years infinite pains have been taken in high-class job offices in the preparation of proofs for submission to the author for approval. Enameled stock is usually used. Two or more color-proofs can be readily produced by a process with which most job printers are familiar, and the dimensions of the stock upon which the finished job is to be printed is indicated by a raised or embossing line surrounding the printed surface on the proof paper. A proof properly treated in this way will often equal in appearance the finished product.

The most laborious operation in preparing a proof in the above manner is that of embossing,

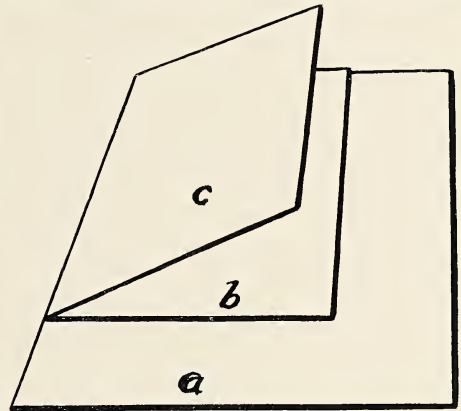


FIG. 1.

consequently any simple device which will expedite it should be appreciated by the craft. The accompanying diagrams illustrate one which can be used to emboss any job within its range. The material most easily obtained, and best suited to the purpose, is heavy press board. Fig. 1 is a perspective view of this embosser. Take a sheet of board (Fig. 1a), say, for illustration, 12 by 18 inches. At one corner secure in any suitable manner a sheet of the same material (b) of two-thirds the area of the first sheet, and take a third sheet (c) of the same dimensions as the second, and secure it at its side edge to the first two sheets. Sheets b and c should be flush at their disconnected edges. Fig. 2 is a plain view of the embosser. It will be seen that the top sheet of press board (c) is provided with a pica scale, while the bottom sheet (a) has an inch scale. These scales may or may not appear on the embosser, but as they can readily be drawn by the

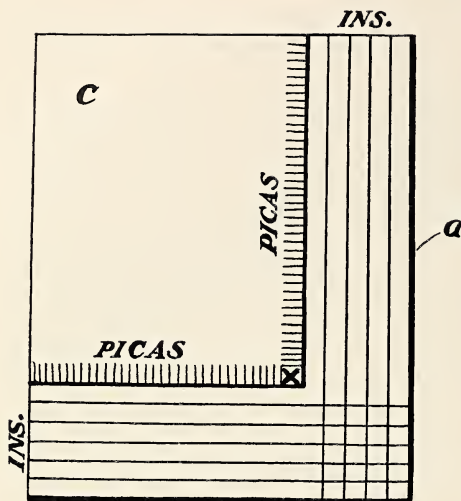


FIG. 2.

aid of a rule and pica gauge their presence will facilitate the embossing process, which is as follows: To simplify the illustrations, say the proof stock is cut 10 by 12 inches, the printing matter is 24 by 36 picas, and the embossed line to represent the finished job is required to be 6 by 8 inches. Place the embosser on an imposing-stone or some other flat surface and insert the proof paper

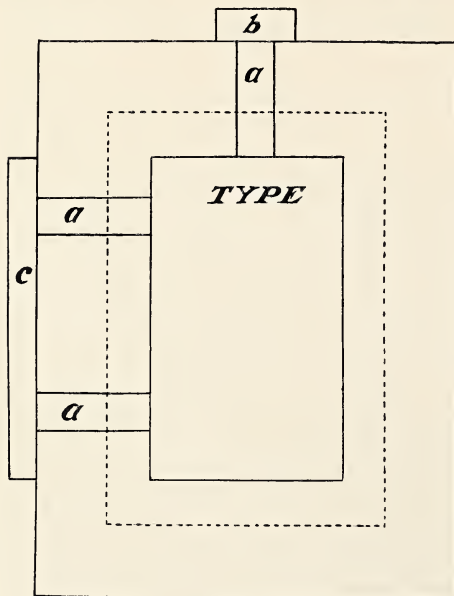


FIG. 3.

between the press-board sheets b and c (Fig. 1). When the flap c is turned down upon the proof paper, two inches of the latter must remain exposed at one side and one end. A simple piece of furniture can be used to clamp flap c upon the proof paper. Next draw the blunt end of a pair of tweezers along the side edge of the flap, using the latter as a guide. Start at a point forty-eight picas from the point indicated by the mark x, pressing firmly upon the tweezers; repeat operation at the end of the flap c, starting thirty-six picas from the x mark. This will emboss one side and one end of the space to be occupied on the proof sheet by the finished work. By turning this embossed section of the sheet under the flap and repeating the operation described above, the job will be completed; a parallelogram 6 by 8 inches in dimensions will appear raised in the center of the 10 by 12 proof paper.

Most compositors are familiar with striking in the type matter in the center of the sheet as illustrated in Fig. 3. The nonpareil slugs a a a represent the margins surrounding the type when the latter is printed in the center of the proof sheet; b represents the head-guide, consisting of a piece of ten-em metal furniture placed against the outer end of slug, and c is a strip of wooden furniture which acts as a side-guide in a similar manner. The proof sheet is placed carefully against these guides and dropped to the printing surface. Dotted lines in diagram represent the embossed parallelogram. Stone or press proofs may be taken in this manner from one or more forms.

DISSENTS FROM NEWSPAPER VIEW OF "NEWS."

In a communication setting forth the success of the National Biscuit Company's profit-sharing plan with its employees, the high standard of business to-day and the restoration of public confidence, Messrs. N. W. Ayer & Son, advertising agents, propound the query, "What is news?" In the ensuing comment the communication says:

"It is fair to say that if a man leads a clean life, is a good citizen, helpful to the community in which he lives and in every way a benefit to his neighbors, nothing that he does is news. If, however, some worthless vagabond does serious damage to this man's property, that is news, and the vagabond is entitled to scare heads and limitless newspaper space.

"If a corporation so conducts its business that it is an honor to the country, a blessing to its people and an inspiring model of corporate integrity, nothing that concerns the welfare or success of that corporation is news, and all reference to it must be omitted; but if a concern without capital, credit or honor starts in the same business, with the avowed purpose of tearing down that which the other has well built, that is news, and under the guise of news the wrecking concern must be advertised without cost to them.

"We confess we are not yet convinced that only 'badness' is news, and that 'goodness' is always uninteresting to newspaper readers."—*Newspaperdom*.

"CHEAPNESS," that consists in mere littleness of price is often a snare and a delusion.—*Printers' Ink*.

Written for THE INLAND PRINTER.

PHOTOGRAVURE FOR BEGINNERS.

NO. III.—BY CHARLES E. DAWSON.*

“GRAINING” POWDERS.



THE next thing is the all-important rosin powder which forms the “grain.” The French favor bitumen powder. It gives a very fine, sharp grain but does not spread readily on the copper when burnt on. On the other hand, common brown rosin powder melts too freely and does not stand the hot water very well during development of the mold. Colofony is much the same. The best rosin I have used is of my own compounding and consists of two parts brown rosin and one part shellac melted together and run onto a cold iron or stone slab to cool, then finely ground. This grinding is a disagreeable process, but the rosin and drug grinders will not handle a small amount. The best plan is to grind it up in a large mortar with a pestle such as druggists use. To keep the dust down, a piece of muslin, with a hole through which to operate the pestle, can be stretched across the top of the mortar. A pound of this rosin powder will last a long time. By the bye, the inside of the graining box should either be well varnished with shellac varnish or neatly covered with smooth paper to keep the powder from adhering to the sides and top.

PREPARING THE COPPER AND LAYING THE GRAIN.

Now having the box ready we put in about four ounces of our powdered rosin and we are ready for business. As this graining is necessarily a rather dusty operation it is well to work where no harm is done but at the same time where there are no strong drafts. Cut a piece of copper of a size that will leave a nice margin around the subject, and smooth the edges with a fine file. This cutting is done in the trade by means of a treadle shear, but the student can cut his sheet up by placing it on a firm smooth bench against a stop and using a V-chisel and light hammer. Cut a groove about half way through the thickness of the copper, when it will readily break over the edge of the bench. Perhaps it would be better to get the dealer to cut the sheet up into sizes most likely to be used; indeed some dealers keep the copper ready cut in various sizes. Now take the copper sheet and clean the face with prepared chalk and a piece of felt, using water. Then remove the slight oxid by means of a solution of oxalic acid, and again rub with chalk. Now rinse it under the tap and wipe dry with a linen cloth; then polish with chamois leather and the plate is ready for graining. The rosin powder being in the graining box, close the flap and but-

ton tightly. Lower the supporting board and turn the box over and over at such a speed that the powder will be carried up to the top of the box and fall in a shower to the bottom at each turn. If the box is turned too slowly the powder will only *slide* over the inner surface, while if the turning be too rapid it will adhere to the sides by centrifugal force. Having made six or eight revolutions, stop the box in the upright position, and erect the support to hold it there. Now sharply rap the top and sides of the box to shake down the adhering powder, which otherwise might fall on the plate while being inserted. Let the box stand for say fifteen seconds to allow the coarser particles to settle to the bottom. Open the flap and carefully slide the clean copper plate, which has been placed on a piece of stout cardboard an inch or so larger every way than the plate, onto the iron supports and close the flap gently so as not to shake down any adhering rosin. Let the plate remain for say one minute, then open the flap and carefully withdraw the cardboard with the plate on it. The appearance of the deposit should be a creamy white and almost obscuring the polished surface of the copper. Now right here I would say that it is practically impossible to describe just how the thing should look, and the best plan is for the student to prepare a trial piece of copper and etch it without any mold on it; take an impression in the press and so study the effect of different grains, comparing the result with examples of gravure prints which he may have with him. The state of the atmosphere has much to do with the way the grain acts in the box. The time allowed to elapse before placing the copper in the box regulates the fineness of the deposit; the longer the time the finer the grain. Then again, the length of time which the plate is kept in determines the amount of grain deposited. Now, as the finer particles are exhausted, fresh powdered rosin should be introduced from time to time. A curious feature of this process is that a too thick layer of even the finest grain, when baked, produces a coarse result. The finest and yet dense grains are produced by putting on a thin, fine grain, then roasting, allowing it to cool and repeating the operation.

BURNING ON OR ROASTING THE GRAIN.

The next thing is to burn on the grain. This is best done over an atmospheric gas ring burner, holding the plate by the corner with a stout pair of pliers and keeping the plate well above the flame, which should be turned down until only about one-quarter inch high and constantly moving the plate until the whole surface has become a biscuit brown. Careful examination by means of a pocket lens of about one inch focus will show how the grain is spreading. When a delicate network of bright copper appears like lace between the dots

*All rights reserved.

of rosin the process is complete, and the plate should be placed on a cold surface to cool. If the rosin is not sufficiently roasted or melted on, it will not properly resist the action of the mordant and may even entirely part from the copper during etching; if, on the other hand, it be overbaked there will not be sufficient copper left to be acted on by the mordant and the grain will be too coarse. When etched the dots of copper formed by the grain particles should not be etched away, but should still show some "top"; though if too much "top" be there, a full depth of tone will not be secured. A quantity of copper may be grained and roasted at one time and stored away with thick blotting-paper pads between the pieces to keep them from damage.

PLACING THE "MOLD."

When the grained copper is quite cool it is ready to receive the "mold." This is applied as follows: The grained copper is placed in a porcelain dish containing about one inch deep of water. Great care must be exercised to see that no grit or foreign matter gets into this dish and the copper should be well rinsed under the tap before being placed in the dish. Now take the printed tissue from the printing-frame and quickly plunge under the water, rapidly brushing the gelatin surface to remove all airbells. Now turn the tissue down onto the copper, holding one end down with the fingers to prevent the motion from sliding the tissue off the copper; now place under pressure for about twenty minutes, with a thick pad of blotting-paper next to the back of the tissue. A convenient means of applying the necessary pressure is to use a letter-copying press, or failing this you may place the copper in a screw-back printing-frame.

(To be continued.)

THE STRENGTH OF STRONG FAMILIES.

Sundry divorce suits and remarriage propositions that take up space in the papers just now illustrate that it makes less difference how much money a man leaves behind him than in what hands he leaves it. To leave abounding means in foolish hands is failure. To leave wise children in the world is success, and if they can be left in a position of fiscal advantage, so much the better. To found a good family, or give good human stock a lift, and put it in a position of enlarged opportunity and increased power, is a work that is legitimately attractive. But it is the human stuff that is important. What every country needs is families that will breed true to high standards and give superior individuals to the service of the world. We have such families, that generation after generation turn out high-class men and women. Every progressive country has, and must have, such families. Whether at a given time they are rich or not is a matter of secondary importance. If the human material is strong and good, money in sufficient quantity will come to it first or last. If the human stock is inferior, immoral, or ill-trained, money dumped upon it will merely advertise its inferiority.—*Harper's Weekly*.

NEWSPAPER AND MAGAZINE ERRORS.

There are a number of things connected with publishing in its various departments that I am at a loss to understand. My enemies may say that this is not strange; that there are a whole lot of things I do not understand. This is true. But here are a few that have surprised and puzzled me. Many of them are connected with the art department of publications:

For many years a New York daily which prints line and half-tone cuts and gets hysterical over a fire, especially if rescues are made, has never printed a line cut of a fire scene in which scaling ladders were used. All the ladders are pictured as being of the common, or garden, variety. No wonder the firemen laugh at them.

The colored cover-pages of the magazines are wonderful in their lack of accuracy regarding correctness of technical detail. About a year ago a magazine printed a colored cover illustrating a yachting scene. The colors were great, the young girl who was at the helm of the sloop was certainly beautiful and the young man at her side was a fine piece of work. But—the waves were mountain high, there were no reefs in the sail, and the damsel had the tiller in such a position that in about two seconds the boat would certainly jibe. Moreover, there was not a tense muscle on the fair steerer's body. Her attitude was that of one at a matinee or a pink tea. This same monthly later had a cover-picture illustrating an automobile scene. Down a very steep and rocky declivity a car was plunging and in it were two young people—a man and a woman, of course—who, under the conditions, were they real, would be about to jump, smiling "right at the camera." The young woman, who was acting as driver, had only one hand on the wheel.

Another monthly had a colored picture of a couple in a canoe. It was a broadside view. Both were in the stern and the canoe rested on an even keel.

Two years ago, or less, a magazine had an announcement on its cover-page of its leading article. It was: "A Duel Between Two Ocean Tramps." To me this suggested the old remark credited to Mrs. Partington (B. P. Shillaber): "We had a nice quartet, which was sang by four."

It is common to read in the dailies of one who has forged checks as a "check kiter." It is common to see a person's name spelled in many different ways throughout a story; and it seems to be the rule rather than the exception to spell the hero's or heroine's name differently under the picture than in the text.

Again, why are these things so? The errors in the newspapers are often due to ignorance. But how about those in magazines? To divert—here is a sentence I recently read in a monthly: "Look! the steamship has cast off her hawser and is now in midstream. Soon they will be getting up stream."

Are the gross technical errors in illustrations due to ignorance—as they seem to be—or to carelessness and neglect of having an authority pass on them? Or is there a madness in the method, or method in the madness?

I am not particularly worried, but as I have already said, I don't understand it and would like to know.—*John Z. Rogers in Knoxville Sentinel*.

DEAD.

"Silas Kidder has just answered my letter," said the country editor's assistant. "You know I wrote to him and told him his subscription had expired."

"What does he say?" asked the editor.

"Dumbed if I know. He just sent my letter back with some Italian words scrawled on the bottom of it. Looks like 'requiescat in pace.'"—*Catholic Standard and Times*.

Written for THE INLAND PRINTER.

ART AND THE PRINTING CRAFT.

NO. VII.—BY THOMAS WOOD STEVENS.



IN some respects the printer's approach to art in its pictorial phase is more direct than his outlook upon the architectural or structural side. The printer deals to a certain extent in pictures and designs, since, in modern printing, illustration is almost universal.

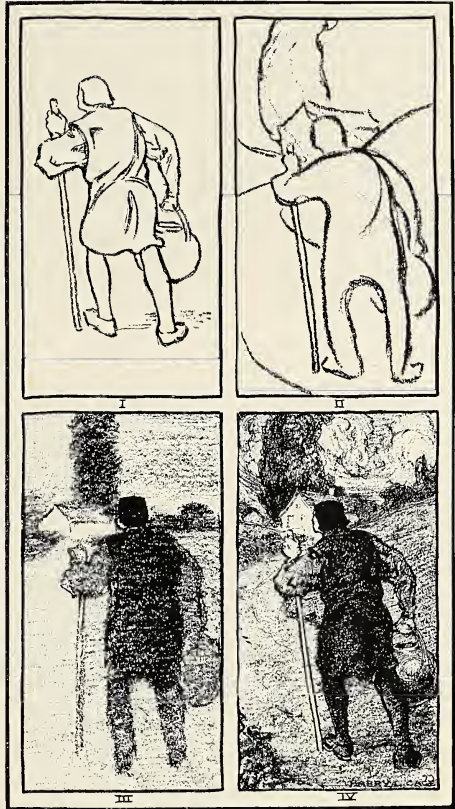
We come to this division of the subject, then, in a practical capacity; as printers, we do not make pictures, but we appreciate, buy, sell, and reproduce them. If our judgment of types and papers were weak and uninformed, we should expect to lose money by its exercise; dealing in pictures as we do, a similar precaution against loss must be taken. It is all very well for the dilettante to take refuge in the trite, characterless and silly remark, "I don't know anything about art, but I know what I like." The man who says this has nothing at stake; he does not use pictures seriously. But the modern printer finds this attitude expensive: it lays him open to immediate loss in cash, and sets his craftsmanship in contempt. The canny customer does not care a button what the man who serves him may like, but he insists upon dealing, in art matters, with some one who does know something about art.

The printer can not arrive at a critical judgment of pictures from the standpoint of the painter, any more than the painter can judge accurately the technical qualities of a printed book. That inspired ruffian, Benvenuto Cellini, came as near to the situation as we can reach when he assured his confident patron that, "You may understand art as a prince, but you know nothing about it as a sculptor." Still, if we are to buy, reproduce, print, and sell pictures, we must have some ground for technical discrimination, some standard more dependable than individual caprice. And if, as craftsmen, we have work to do which involves a knowledge of the principles of design, we must be able to extend that knowledge through the medium of pictures. Unfortunately, no formula can be given, and much of our study must be individual, the result of seeing good works of art, and growing familiar with them, until bad works come to be unpleasant and intolerable. As for the elementary principles, let us proceed with a sketchy outline of them, here and there pointing out an application to the familiar field of our own endeavor.

To simplify the beginning of our survey, let us leave out of account the incommunicable concepts of *style* and *creation*, limiting our present study to the technical means employed in the work of picture-making. In this light we may look upon

all mediums as the same medium, and examine the aims of the picturemaker, whether he works in wash or oil, with the etching needle, or even with the camera. But since the painting in oil is perhaps the most complete and all-embracing medium, we shall draw upon it for most of our particular references.

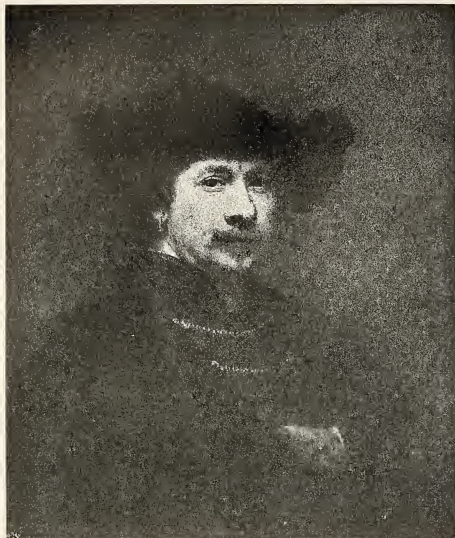
In a critical judgment of any picture (considered purely as a representation of nature), we



I — Sketch without values or composition. II — The same motif in composition, without drawing or values. III — The same in values, without drawing or composition. IV — The sketch completed.

must look for certain qualities: *Drawing*; *Composition* (which may include placement, design, and idea); and *Values* (in which term we include aerial perspective, just as linear perspective is included under drawing). Also the merits of the work in color and rendering must be considered, but these must be left for another chapter.

What, then, do we mean by *drawing*, and how is it to be identified? In the first place, drawing is the artist's grammar. If it is good, it is accepted; if it is bad, the whole work is rendered useless; if



PORTRAIT OF REMBRANDT BY HIMSELF.
Example of drawing with slight use of line.

The actual means employed can not be used as a touchstone — a thing is not good or bad because it has in it few lines, or because it has many. Truth and character are the desiderata; an etched face by Rembrandt, made in a dozen eloquent touches of the needle, may be as well drawn as the most labored product of the art school; but the barren scratches of the youthful genius in imitation of Mr. Charles Dana Gibson do not acquire drawing by mere paucity of line.

To draw with few lines is more difficult, because, to give the work a sense of completeness, an intense power of suggestion must be employed; but the result is not of necessity better drawn. Neither can we consider the evidence of effort a test; a painting in which no lines, and few edges, are visible, may still be excellently drawn.

But these considerations apply too largely, perhaps, to the picture rather than the work of our own hands. If a printer does lettering, he finds that the concept of drawing applies; that there is such a thing as good and bad drawing in a capital A, and that its execution rests upon knowledge and practice. He finds, too, that a facility in loose and easy sketching is of value in laying out work of all kinds, since it serves to help the workman's idea of the thing to be done. A sketch may be so rough as to be wholly unintelligible to another man, and yet be of the greatest value in deciding the final form of a piece of job composition. This, after all, is the only phase of drawing which we need to use in actual printing — the ability to sketch, not a picture, but a piece of print.



THE RETURN OF THE PRODIGAL SON.
Etching by Rembrandt.

it is masterly, it rises to the point of style. As a feature of a work of art, it is always present, and must be present at least to the degree that its weakness is not noticeable. Drawing means clear and accurate seeing — and then good handiwork. But the seeing comes first.

The objects to be attained in drawing are these: the thing to be drawn must be shown as its shape appears — its planes, weight, disposition, and material should be evident. As all things are made evident by light, and shapes are defined by shadow, the simpler and more natural form of drawing is by light and shade. But the convention of an outline is so perfectly accepted by the eye that it may also be employed. If the thing to be drawn is a human figure, its proportion, action, and individuality must be made plain; in this field the greatest knowledge and perfection of drawing exists, and the standard of accuracy to be reached is accordingly higher, even as the means of learning are more accessible.

As for your judgment of a picture, in the matter of drawing, it can only be accepted as your knowledge is sure. In general, if you can see a thing correctly, you can, in a measure, draw it correctly; but the actual practice being denied you, your judgment may be far stronger than any workmanship which you can yourself execute. The only thing we may be sure of is this — your personal taste has nothing to do with it; drawing is a matter of truth and knowledge — not of “knowing what you like.”

We find by experience that a measure of ability in drawing can be acquired by any one who will work for it; and that this knowledge can be applied to the judgment of pictures with fair certainty by any person who cares to study the matter. The concept of *pictorial composition* is not so readily communicable; but, on the other hand, some people seem to be born with a natural sense for it. From the decorative standpoint, *composition* involves simply the placement of lines and masses — the arrangement of the beautiful. This phase applies to pure design, to ornamentation of all kinds, and to the simplest forms of typography, as well as to pictures. Many books have been written about it, and many men have endeavored to reduce it to a scientific formula. For the printer it means an application of the principles of design to typesetting; a phase of the subject which has been frequently discussed, and which must here be passed over.

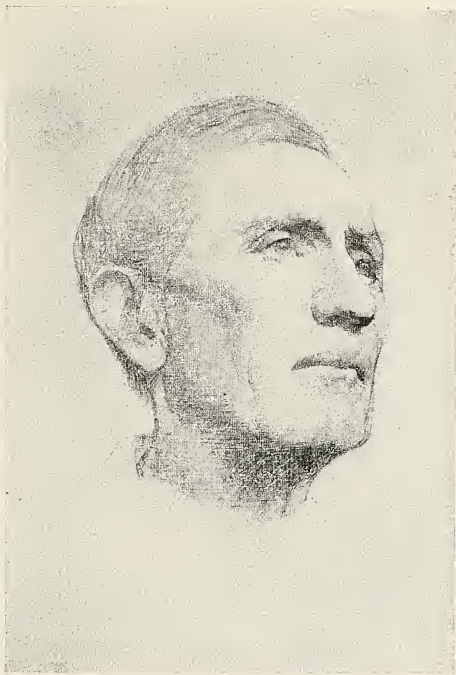
But in the making of pictures which have a purpose other than decorative, which aim at the representation of nature, the idea of composition has another side. Here we look upon it as the arrangement of life that its meaning may be evident and beautiful. The design feature still prevails in the fact that the picture must be fitted to the shape of its frame or outline (which we look upon as a window), and that the salient things are selected, while the superfluous or confusing things are subordinated. This selection is of course individual with the artist, just as the idea of the picture, the creative effort, is individual. It is just this touch upon the creative side that makes the subject so impossible of communication.

But we know that, to be successful, the picture must make a beautiful pattern of light and shade, or of color, regardless of its meaning; and that its meaning must be simple enough to keep it within the realm of eye-impressions — not so involved that it becomes literary in its method.

As for the infallible tests, the rigid schemes on which the good and the bad in pictorial composition may be identified, we may as well admit that there are none. Where it has been assumed that such tests exist, it has always been observed that they work to the advantage of the commonplace, and that they find no virtue in new works which are destined to be recognized as great.

In the third concept, that of *values*, we come again upon a ground of comparative knowledge, not so precise perhaps as the knowledge of drawing, but equally evident when observed to be lacking. And since this is a matter which touches us nearly as craftsmen, a brief explanation may be in order. Nothing is more frequent than the complaint that a half-tone has lost or confused the values of the drawing or photograph from which it was taken; a complaint which usually

falls upon indifferent and unsympathetic ears. Not to go deeply into the discrimination of words which artists use too loosely for any accurate choice, we may examine at once a half-tone picture and see what is meant by the general idea of *values*. The picture, you will note, is composed of various shades of gray (known as tones), which vary from black to white, or nearly so. The various objects in the picture are differentiated by the different tones employed. Each tone is



HEAD FROM VANDERPOEL'S "THE HUMAN FIGURE."
Example of academic drawing.

expected to show the local color of the object, the amount of light which falls upon it, and the distance from the observer. When all the tones are correct, the picture is said to be *in value*, or true in tone.

In such a picture, objects in the near foreground are shown with care and completeness — the little reflected lights are visible, and the deeper shadows are very dark and clearly noted. In the middle distance, objects are greatly simplified, only their general shape being drawn, and only the larger lights and darks are distinguished. In the distance, no strong darks are visible, and no sharp edges are indicated. This is elementary enough, and can be seen in any picture which attains to

any degree of merit. It is not by any means a whim on the part of the artist, but a system of natural truth ("the truth of light and air"), which the artist has endeavored, at considerable effort, to observe.

And the artist holds it a failure in his craftsmanship, if the objects in his picture do not "keep their places," and if their relative distances from the eye are not truly shown. His quarrel with the engraver, which, by the way, has lasted from the earliest days of wood engraving, is based upon knowledge. His complaint against the printer has a similar basis. For it is generally admitted that the pressman can, and frequently does, by extreme overlay, change any tone in a picture; and that this is frequently done without a knowledge of values, in a mistaken effort to "make the picture come out"; and that the parts which are so brought out are often parts which, being artificially forced, contradict the truths of light and air.

But this is only one side of the matter. Our commercial artists are stronger in all other qualities than in this one. The printers and engravers can not alter the drawing, or the composition; but they can destroy the values. If we are set to select good works of art, we must see that the values are right in the first place—not forced or sacrificed in order to make some uninteresting and irrelevant part "stand out." This point, in the last analysis, is the weakest and cheapest phase of commercial drawing—this lack of knowledge and conscience in matters of tone.

So these are three of the characteristics by which pictures are judged—Drawing, Composition, and Values; just as a piece of printing is examined for accuracy, good composition, and skilled presswork. By the lack of these characteristics we may err in print, just as the artist may err in paint. By a knowledge of these principles, as full as we may be able to acquire, we gain in the secure confidence which is the basis of skill.

(To be continued.)

BRYAN ON ADVERTISING.

It is the lot of the wise man to be asked fool questions. In fact, the asking is an acknowledgment of the wisdom of the man of whom the inquiry is made. Nobody ever asks a fool question of a fool, for a fool answers a fool according to his folly, and there is no question whereto the asker so honestly wants a wise answer as a fool question.

This being so, the man who asked William Jennings Bryan whether he really believed in advertising paid Mr. Bryan a compliment. It happened in Reading, Pennsylvania, last winter, and the modern Commoner indeed showed that he was a wise man by the reply he made. It was:

"The fellow who tries to attract business without advertising is like the fellow who throws his sweetheart a silent kiss in the dark. He knows what he is doing—but nobody else does."—*The Saturday Evening Post.*

Written for THE INLAND PRINTER.

SOME SECRETS OF SUCCESSFUL COLOR-PROCESS PRINTING.

BY HENRY LEWIS BULLEN.



It has become a superstition with most printers that they can not equal the results shown in engravers' proofs of color-process plates; yet on a press capable of registering perfectly—a prime requisite—these three or four color plates may be printed successfully by any pressman competent to do ordinary half-tone printing. The engraver's duty is to furnish proofs of each printing singly and in combination, showing the exact density of each color used in producing the completed satisfactory result. With these proofs before him the pressman has only to match the work of the engraver as shown by the progressive proofs. It is at this point usually that an insurmountable mistake is made—the chief reason why so many otherwise good printers produce hideous process colorwork. The colors in the engraver's proofs must be matched absolutely, and to do this the same *make* of inks must be used by both printer and engraver. This is not a question of *quality* but of *uniformity*. No inkmaker can *exactly* match another maker's colors unless he uses *precisely* the same ingredients. Now the inks of the printer may surpass those used by the engraver, but the latter having adjusted the plates to his inkmaker's colors to obtain the desired results, the printer can not possibly equal those results with colors that deviate in the smallest degree from those originally used. The printer may have plates made to work with any inks he favors, in which case he should furnish a sufficient quantity of each color to enable the engraver to experiment and make the necessary proofs; or the printer may ascertain the make of inks used by the engraver and use them. With a press that registers, a set of proofs with which to match the density of colors used by the engravers, and precisely the same make of colors, and attention to precautions obviously necessary in printing colors, any ordinarily competent pressman should equal the engraver's proofs.

Cleanliness is essential. Plates can not be cleansed with dirty rags and brushes. Clean color-plates with benzole, applied with a soft tooth or nail brush, and dry with clean rags. Benzole will soften inks that benzine can not remove. In extreme cases where benzole is not effective, take the plate out of the form, sprinkle it with common table salt, on which pour a few drops of acetic acid, diluted with half water, and scrub gently with a soft bristle brush; but this must be done quickly, and the plate thoroughly rinsed with clean water and immediately dried with clean

rag, or the plate will be injured by the acid. Never attempt to use acetic acid on plates while in a form or on a press. *Rollers are more difficult to cleanse thoroughly than the plates.* In offices where process color-printing is a specialty a set of rollers is used exclusively for each color. The *faintest tinge* of another color exuding from a crack in a roller will produce surprisingly unsatisfactory results.

Three-color plates are printed in this order: yellow, red, blue. In four-color printing the black may be first, if the subject warrants it, or the order may be: yellow, red, black, blue, but the engraver will decide on the order of printing. The blue is usually lighter in tone in four- than in three-color printing, as the black plate gives the grays and solid blacks without depending upon the three other colors to give the blacks as in three-color plates. Some subjects reproduce better in three and others in four colors; dark-colored subjects in four, and light, bright-colored subjects in three-color. The yellow should be dry before the red is printed over it, but the red should not be allowed to dry too much before the black or blue is printed. The ink should never be allowed to dry on the plate, as it is difficult to thoroughly clean the plate if the ink dries on it, and thus the result is impaired both in detail and in color harmonies.

A common fault is to over-ink the yellow plate, on account of its almost invisibility. For the same reason this plate should be made ready in a dark color or black, and then *thoroughly* washed up. To properly judge the density of the yellow while printing examine it through blue glass.

Newly made and damp papers are fatal to register. Use seasoned paper—that which has been in store for about six months, if it is procurable. Without good register all other labor is in vain. To prevent absorption of moisture, cover the sheets carefully as each color is printed and taken from the press, and if slip sheets are used do not remove them until the next color is ready to print.

Make-ready is simple. All the pressman has to do is to bring up each plate with an even, hard impression, and he should use overlays and underlays only for this purpose. The pressman has nothing to do with solids, shadings or high lights; all these details have been given their true relative values by the engraver, and it is precisely this work that makes color-process plates expensive.

YOU CAN'T BEAT CHICAGO.

It is said that a woman in Chicago who has two professions—that of caterer and that of trance medium—makes the following ingeniously worded sign announce both her physical and physical lines of activity: "Madame Black, Caterer and Trance Medium. Groceries and Previsions."—*Printers' Ink.*

Written for THE INLAND PRINTER.

SOME TWENTIETH CENTURY FIGURES ON PRINTING AND PUBLISHING.

NO. VII.—BY MERESE E. SLOANE.

BOOK PUBLISHING AND JOB PRINTING.

It would be of very considerable value to the craft to have separate reports and tabulations of the complete operations in each branch of the printing and publishing industry. But, as stated at the outset of this series of articles, the complex condition with some exclusive and some combination establishments that do not keep scientific and analytical accounts, makes it impossible to segregate the figures so as to present concise statistics of each phase of the industry independently. I had intended to present an analysis of the returns from exclusive job-printing establishments. There are enough of them to afford significant data for a special study that would be of almost supreme interest and value to the job-printing craft, because an analysis of the relations shown in such a tabulation would greatly help to solve the perplexing problems of estimating, scales of charges, etc. But the Government does not concern itself with such special statistics, and, with the publication of the official bulletin the original sources of information are filed away and inaccessible for further study.

There seems to have been a general misinterpretation of the census report on the book and job branch of the industry. It has been taken to cover the book and job *printing* business. But this part of the report covers *two* industries—book publishing and job printing. In the former case, the publisher may or may not have a printing-plant, and in the latter case the term "job printing"

TABLE 12.—BOOK AND JOB PRINTING.*—COMPARATIVE SUMMARY, WITH PER CENT OF INCREASE: 1890 TO 1905.

	CENSUS.			Per cent of increase.	
	1905	1900	1890	1900 to 1905	1890 to 1900
Number of establishments....	8,389	7,006	4,204	19.7	66.7
Capital.....	\$145,302,635	\$100,072,934	\$69,117,560	45.4	44.8
Salaries.....	16,188	10,220	78,271	58.4	23.6
Wages.....	\$15,908,871	\$9,074,928	\$8,495,583	75.3	6.8
Wage-earners, average number	88,323	68,888	50,801	29.1	34.5
Total wages.....	\$49,061,030	\$33,916,903	\$27,985,960	44.7	21.2
Men 16 years and over, number.....	65,748	52,311	40,010	25.7	30.7
Wages.....	\$41,833,749	\$29,826,988	\$24,350,368	42.6	40.8
Women 16 years and over, number.....	20,086	13,950	9,439	44.0	47.8
Wages.....	\$6,755,382	\$4,249,832	\$3,851,534	59.0	25.7
Children under 16 years, number.....	2,489	2,127	1,412	17.0	50.6
Wages.....	\$471,899	\$340,063	\$253,728	38.8	34.0
Miscellaneous expenses.....	\$34,831,172	\$17,354,226	\$11,244,729	100.7	54.3
Cost of materials used.....	\$53,116,330	\$36,641,256	\$29,903,593	45.0	22.5
Products, total value.....	\$186,759,503	\$124,070,861	\$95,592,765	50.5	29.8

*Includes music.

†Includes proprietors and firm members, with their salaries; number only reported in 1900 and 1905 but not included in this table.

covers also book printing done by job printers for book publishers. Thus the statistics cover the entire printing and publishing business (including music) outside of newspaper and periodical establishments.

Table 12 gives a general summary of the showing made at the last two censuses.

During the closing decade of the last century the number of establishments increased 66.7 per cent, while the capitalization increased 44.8 per cent. Evidently many small establishments were started during that time. But during the opening period of the present century, the situation was reversed. On a ten-year basis, there was an increase of 39.4 per cent in the number of establishments, and of 90.8 per cent in capitalization. It was a period of fewer but larger new ventures, and of a development of older ones.

Analyzing the figures on capital, we have the following instructive showing:

TABLE 13.—CAPITAL IN DETAIL, 1890 TO 1905, WITH PER CENT OF INCREASE

ITEMS.	1905	1900	1890	Per cent of increase.	
				1900 to 1905	1890 to 1900
Land.....	\$ 4,192,699	\$ 2,798,400	\$ 2,569,068	49.8	8.9
Buildings.....	8,470,064	5,122,937	3,005,354	65.3	70.4
Machinery, etc.....	64,774,125	46,851,528	34,721,268	38.3	34.9
Live capital.....	68,063,767	42,986,533	26,850,555	58.3	60.1

Doubling the percentages in the first column, to represent a ten-year period at same rate of increase, so as to be more comparable with the showing for the previous decade, the result is remarkable in some items. Investment in land increased 99.6 per cent against only 8.9 per cent in the last decade of the old century. Investment in buildings increased 130.6 per cent, against 70.4. Equipment increased in value 76.6 per cent, against 34.9 per cent, and live capital increased 116.6 per cent, against 60.1 per cent. It is notable that the investment in machinery, etc., was at the smallest rate of increase shown in any item of capital.

The average capital per establishment was \$14,284 in 1900, and \$17,344 in 1905 — an increase of more than one-fifth.

Combining officials on salary, clerks and wage-earners, also their salaries and wages, it is found that the number of all employees increased 33.0 per cent during the five-year period 1900-1905, while their pay increased 51.1 per cent. Cost of materials increased 45.0 per cent, and value of products increased 50.5 per cent. It appears that an increase of a little less than one-third in the working force produced an increase of a little more than one-half in output. The relative increase in pay was greater than in either capitalization, num-

ber of employees, cost of materials or value of products.

The total cost of production in 1900 was 78.2 per cent of the value of product, and in 1905 was 81.9 per cent.

The net profit in 1900 was 27.9 per cent of the cost of production, and in 1905 was 22.1 per cent.

In 1900 the net profit was 27.1 per cent of the investment, and in 1905 was 23.3 per cent.

The value of products averaged \$17,709 per establishment in 1900, and \$22,262 in 1905 — an increase of more than one-fourth. The average product per establishment increased a little faster than the average capitalization, which we found to be about one-fifth.

The average value of book and job products from combination establishments (those publishing papers or magazines) was, in 1905, \$3,509, against the average of \$22,262 from exclusive book and job establishments. I can not give the figures for 1900 in this item, but there is every indication that the newspaper and periodical establishments are relinquishing the book and job business to exclusive establishments. In city industries segregation and specialization are the rule.

In former censuses little importance was attached to the job-printing industry, as distinct from the general printing and publishing business, and it is not practicable to give here a very detailed analysis of the development from one period to another. The figures herein given show that the opening period of the twentieth century was marked by somewhat unfavorable results, compared with the closing period of the former century, when we consider the internal relations of the several items comprising the report for each period. But, in the consideration of aggregates, the new century shows marked growth. The somewhat disturbed condition of the labor supply and the increasing cost of materials have been distinctly felt in this industry. As remarked in the case of newspapers and periodicals, so in this branch a business that, in the face of somewhat adverse conditions produced a profit of nearly one-fourth (23.3 per cent) on a capitalization which includes original cost of plant and also all live capital (including open and ledger accounts, value of materials on hand, etc.), is in a vigorous state of health.

I have emphasized this in different articles as an antidote (if possible) for the constantly jaundiced views of most writers in the printing-trade journals, who are perpetually scolding and knocking the craft as fools and incompetents, asserting that they are unable to make estimates and realize profits. A recent writer in THE INLAND PRINTER declared that three-fourths of them are operating at a loss. There seems to be a difference of opinion between the man with the figures and the one with

a dyspeptic theory. It may be that, in New York city and Chicago, some small shops are incompetently handled, but the country at large fails to align with that class! I have worked in nearly one hundred print-shops in sixteen States and have visited and observed conditions in many more, and I never knew a printer to fail except through laziness or dissipation. It is a business that tends to keep the heart young and the spirits buoyant. It is one wherein industry, integrity, sobriety and common sense are sure of reward.

Considerable bookbinding and job printing were done incidentally by newspaper and periodical establishments. It is impossible to segregate capitalization, labor, operating expenses, etc., so as to show what portion of these items might be applied to the book and job industry. But, in the item of product the figures are available. Combining the figures from the two tabulations, we have the following showing for all the book and job products of the country, in 1905:

Book and pamphlet publications.....	\$ 53,312,492
Sheet music and books of music.....	4,673,685
Job printing	149,262,070

Complete returns are not available for these separate items from reports of previous censuses, so no comparisons can be made.

It will be noted that, in 1905, the total value of all book and pamphlet publications (including sheet music and books of music) was nearly two-fifths of the value of all the job printing. That is, the value of straight job printing was more than two and one-half times the value of all books and pamphlets published.

Nobody can realize the complexity of the printing and publishing industry until he attempts to prepare statistics of the individual branches, and finds them intertwined so completely as to make sharp segregations impossible. If a practical printer of a statistical turn of mind could visit personally every printing establishment in the country, he might by judicious estimating compile reasonably approximate figures to show each branch separately. But it would be a "steady job" for several years, and altogether impracticable. If printers generally would take some interest in the statistics of their own industry, they could easily give the Census Bureau reports that would enable much better and more useful and valuable results to be published.

Printers as a rule are intelligent men, above the average. But when it comes to statistics they are, also as a rule, very ignorant, even stupid, many of them. In doing field work for the Census Bureau in several States, I was not a little surprised to find not only printers but also editors and publishers absolutely ignorant of the meaning, purpose and use of the Government census of the

industry. Other special agents report the same experience. The statistical data for the report on this industry was taken in connection with the census of manufactures. Many publishers and printers resented the imputation that they were manufacturers of anything. By way of pleasantry, I usually inquired of such whether they never manufactured any news items, or editorial theories. In some instances I was enabled to secure reports only by explaining that it was an *industrial* census, and the word "manufacturing" need not be insisted upon! In one instance an editor—an old-fashioned ex-school teacher—was so indignant that his *profession of journalist* should be so basely associated by Uncle Sam with anything so gross as manufacturing, that he gruffly and peevishly refused to give any information—indeed, it was beneath his dignity to talk or even think of figures!! But finally, after much diplomatic bantering, he consented that his son, who was associated in the business, might, if so disposed, give the required information.

This series of articles might be prolonged, as there is material for several more papers. But it has been my aim to avoid merely academical discussion and to present the salient points of interest and value to the craft. Statistics, correctly handled, are of value. The Census Bureau, being now permanent, is making Government statistics more reliable. The best results can be obtained only by the cheerful and interested coöperation of those conducting the industries to be reported. It is important for the country to "keep tab" on its resources and industrial development. If all printers and publishers will take proper personal interest in the matter, the next census of the printing and publishing industry (to be taken in 1910) will be the best, the most complete and the most accurate in the history of the country. Why not? May it not be so? Let's try.

CANADA DEGRADED BY POSTAL LAWS.

These three countries are unique among the nations of the world. A prominent Canadian manufacturer has been making inquiries through British consuls all over the world, with the result that he has discovered that China, Afghanistan and Canada are the only three countries on the face of the earth which now impose a penalty on knowledge and endeavor to erect barriers against their people becoming as well informed as possible on all subjects. The policy of exclusion of all periodical literature mailed to Canada from the United States places us in this enviable position, and Canada, the youngest of the nations, which should be in the van of progress, is mated with two of the worst laggards in the march of civilization.

And if Canada does not shake off the shackle soon China will be in advance of her. As a result of recent modifications of policy in the Chinese empire, the Chinese are going to inaugurate a greatly different system, leaving Afghanistan and Canada as the only countries placing a penalty on the acquisition of knowledge.—*The Printer and Publisher, Toronto, Canada.*



DRAWING BY ALPHONSE MUCHA.



A. H. McQUILKIN, EDITOR.

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SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C.
JOHN HADDOX & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RATHY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RATHY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. MCCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & Sons, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australasia.
COWAN & Co., Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDLER, Nürnbergerstrasse 18, Leipzig, Germany.
H. CARMEL, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Cherbourg, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

PROMPTNESS and careful proofreading are two elements that help greatly to better prices.

WHILE there is competition there is need for advertising, and the best advertisement for a graphic-arts man is good work satisfactorily and expeditiously performed.

AN interesting echo of the war of ten years ago comes from Spain, where the paper manufacturers have formed a trust in the hope of combating the evils incident to overproduction. The elimination of the Cuban market, one of the results of the war, is said to be the cause of the glut in paper, much of which is designed for cigarette-making.

THE newspaper printer is again receiving a few slight taps from Progress. The introduction of typecasters is obviating much distribution, and the long-suffering "extra" becomes sad-eyed as he contemplates the decrease in his opportunities. The world may regard such a change philosophically, knowing that in the end it will mean more work or more wages for those who do work, but being cast for the tragedy rôle in the drama of Change is far from pleasant.

BUSINESS may not be as prosperous as it was a year or so ago, but that is no reason why prices should be cut. Whatever the condition may be, it is a surety the cost of production has not been lessened, and unless unjustifiable profits have been the rule previously, it is business *hari-kari* to reduce them now. "Beat the other fellow to business," has dash and swing to it, but is sophistry. "Beat the other fellow to profitable business," while not so snappy, is more sensible.

NOTHING shows more clearly the influence and attitude of a new generation in the craft than the fact that several typographical unions have voted financial assistance to the Y. M. C. A. and similar undertakings. The latest instance is that of the printers' union at Washington, D. C., joining in a movement to wipe out the deficit of the local associated charities. There never was anything incompatible with the tenets of unionism in such movements, but the old-school laborites had a notion they would be out of their element in such society.

THE publishers who have been denouncing Speaker Cannon might become hysterical if they had to deal with the Canadian Minister of the Interior, Hon. Frank Oliver. That gentleman seems to have a biting tongue. He told the Canadian Press Association that its members were

altogether too free in the use of the pulp — there would be no fear of a famine if “more brains and less pulp” were used in the manufacture of newspapers. As they do not have Sunday papers across the line, the honorable gentleman was unnecessarily severe.

THE prospects are bright for the introduction of a new base for papermaking. From time to time we have noted efforts to develop a substitute for the present diminishing basic materials, and in this issue there is a report from Hon. Richard Guenther, United States Consul-General at Frankfurt, detailing the results of experiments by a planter in Trinidad. In all parts of the world earnest men are striving to fill the want of to-day and what will be the pressing need of to-morrow. The capacity of man to satisfy the social appetite makes it highly improbable that these efforts will prove unproductive.

THE telegraph lines in Great Britain are owned by the state. There is a special rate for press dispatches, which causes a loss estimated at about \$1,200,000 a year. In answer to a question, the Asquith administration said it did not intend to raise the newspaper rate, as the nation derived ample compensation for its outlay in the resultant dissemination of news. Of course this is the justification for all governmental outlays, but some of our statesmen seem to think it should not apply to the postal department. To them we commend the old-fashioned view of the British postal authorities as to a government's duty in serving the public.

THE growth of good taste is shown on every hand in buildings, in streets, in parks and in dress. This does not merely happen that way. It is the natural result of our educational methods taking cognizance of the esthetic element. Crudity may denote strength, but it is a euphemism for ugliness, and as we grow more refined and cultured — more civilized, in truth — we shall combine beauty with utility to the enhancement of both qualities. In no industry will the demand for good taste and effectiveness be more insistent than in the printing craft, and the successful man of the future will be the one who sees the drift and endeavors to meet it now.

AN authority on typography says styles and fashions in jobwork come and go almost as quickly as they do in dress, but with the difference that for twenty years or more there has been steady improvement. The newer and more popular type-faces indicate that we are marching toward plainer and more beautiful styles of type arrangement. Discriminating observers will agree with that

deduction as well as the prophesy that compositors who desire to be in the van would do well to study the impending change in craftsmanship. Heretofore the “artist” of a period frequently awoke to find himself without a specialty, owing to the fickleness of the typographical Dame Fashion. But we improve in methods as we grow older, and now the I. T. U. Course in Printing is a school at which any printer may prepare himself to meet the new conditions. Because it will be based on more scientific lines, the printing of the future will be handsomer and more profitable than that of to-day. The way to increase the demand for such work is to be prepared to do it.

THE greatest extravagance possible in a composing-room is to have men day after day wasting time on account of dearth of material, which must be purchased in the end. Not only does it cause loss of wages, but it discourages the workers and has a tendency to make good men shun an office where the practice prevails. In an excellent address before the Winnipeg Printers' Board of Trade Mr. J. Morris suggested that compositors should be encouraged to state on their “time-slips” any difficulties of this kind they may experience in setting jobs. He has found it to work admirably, as the men soon enter into the spirit of the thing and furnish the best kind of information as to the real condition of the material.

A CHICAGO paper-house has announced that it will sell to the printer only, and refuses to supply consumers with this important raw material. The purpose is, of course, to assure the printer a profit on the stock he handles. Though the firm responsible for the innovation is satisfied with the experiment, yet it is improbable that the custom will become general. Not only are there printers who prefer that customers purchase their paper, but jobbers will be slow to reject orders from reliable men simply because they do not own type or presses. If it were the invariable rule for printers to exact a profit on the stock they supply, the new move would make a wider appeal. Men are not eager, however, to struggle for the privilege of doing profitless work — that is, when it doesn't take a job from a competitor.

NO ONE ever heard of a person or institution being injured on account of good printing, therefore we have constantly advocated the cause of first-class typography. We confess, however, we did not harbor the notion that it would affect the rulings of courts. The management of the *Scranton Truth* job office advertises that a prominent attorney paid this glowing tribute to clear type, good paper, and first-class ink well applied: “I

attribute my success in securing a recent favorable decision in the Supreme Court as much to the clear and legible printing of the argument in my brief as to the legal points therein represented." With printing more effective than legal points in the courts, who will question that it is the "art preservative"?

DURING all the controversies American publishers have had with postal authorities there have been few complaints of incivility on the part of officials, though there has been no lack of cholera. Canadians have not been so fortunate, apparently, and the *Printer and Publisher* of Toronto makes this protesting comment: "Canadian publishers who have had, under the new postal regulations, to carry on correspondence with the United States officials, have been particularly struck with the prompt and polite way in which all letters are answered — so different from the treatment received from some of the prominent Canadian officials. Frequently they will not answer a letter at all, or, if they answer it, it is most formal in character." The surety of being retained under civil-service rules that are adhered to has probably made the bureaucrats so arrogant they have really become incompetent, for our Canadian exchanges from time to time refer with scorn to this or that ruling of their department, which seems to have as its chief purpose the glorification of the god Red Tape.

ON another page of this issue is a news item giving a sketch of the business transacted at the last meeting of the New York Printers' League. Among the matters discussed was the ever-recurring one in large cities of work going to smaller communities. Everywhere and always this has been a perplexing problem, and we are not hopeful of a satisfactory solution. In the smaller places there is complaint about the profitable work going to the nearest industrial center, and so it goes, the course of trade being a law unto itself. With characteristic courage the League is going to try to solve the problem, and whether success attends its effort or not, its method of procedure is commendable. Agreeably to its general policy, it is going to lay the matter before the unions, convince them of the enormity of the evil in New York, and ask them to join in devising ways and means for its eradication. Heretofore many employees have been of the opinion that reference to loss of work in this manner was something in the nature of a conventional complaint voiced for the lack of something else to "kick" about. The League proposes to remove this impression and induce the unions to try their hand at devising a solution. It is through the institution of logical efforts like this that the League is

proving a profitable institution. Union officials speak of it with enthusiasm, and an employer writes that it has "made glad the hearts and pocketbooks of its members in New York." This is but the natural outcome when it is considered the purpose of the League is to use existing and inevitable forces for the uplifting of the craft, while comparison must be made with organizations bent on the destruction of these forces. The harvest of usefulness is bound to be greater and more satisfying than that of unreasoning opposition.

NO ORGANIZATION in the history of the printing trades has ever experienced a more tempestuous year than will be reviewed by the delegates attending the pressmen's convention at Mobile this month. The election of officers a year ago resulted in what was a revolution in methods. A supposed trade agreement was denounced over the protest of many prominent members and a rupture appeared imminent. There was a general eight-hour strike that was complicated by court proceedings in which union men were pitted against union men, with employers in the background, and the depression almost synchronized with the strike order. It is not going too far to say the general expectation was the organization would be weakened by the troubles which beset it. Advance sheets of the officers' reports have a tendency to discourage the art of prophecy, for they indicate that the union is in a fairly good state of health, notwithstanding the strenuous year. The astonishing statement that the membership has increased one thousand four hundred, will not, we hope, imbue other unions with the idea that the way to success lies in making an unusual, dangerous or risky move.

WHILE the world is marveling at the industrial progress of Germany, and accounting for it on several grounds, the treatment accorded the workers has been overlooked. The Government is apparently keen to uphold the dignity of labor. This may be one of the methods adopted to stay the flood of socialism, but, whatever the motive, the pride of the worker is appealed to in manner unknown in the Anglo-Saxon world. At the St. Louis exposition, the representatives of the French and German governments insisted that mention should be made and some species of award be given to the workmen who produced the material which had been awarded honors. The American and British judges stood aghast at the idea, but the Germanic-Franco alliance "stood pat" and a long list of employees were adjudged worthy of some sort of award or honorable mention. Two recent instances show the interest society has in the German worker. In one case the Chamber of Commerce ordered that an incompetent journey-

man be placed under instructions at the expense of his former employer, who had not given the youth "a fair show." Our correspondent also notes that the Saxon Ministry of the Interior has awarded a badge of honor to a composing-room superintendent. The significance of this policy has apparently not been lost on the British, for several workmen have been dubbed "Sir," mainly for work in the political arena, however, though King Edward has advocated in public speeches the establishment of some decoration or order for bestowal on workmen for meritorious conduct. What governments may do for workmen is comparatively trifling, and such tokens of recognition as these have no material value, but they serve to increase self-respect by impressing on the workers that they are a cognizable and important quantity in the scheme of life.

THE May issue of the *Typographical Journal* contains a "Synopsis of the changes in wages and hours made by typographical unions from March, 1905, to March, 1908, as furnished by local unions." The accuracy of statistics is always open to question, and while the figures in this case may not be absolutely correct, they are sufficiently accurate to show the trend of events and to settle some moot questions. At all events, they are intensely interesting. The report covers 1,973 morning, evening, weekly and book and job scales of 578 unions, all but thirteen of them in the eight-hour column. Of the exceptions six are working under contracts, one is the Honolulu union, another the Kingston (Jamaica) organization, while the remaining five "can't make the rifle." Reductions of hours, ranging from one to twelve a week — an average of about five and one-half hours — are shown in 1,709 scales. According to the tables, of all employees engaged in operating and caring for machines eighty-seven per cent are members of the union, though more than fifty per cent of the female operators are nonunion. The *Journal's* editor says that the Linotype and Monotype "give promise of superseding all other" machines. He also takes advantage of the occasion to read the members a lecture on the indifference shown in mastering the Monotype, saying "there should be no ground for the claim" that it is difficult to secure union operators, and concluding rather sharply that there would be none if the local unions made proper effort. In the three-year period increases were made in 1,336 scales, the range being from 1 cent a thousand (machine composition, presumably) to \$9 a week, the greatest increases being secured in newly organized communities. The union officials put the average wage increase at \$2 a week, which makes a total increase of \$40,000 weekly in the wages of those

affected, or \$2,080,000 a year. With all its shortcomings, the progress made by this organization is stupendous, and not a little of it is due to the capable management of the officials, local and national. They and those they serve are to be congratulated on the showing the report discloses, for whatever else may accompany their institution, properly used leisure and higher wages beget self-respecting and respected men and women, and to aid in the elevation of mankind is the highest office of human institutions.

AS WAS shown in our last issue under the caption of "Weighing the Bogy," much of the talk about "abuses" in the postoffice was based on false assumptions. We had come to believe it cost the Government vast sums to distribute sample copies and other matter which the authorities said ought to be placed under the ban. The constant reiteration of this charge led many publishers to agree that a remedy was imperative. This was followed by a departmental ruling limiting the number of sample copies to ten per cent of the paid-up subscribers, and denying second-class rates to publications mailed to subscribers in arrears. These regulations work no injury to established papers and magazines, but they discourage — if they do not actually prevent — the establishment of new ones which have to rely on the postoffice for distribution. Looked at from the standpoint of the citizen, this is an impolitic position for the Government to take. It should avoid anything tending to nurture monopoly in journalism, even if the pecuniary consideration were a thousand times as great as it was alleged to be in this instance. In the last clause we use the past tense advisedly, and there is evidence that at least one member of the commission is beginning to see that the elimination of these alleged "abuses" will not effect any saving, if, in fact, it is not responsible for losses the department is experiencing, and which it conveniently blames upon the depression that some very prominent statesmen assure us has passed away. The department reported to Congress last February that it had succeeded in keeping out of the mails "millions of copies of publications." This was deemed a complete vindication of the pertinent ruling. It has been estimated, however, that this elimination has not lessened "the contents of each daily mail bag more than four ounces, and perhaps not more than two ounces." The developments resulting from the six-month weighing of all mail matter which terminated recently are sufficiently important to justify a revision of preconceived notions relative to the much talked of and little understood "abuses." Though the mass of details greatly complicate the question at issue, there is no doubt but that as citi-

zens it is our duty and as craftsmen it is to our interest to so wield our influence that the press be removed as far as possible from departmental interference, and that publications of all kinds be conveyed to their readers as cheaply as possible.

THE trade press has been a consistent opponent of the poor business methods which have blighted the printing trades. It has raised its voice in protest against the policy of doing work without profit. Not that it thought all printerdom was blind to the necessities of the hour, but because it was evident there was a sufficient number of reckless and unthinking ones to create a condition that influenced all and dominated the majority. This continual preaching against evil, in which the press was seconded by many public-spirited craftsmen, had a great moral effect. It was not, however, until the ascertainment of costs began to take tangible shape that the effect of the teaching and lecturing and scolding became visible. Now that it has been demonstrated costs can be ascertained at little expense in the small office as well as in the large one, there is a very general awakening as to the need of a cost system. THE INLAND PRINTER having been in the forefront in the agitation, is now devoting its attention to the more practical work of securing information as to systems of cost accounting. The existing methods are comparatively new, and to many who are thinking about installing a system they may appear to be crude at some points and over-refined at others. The more we attain simplicity in cost systems the more easily they will be installed and the wider the appeal they will make to printers. To accelerate the day of simplicity and the general use of cost systems is the present duty. Commencing with this issue, we shall in the department of "Cost and Method" discuss all phases of this important subject. Under that head some will tell of their systems, others of their experience with and without a knowledge of their costs, while still others will discuss details. As it is only by discussion of them that we can hope to find remedies for defects, or show the necessity for change, we invite all interested to make a liberal use of our new department.

JUDGED from a purely trade point of view and from the standpoint of conserving the small town, there is a great deal to be said against the adoption of a parcels-post system, and many of those interested in what we call the country press are saying it wherever they congregate. It is argued that the system will tend to destroy small business communities, and thus eliminate the advertisers who patronize and make possible the weeklies. With a parcels-post in operation the great mail-order houses will seek to sell to cash customers the

lines which are profitable, thus leaving as the preserve of the local merchant the less desirable goods and least promising among the purchasing public. There is cause for alarm in those circles, for it is not among the possibilities that isolated businesses of comparatively limited capital can prevail long in a contest with the highly organized and immensely wealthy mail-order houses, and the agriculturist is a keen trader, with a well-developed hunger for the cheapest. Yet we do not despair of the small town, nor are we prepared to write the obituary of such a useful institution as the country weekly. Apart from any sympathy in the matter, we are convinced it is only a question of time when a parcels-post system will be established; and campaigns against it which emphasize or exaggerate the low cost at which the city houses can sell commodities may accelerate its advent, for in the end the question is one that will be decided by the farmers and not by town folk. The character of the town may be changed somewhat, and the weekly may have to fit itself for new conditions, similar to other transformations it has experienced, and with profit, but we can not believe it will disappear. Let our menaced friends be of good cheer, and not borrow too much trouble, for there never was an evil that was not magnified in anticipation and there is no hardship without its compensation.

THE Nestor of educators, President Eliot, says people generally have begun to take a different view of education. It is no longer thought that it is something which one will worry through to his fourteenth or seventeenth year. The theory that education should continue throughout life and especially during years of youth is gaining ground and winning adherents. The thought expressed by the cultured head of Harvard can not be applied with too much force to craftsmen. The idea that a trade is mastered at the effluxion of the conventional period is an erroneous notion that is being refuted in the most practical manner every day, yet it persists in holding a high place among the axioms of those most interested — the apprentices — and those most responsible — their parents. Rarely is it otherwise than that when a boy is "placed" in a shop, the parent or guardian plumes himself on disposing of Johnny, for in four or five years he will have a "good trade." Johnny takes his cue from this feeling of self-satisfaction and dawdles along, impatiently waiting for the expiration of his time and dreaming dreams of what he will do with the money that will be his then. Perhaps it is a case of far-off fields looking green, and our hopeful finds that unsteadiness of employment prevents his yearly earnings from increasing greatly over those of his apprenticeship

days. Lucky, indeed, is Johnny if the fates conspire to compel him to hustle in order that he may make good, for that will save him humiliation and loss in the future. Unless the writer's observation has been unusual, not one in a hundred when "up against it," realize that there is a way out. So impregnated are they with the idea that "serving an apprenticeship" consists of working at the trade an arbitrary period they do nothing in a supplemental way — there is no investigation of methods, or substantial, sustained search for knowledge. If it comes to one like manna descended on the Israelites in the wilderness, well and good, the recipient is fortunate; if it does not come in that way, also, with an expressive shrug of the shoulders, well and good, the victim has been unfortunate. In the trades we want more of the progressiveness relative to education which Doctor Eliot sees in the attitude toward our schools of all degrees. We must thoroughly understand that learning a trade is a serious business, that it requires study and thought from the beginning to the end of the chapter. One can not know too much of the instrument by which he is to make his livelihood, and he'll never know as much as he might know unless he seeks it studiously. Learning a trade is a lifelong undertaking, and the more thoroughly it is entered into the easier is the way of life.

THE LAW AND THE PRINTER.

IN our new department, "Cost and Method," there is a report of court proceedings which sheds light on the effects of the planless methods and short-sighted business policies which prevail in printing circles. The record in the Buckley case reveals the whole sorry mess. There are the judge-perplexing figures, which speak eloquently of a haphazard system; there is the purchasing agent with the capacity for entertainment; we have, too, the customer grown bold in his contempt for the craft, who thinks there is a possibility of paying for work done and paid for at approximately the rate made by a competitor; there is also sufficient to arouse the suspicion of witnesses angling for printing in the hope of "breaking even" on another commodity. (In justice to one of the firms whose representative testified, it should be said it denies that this is so and regrets being placed in the equivocal position in which the record makes it appear.)

We willingly acknowledge the value of the work done by the so-called muckrakers, but we prefer that those who like that sort of thing should do the muckraking. It is, therefore, far from a pleasant duty to refer to shortcomings, but, unhappily, without an exploitation of them there can be no remedy. The disparity in the figures of the witnesses is not new nor is it a local symptom. This

case recalls the incident of the English court official who was required to pass bills for Government printing, and the variation in the figures was so great for work done under similar conditions he could not be persuaded there was no dishonesty in the transaction, and referred the matter to the authorities for investigation. This jurist evidently regarded printers as knaves rather than fools.

Those acquainted with the ways of the craft will dissent from that view. The involuntary folly of many is a result of the ignorant folly of a few. The stress for business in the most competitive of trades aside, the rock bottom of this condition is found in the minority that do not know cost, and at the end of the fiscal year do not have a clear conception of how their business stands. These men feel the pressure of competition more keenly than others. The first step toward relief from the pressure is ascertainment of costs; this done, then the courage to get value for the service rendered. Why should one hesitate about adopting such a policy — it is the honest one and the only safe pathway to success. A full cousin to this evil is the one of cutting in one line in the hope of recouping on another. On its face this smacks of devious methods, for the customer does not pay an honest price on either article. Morally, it is as dishonest to represent a low price as being a fair one, as the converse, though not so immediately and temporarily profitable. These things have become so largely a part of craft practice that they are of the web and woof of the system which controls us. But the purchasing-agent graft is not so old — it is a lusty and growing evil. It saps commercial vitality to such an extent that the lawmakers of Great Britain and Germany and some of our States have attempted to grapple with it. When a custom becomes so malodorous as to require legislative action on the part of great and slow-moving bodies like the British Parliament and German Reichstag there can be no doubt as to its undesirability.

Few of us care to be counted among those who keep just within the law, or whose ethical conceptions are no broader or loftier than the statutes require, for that would align us in kind, if not in degree, with that portion of the submerged tenth who are respectable only while the policeman and his club are before their eyes. We are persuaded the craft is pervaded by a higher and healthier tone than that. While convinced that the practice of "greasing the palms" of purchasing agents or other persons is an essentially and thoroughly dishonest proceeding, we have no sharp condemnation for the man who succumbs to temptation. Doubtless he has wrestled with the tempter, but it appeared to be the rule, and it seemed the sole solution for some problems. It was the only argu-

ment that had force with the particular adversary when the struggle was on. So little by little the printer is drawn into the maelstrom of graft, excusing himself with the thought the wrong is not one that can be successfully fought by individuals. This is apparently but not really sound. If each person followed the dictates of his conscience and refused to be held up in such a manner as is common knowledge some are, the practice would soon fall into disrepute. But eradication will not come until there is a determined and outspoken protest, which will accomplish wonders in clearing the air, for this graft game is a thing of darkness and will fly at the mere suggestion of the sunlight of exposure.

The craft has within itself the power to do much toward extirpating the evils which are disclosed in the case that prompts this comment. If we had a court of honor like that which exists in Germany, it would in time by its rulings and decisions repress wrong and quicken healthful trade practices. In cases like this it is quite possible that the aggrieved customer would have permitted the case to be decided by the printorial court, especially if it had a reputation for fair dealing. In that event the decision would be rendered by practical men, who would take all the facts into consideration for the purpose of meting out justice to all parties, including the trade. As has been amply proved, it does not require a knowledge of the refinements of the law to equitably dispose of trade differences.

GOOD CREDIT.

GOOD credit is unlike anything that grows, in that it must be built, but after building, it gives forth a fragrance that can be likened to any wild or tame flower that individual fancy may admire.

We, of America, are familiar with the care taken in laying the foundations of our great buildings, how some of them are carried down to bed-rock, almost if not all of a hundred feet, bringing to mind the biblical story of the rock and sand foundationed houses.

No business can reach maturity or a good old age, or give any pleasure while existing, that is not built on a foundation of strong effort on the part of the man or men who conduct it, to establish the good name that surrounds, and is a part of, good credit.

Money does not represent credit, nor can it be made to take its place, but discredit can scatter money and make it vanish to an extent that many lawyers are sometimes unable to locate large sums of it, or even find the channels by which it vanished.

The man who was "not of an age, but for all time," set in the balance of his great mind, on the

one side money and on the other credit, and after weighing them carefully said this of them:

Good name in man or woman, dear my lord,
Is the immediate jewel of their souls:
Who steals my purse steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name
Robs me of that which nothing enriches him,
And makes me poor indeed.

Of course when credit is mentioned, money springs into the mind, but it is on the handling and use made of money that credit or discredit is built.

Some men have money, but such unpleasant ways of doing business that it is often by unprofitable experiences that people learn to have nothing to do with them: they make unjust claims, demand what they call rights that they are not entitled to, such as exceptional discounts, etc., and in many irritating ways show they are not familiar with the spirit of the golden rule and care nothing for what the world calls a good name.

Referring only to the financial side of the printing business, it is unlike almost all others in several respects: A man must have served a long series of years to claim mastership of even one of the several branches of which it is made up, and few occupations require such a large outlay of cash payment for labor in proportion to the finished work as it does.

As commercial methods now exist, the printer is the most necessary aid to almost all other lines of industry; for, indeed, this might well be termed the printing age.

Does the average printer appreciate the importance of his art and act toward those with whom he does business in a way that makes him unafraid of those sometimes necessary people—whom Franklin described as "a superstitious sect, great observers of set days and times," and whose "memories were better than debtors"—creditors?

While there is still room for improvement, we are of the opinion that printers in general are coming to understand, that, looking in a broad way at the matter, and considering the risks, the technical nature of the work, its importance, etc., they are entitled to greater and more prompt remuneration than has prevailed heretofore.

One thing is certain, that until the printer has disentangled himself from the fret and worry of financial obligations that are onerous (and unfortunately many start with this handicap) he can not use to advantage any latent gifts of mechanical or artistic ability of which he may be possessed.

Nothing dampens the ambition of some men so much, and so saps their efforts along progressive lines, as the continual depression caused by care over pay-rolls, notes coming due, etc., and a

little sober thought given the matter at first will save many, many hours of harassing agony.

Small accounts (if it is impossible to include all) should be paid and discount taken promptly, and time credit—that is, anything beyond thirty days—should be confined to one or two houses before whom the printer can make bare his business condition, and who understand him and his methods.

Growth should not be so rapid that the asking of over thirty days' time would continue indefinitely, for there is no better evidence of the incompetency of a man or firm than a prolonged habit of being "slow pay."

To do good work, ask proper prices, deliver goods when promised, collect and pay promptly, are the simple rules for getting out of business all that is worth getting, pleasure, and that which is above great riches, a good name.

THE SEED CATALOGUE.

The old spring fever's back, it seems.

The catalogue now waits—
A hundred pages, packed with dreams
And fourteen colored plates.

It tells of everything to sow
And everything to plant;
Just why these special seeds will grow
And why those others can't.

The latest Burbank miracle
Is pictured for our eyes.
While language almost lyrical
Describes its weight and size.

Bulbs, vines and bushes all are here,
And fertilizers light;
The diagrams are wondrous clear
For planting gardens right.

But one thing is left out; and why
I do not understand.

The pages don't explain how I
Can get sufficient land.—*Puck.*

A WRONG-FONT TESTIMONIAL.

The mail opener of the Life-Elixir Reviving Company frowned.

"What's the trouble?" asked the secretary.

"Kick," says the mail opener, briefly, tossing a communication to his superior.

And the secretary read:

"der Surs you advertised your tonik wood make a new man of Me i bot a bottil but it faled to Wurk, the copers Rekinized me without no trouble on the First job i done, so here i am. to the Hay for you and Your medisine! No. A 87667694, Cell 13, Sing Sing."—*Hardware Hints.*

SURELY IT ISN'T AS BAD AS THIS.

But suggestions to printers are Hindoo offerings and they can not read them any more than they could the Sanskrit, and that is all there is to say about it. Everybody wants to be shown but printers, and they turn out all the lights.

Of course, there are too many printers, just as there are too many other poor people in the world, but there would be nothing in a killing unless it could be confined to the foolish, and then there would be an awful thinning out.—*The Progressive Printer.*

PECULIAR EVENING PAPERS IN LONDON.

The slender proportions of the evening papers in London is one of the sharpest contrasts noted by an American. For in England not only the weighty penny papers, molders of international policy, appear in the morning, but the popular ha'penny dailies of wider circulation as well. London has thirteen morning papers of a general nature, with only six evening papers.

The latter are all sold for 2 cents, with the exception of the half-penny *Star* and *Evening News*, and three of them are of tabloid size, about the dimensions of the New York *Times* book supplement—the *Pall Mall Gazette*, *Evening Standard* and *Westminster Gazette*.

Their circulation would appear to be negligible as far as the advertiser is concerned, for they print little news. Where we have an enormous news-gathering service that makes our evening papers timely and interesting, the London evening paper gives chiefly a résumé of what the morning papers published, and is filled up with political leaders, book reviews, dramatic gossip and other polite intelligence.

Of matter such as appeals to the great mass of working people in the United States, who read only an evening paper, the London afternoon sheets seem to carry little or nothing, and any one familiar with newspaper contents and attractions in this country perceives that the London afternoon journals have no hold on the working population and play no part in the conduct of the big shops.

Evening papers are springing up in the provincial manufacturing towns, however. Out of the forty-six dailies published in the ten leading cities of the United Kingdom, twenty-two are evening sheets. Whether the afternoon paper is growing in England is difficult to determine; superficially, one would say that the publishers do not bid for business as actively as evening papers in this country. If the English are taught to shop by newspaper, however, the whole complexion of the publishing business there may be radically changed in this respect.—*The Fourth Estate.*

KOREAN PAPER BEST IN ORIENT.

It is not generally known that the best kinds of paper met with in China and Japan are the product of Korea. It is claimed by many that the Korean paper excels the very best that is made in China and Japan. It is produced entirely by manual labor and without the use of any machinery. The raw material used for the better kinds is obtained from the bark of the *Proussonetia papyrifera*, which is collected in the spring and beaten in water containing a large admixture of wood ashes until reduced to a thick pulp.

This is taken in large ladles and spread upon frames of bamboo so as to form thin sheets. Another kind of paper is made from old scraps trodden into pulp, much in the same way that grape juice is extracted in some countries, and, though this mode of pulping is slow, it has the advantage of not breaking the fiber so much as when machinery is used.

After the pulp has been made into paper the sheets are piled up to a height of six feet and then cut into pieces, to be again subjected to the stamping with the feet. At the same time the roots and seeds of a plant called tackpoul are added, the soluble parts of which are supposed to give tenacity and toughness to the paper.—*Exchange.*

IGNORANCE AND WASTED EFFORT.

The processes have different aims. The one process should make iron into steel, and the other makes steel into tools. Specialization which is not based upon a liberal culture attempts to put an edge upon pot-iron.—*President Stryker, Hamilton College.*

Written for THE INLAND PRINTER.

PROOFREADING AND STYLE.

BY F. HORACE TEALF.



THIS is a subject comprehending such variety of details that no one person can ever collect all of them, even in classes widely inclusive. All that can be done must come far short of including every doubtful point, yet there is no room to doubt that something helpful may be written, if clearly understood as being merely suggestive. What is said in making rules should be meant by its writer, even where dogmatically expressed, not as assertion that the practice indicated is the only right way, but that it is the best way according to his understanding, presumably reached by careful study. The present writer has very decided preferences in nearly all cases of possible difference of opinion, and always writes in his own style (meaning by style what printers usually mean, namely form — spelling, punctuation, compounding, capitalizing, etc.), but with some concession to established usage that does not coincide with his real preference. For instance, he has to spell theater, center, traveler, marvelous, defense, though he is sure the right spellings are theatre, centre, traveller, marvellous, defence. He knows many persons very much like himself, yet differing on many points.

A moot question is that of the relative importance of mere form. No doubt can be felt that form is important to printers, for, of course, if the compositor knows just what the proofreader will pass as correct, his type will be set accordingly and correction reduced to a minimum. Much more will be saved where the proofreader and the compositor have a sure understanding of what is wanted by those for whom they work. To secure the best result, the nearest possible approach to an exact agreement is necessary. It is simply impossible for all parties to agree at all points without a statement of what is wanted by the one for whom the work is done, to be studied and followed by those who do the work. Out of this need style-cards arise, and they are made in all degrees of usefulness, some good and some bad.

Every proofreader might well keep a record of every decision made, whenever anything is questioned, especially in matters of capitalizing and compounding, and of every debatable point. This seems to be the only way to avoid confusion, and that confusion is a good thing to avoid seems hardly necessary to say. It is well to say, however, that proofreaders, like many other people, need to learn to make much less of a bugbear of consistency than they are in the habit of doing. Beyond a certain range of economic importance, varying so much with circumstances that it can

not be even outlined advantageously, consistency is of no account whatever. In general, the consistency that is worth striving for is just enough real system to avoid working at cross-purposes, so that compositors may have reasonable certainty that they know how to set their type in the way that will call for a minimum of correcting.

With some little qualification, the compiler of one of the most recent style-codes published is right in saying: "It is to be regretted that every publishing house does not start on the principle that a thorough system of doing things right should precede the turning out of printed matter; but the press of business is so great, the demands for 'rush work' are so many, that system comes last, if at all. Managers are busy with the cash account and the pay-roll, for which reason a great deal is left to chance."

This is not the reason why a great deal is left to chance, half as much as the reason found in the failure of the proofreaders to take any initiative action toward making a system. They may well refrain from strenuous effort toward absolute consistency in small matters, but they are very properly expected to make the printed matter reasonably correct, and will always benefit themselves by intelligent care toward making it so.

"Doing things right" must be taken in each case to mean doing them in the way that is right for the particular office, since what is right for one is often wrong for many others. Sometimes the choice of what is considered right is left to proofreaders; sometimes the decision rests with others, as editors, or employers themselves may determine. If the proofreader is to do what is chosen for him by an employer, an editor, or any other person, undoubtedly justice demands that he be supplied with full instruction, and this can be given only in a style-card. If he is at liberty to decide for himself, he can usually be more systematic, and more just to other workers and to employers, by making his own style-card. If a number of proofreaders work together on equal footing, they should collaborate in making a style-record, which is even more necessary in such case than in any other. Edmund Burke said once: "Men find that something can be said in favor of what, on the very proposal, they thought utterly indefensible." This is just as true of questions of style as of anything else, and every opinion offered in such connection is entitled to full consideration; but decisions once made carefully should not be lightly superseded.

There is another lesson that style-makers need to learn, indicated by remarks like this, by the philosopher Locke: "Before a man can speak on any subject, it is necessary to be acquainted with it." Of course this is elliptical, meaning "can speak well or truly." How far this is carried in practice may

be illustrated from the style-code already quoted, which says: "In seeking a model of accuracy and typographical neatness the system expounded by Theodore Low De Vinne, used by the *Century Magazine* and the Century Company, was chosen. . . . It was discovered that there never has been any formal style-code in use by the De Vinne printers. They have learned the style by studying De Vinne's 'Correct Composition' and like works of his on typography." Now, as a plain matter of fact, De Vinne does not expound a system at all, and the Century Company's publications are not really systematic in the matters called most important by the writer quoted, as capitalizing and compounding. And that last quoted sentence does not state fact, simply because its writer was not acquainted with its subject. Instead of learning style from "Correct Composition," De Vinne's printers had all the style they now have many years before the book was written, and the book records merely what Mr. De Vinne thought was in practice in his office, somewhat qualified by his personal preferences, often different from the actual office practice. De Vinne's printing-office was half a century old when his book was printed. Its compositors have learned what they know of style from the way their proofs are marked, and from instruction and tradition; and this is why the work done in the office does not show real consistency of style.

THE PAPER SITUATION IN ENGLAND.

"Will it last?" is the cry raised on every hand by those who in previous years have had experience of advances in paper rates, which have been made only to be taken off again, combinations of mill owners made, but ignored and broken through within a few days, and sometimes within a few hours, of their being made.

The desire to remain firm has been there, but the necessity of keeping the mill going has been ever present, and in many cases has caused the agreement to be broken shortly after being made.

There is every probability, however, on this occasion that there will be no falling away from the stand taken.

The Scandinavian mills have heavy contracts on hand from America and the continent, and the advance which they have asked has caused several large orders which would in all probability have gone abroad to be placed with the English papermaker; so that, with a higher price, the mills are more filled with orders than they have been for several years.

That it is fully expected that this state of things is likely to continue throughout the coming year may be shown from the fact that large buyers of paper in the north of England, newspaper proprietors and others, have been glad to enter into contracts for 1908 at an advance on the previous rates.

The boom in paper is causing fresh mills to be built in Sweden and Norway, and present mill owners to extend their facilities to cope with the demand. This may prevent further advances, but there is every prospect that things will remain firmly where they are for some months to come. Further than that it is unsafe to predict.—*News-paper Owner*.

Written for THE INLAND PRINTER.

THE PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS.

NO. XXVII.—BY N. S. AMSTUTZ.

(10) WOOD ENGRAVING.

UNIVERSAL GROOVE-WIDTH INDICATOR.



THE graphic curves of Fig. 147 shown in the April INLAND PRINTER can be made applicable to any number of lines per inch. As therein shown, the scales at each end reading 0.001; 0.002 to 0.008 apply specifically to 125 lines per inch, but the "parts of pitch" are applicable to any number of lines per inch, for the proportional parts are the same whether the pitch is 0.020 in the case of 50 lines; 0.010 in the case of 100, or 0.005 inch in 200 lines per inch. In every case if three-fourths of the pitch is black it will give the same total rendering, so that the ridge widths for these cases would be 0.015 at 50 lines; 0.0075 at 100 lines, and 0.00375 at 200 per inch, and the white lines or grooves will be represented by the difference between these and the line pitches; at 50 lines, 0.020 — 0.015 = 0.005 inch; 100 lines, 0.010 — 0.0075 = 0.0025 inch, and at 200 lines, 0.005 — 0.00375 = 0.00125 inch. These values relate specifically to single-line conditions.

To simplify the task, Fig. 151 has been drawn so as to specially enable the engraver to quickly determine the required groove widths for any tone value of cross-cut effects at practically any lines per inch.

TABLE NO. D1 (30th).—Showing line pitches for various lines per inch at full, one-half and one-quarter values. Also full unit areas.

Lines per inch.	Full pitch.	Full unit area.	Half-pitch.	Quarter-pitch.
50.....	0.02000	4000	0.01000	0.00500
55.....	0.01786	3190	0.00893	0.00446
60.....	0.01667	2779	0.00833	0.00416
65.....	0.01538	2365	0.00769	0.00384
70.....	0.01428	2039	0.00714	0.00357
75.....	0.01333	1777	0.00666	0.00333
80.....	0.01250	1563	0.00625	0.00312
85.....	0.01176	1383	0.00588	0.00294
90.....	0.01111	1234	0.00555	0.00277
95.....	0.01053	1109	0.00526	0.00263
100.....	0.01000	1000	0.00500	0.00250
105.....	0.00952	906	0.00476	0.00238
110.....	0.00909	826	0.00454	0.00227
115.....	0.00869	755	0.00434	0.00217
120.....	0.00833	693	0.00416	0.00208
125.....	0.00800	640	0.00400	0.00200
130.....	0.00769	591	0.00384	0.00192
135.....	0.00741	549	0.00370	0.00185
140.....	0.00714	510	0.00357	0.00178
145.....	0.00689	475	0.00344	0.00172
150.....	0.00666	443	0.00333	0.00166
155.....	0.00645	416	0.00322	0.00161
160.....	0.00625	391	0.00312	0.00156
165.....	0.00606	367	0.00303	0.00151
170.....	0.00588	346	0.00294	0.00147
175.....	0.00571	326	0.00285	0.00142
180.....	0.00555	308	0.00277	0.00139
185.....	0.00541	293	0.00270	0.00135
190.....	0.00526	277	0.00263	0.00131
195.....	0.00513	263	0.00256	0.00128
200.....	0.00500	250	0.00250	0.00125

Table D¹ (30th) gives three values of line pitches from 50 to 200 lines per inch by variations of fives, also full unit areas. To make use of Fig. 148 it is only necessary to first determine the tone value the cross lines are to have either in white or black. Suppose white was selected at a value of sixty-five per cent. This percentage is found along the top of the diagram and the line followed *downward* until the "cross-line curve" is intersected from where the corresponding horizontal line is followed to the left, to the scale "parts of pitch," where 0.4 is found. This number is multiplied by the pitch of the lines per inch which are to be used. If there were 105 lines the pitch for them is found in Table D¹ (30th).

plied by the line pitch (Table No. D¹ 30th), will give respectively the black and white line widths in the case of pen-and-ink work, or the ridge and groove widths in the case of engraved work.

PRACTICAL VALUE OF GROOVE WIDTHS CURVE.

The practical value of this table and diagram will be found specially applicable in ruling color tint-plates, etc. The sixty-five per cent white value used in the preceding illustrations required a groove width of $0.00952 \times 0.004 = 0.003808$ inch. If the actual groove formed in the wood block was 90° included angle, then the depth of the groove would be one-half of its width, or 0.0019 inch. This depth, according to the March, 1908, INLAND

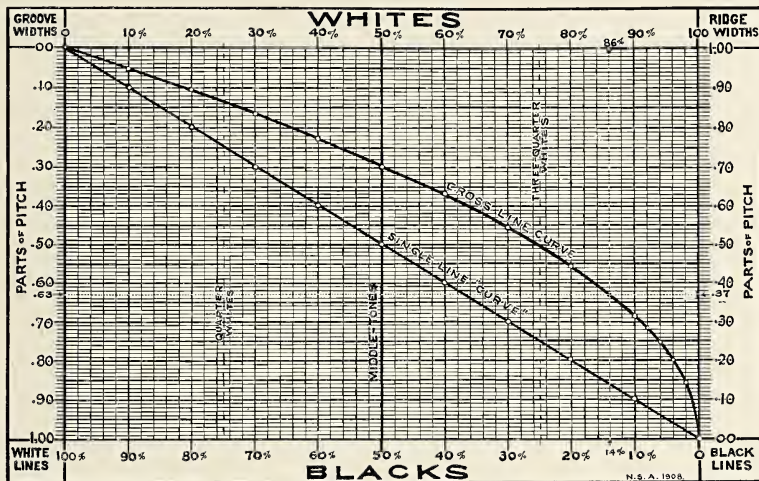


FIG. 151.—Showing relation of line or groove widths to changes in tonal quality. A specific adaptation is shown by the dotted lines opposite 66 and 14 per cent and 0.63 and 0.37 parts of pitch. To find line or groove widths multiply parts of pitch, mentioned, or that for any other tone value by the line pitch as found in Table No. D¹ (30th).

It is seen to be 0.00952 inch. Carrying out the previous instruction $0.00952 \times 0.4 = 0.003808$, which is the width of grooves to make when 105 lines per inch are used, cross cut, so as to produce sixty-five per cent white.

PEN-AND-INK TONAL VALUES.

Fig. 151 can also be used for pen-and-ink work, in which case the widths of black lines is to be determined. The procedure is practically the same as that described, the only difference being that the "whites" at the top of the diagram are read as "blacks."

The straight line "curve" is used in connection with the top "whites" and bottom "blacks" percentages to determine the corresponding parts of the line pitch single lines are to have for any desired tone value, in which case the value found at the right or left hand end of the diagram, multi-

PLIER, page 885, would require nineteen small divisions of the graver depth adjusting screw "below" the "scratching" position of the graver.

Fig. 151 has been drawn large enough to admit of closely placed horizontal lines so as to make the deductions as accurate as possible without calling for any calculations whatever, other than the multiplication of two numbers. In using Table No. D¹ (30th) if the listed lines can not be exactly produced on the ruling machine then the nearest tabulated value is used, similarly in passing from a given tone value to the cross-line curve of Fig. 151, the nearest horizontal line is followed.

It should not be overlooked that the diagram of Fig. 151 can be used for determining tone values from given dot sizes by reversing the described process, but this is of more academic value than otherwise so is not carried out in detail.

(To be continued.)

Written for THE INLAND PRINTER.

MODERN PRESSWORK.

NO. VIII.—BY FRED W. GAGE.



AFTER receiving final O. K., and particularly if the run is to be a long one, the pressman will do well to again look over his form and see that everything is in good condition. If the old-style iron patent quoins are used in its lock-up, these may be locked against working loose by a short piece of flat brass dropped in so as to diagonally brace one quoin against the other.

The position of grippers, guides, shoo-flies, sheet bands, etc., should be noted and further adjustments made as necessary. Many pressmen also give their top sheet a good soaking with machine oil, thus making it to a great extent proof against moisture in the air, and further, less liable to generate electricity. This point will have further consideration later.

Another precaution, particularly valuable where the sheet is later to be cut up, or if additional colors are to be run on it, is to mark the guide end. This is oftenest done by driving a Brad into some piece of furniture in the form and leaving its head type-high and at a point where it will just mark the edge of the sheet. A very good plan is to place this marker so it will also indicate the position of the end guide, thus assuring the position of this guide for succeeding impressions. Of course the marker must be removed when backing up the sheet. When all is in readiness, run a sheet out onto the delivery board and set the fountain.

PRESSROOM SYSTEM.

The printing establishment which knows not the beneficent effect of system in its operation, is like a ship without rudder, compass or sailing course. Fortunately, however, modern methods of accounting have invaded the printer's business office as elsewhere, and every branch of the business has felt the need of increased accuracy in handling work and in keeping records of its progress and completion.

The output of a modern pressroom will easily involve the expenditure of from five hundred to as many thousand dollars per day, counting in cost of stock, supplies, labor, etc., and unless all these details are handled in an orderly way confusion and loss will be sure to result.

Whatever may be the cost system in use in any particular establishment (and heaven help the printer who has none!), the pressroom records should show clearly and definitely the following data:

Name and description of form.

Press run on and name of pressman.

Date and hour form on and off.

Number of hours make-ready.

Number of hours running time.

Exact number of impressions.

Grade and quantity of ink used.

For the benefit, therefore, of those who may be operating on a no-system plan, or wish to compare their system with others, a brief description of the system adopted in a typical pressroom of medium size follows:

Each press is known on the records by its number, and a list of the machines with size of bed, greatest possible printing surface, etc., is plainly posted near the imposing-stones in the pressroom.

Every job handled has its own order number, and every form going to the pressroom has its press ticket accompanying. On this press ticket is given all essential information regarding the form in hand — the size and quality of stock, color of ink to be used, the exact number of sheets to be printed and the disposal of the finished sheets. This ticket has also blank spaces which the pressman fills in as the work progresses, showing exact time form went on, time devoted to make-ready, running time, etc. Suitable blanks are left for explanation of any unusual delay, and for description and quantity of ink used.

In addition, a daily time report of each press is made out, whether the press be running or not, and time lost or idle hours are thus kept track of and the progress of each form easily traced.

These reports after being transcribed on the monthly report sheet are filed in order, and thus form a complete history of the pressroom as well as of the job itself.

It might be thought that these reports would involve considerable bookkeeping on the part of the pressman, but in actual practice it is found to be no burden whatever. And the knowledge that every hour he is paid for must be accounted for on these reports, is in itself something of a stimulus to each pressman, there being the further opportunity for comparison of efficiency in all stages of the work, which quickly determines the relative value of each employee.

One result of such a system as this is that work may be planned sufficiently in advance so that each press may have allotted to it the size and class of form best adapted to its capacity, and waiting time practically eliminated.

If in addition to these general reports, each employee keeps a detailed time report, and this be checked against the general time-clock records, there would seem to be no reason why the proprietor or manager should be the least bit in the dark as to the cost of his output per day, or form, or thousand impressions.

Some pressmen very foolishly oppose keeping such records as these, but as a matter of fact,

nothing else could more effectually safeguard the pressman from possible expensive errors. It is always easier to "suppose" than to "know," but usually the man who knows is the one selected for advancement, and the old days of running a press-room "by guess and by gosh" have gone, never to return.

SETTING THE FOUNTAIN

is by no means an exact science, for it is obvious that no one can judge absolutely as to the amount of ink that will be required. But by carefully comparing the printed sheet with the ink taken up by the duct roller, a fairly good start may be made.

If the fountain be generally too open, begin at the center and tighten the screws a little on each side successively, thus avoiding any tendency to buckle the blade.

Try to set the fountain so that a few notches less than the maximum rotation will be sufficient for the work in hand, for you thus have comfortable leeway for general regulation of the amount of color without movement of the thumb-screws.

If the form have wide spaces or margins between cuts or pages, cut off the supply of ink accordingly, for otherwise the surplus will be carried each way into the print.

Unless the ink be of such a nature that only a small amount is available (as expensive colors for instance), keep the fountain well filled, and stir the ink frequently.

COMMENCING THE RUN.

All being now in readiness, let the feeder put up a "lift" of the stock, and setting the counter to zero, go ahead, preferably at slow speed at the first, the pressman standing where he can observe each sheet and regulate the supply of ink. It will often be found necessary to lightly touch on a supply of ink additional to that given by the fountain until the regular distribution brings it to the form, but care must be taken that too great a quantity is not put on in one spot.

On very particular work it may be necessary to run some discarded sheets through while setting the color, trying the regular sheets one or two at a time until the desired evenness is attained.

As the fountain becomes correctly set, more attention may be given the other details requiring it, having particular watch-care that spaces, leads or furniture do not work up and blacken the sheet.

If the edition be a relatively short one, requiring the sheet to be quickly backed, the amount of color carried may have to be lessened accordingly, or should there be a tendency to offset, because of electricity or otherwise, a lessening of the color may be necessary on this account.

When the color is decided to be just right, a sheet marked "O. K. for color" should be hung up

near a good light so that frequent comparisons may be made and uniformity assured.

DURING THE RUN.

The foregoing suggestions are intended to aid the pressman in so making ready his form as to insure the minimum amount of trouble during the run, yet even at best it often happens that, despite the utmost care, annoying difficulties will arise and keep the pressman "on the jump" until the very last sheet is off.

Probably nothing will so thoroughly equip the pressman to successfully combat these annoyances as plenty of working experience, for conditions are so constantly changing that no two forms will be found just alike nor any two days' work dull because of similarity.

In their natural order the points to be attained by the pressman are:

Uniformity of product.

Maximum output per day.

Economy of stock, supplies and time.

The pressman who strives to excel in these particulars will not only advance in his employer's interests but his own as well.

Uniformity of product contemplates not only an even color throughout, but unremitting attention to see that no spaces, quads, leads or other "blanking-out" material "work up" and disfigure the sheet. No mere cursory glance will insure this, but the sheet must be studied, page by page, and almost line by line. Of course in regular bookwork from plates, there is little danger from this, but there is the other danger that plates may become loose or gradually be driven out of position.

Gradual "filling up" or fouling of type or cuts is another foe to uniformity, and requires constant vigilance on the pressman's part. Almost all grades of stock have some amount of "paper dust" in the sheets, and in addition there is a constant tendency toward leaving a little "lint" on the form, this being enormously accentuated by the wrongful use of ink a little stiffer than the stock requires. When we consider that on an ordinary two-revolution press the bed and cylinder travel at the rate of about three hundred feet per minute, and that the printed sheet must be forcibly separated from the form at that rate of speed, the wonder is that inkmakers have so successfully solved the problem that there is relatively little trouble from this source, if the ink be intelligently selected. This point will be treated more at length in another chapter.

At any rate, frequent cleaning of the form will serve to preserve that sharp, clear effect characteristic of the first few hundred impressions. Because of the quickness with which it evaporates, gasoline is the handiest cleaning agent to be

employed. Use a bristle brush, medium stiff, for cleaning type, and a soft cotton rag for wiping half-tones. Be exceedingly careful that neither brush nor rag contain any particle of grit, or such destructive devices as pins, buttons, hooks-and-eyes, or the like. Thousands of dollars' damage to half-tones has been done by scratching their delicate surfaces through inattention to such simple matters as these.

While the quantity of work produced from a certain press in a given time must largely depend on the speed of its operation, quite a noticeable factor is the willingness of the pressman to so economize its time that the stoppages are as infrequent and brief as possible. This must not be taken as permission to run "regardless," for nothing so quickly betrays the slipshod, unworkman-like pressman as his willingness to let the press run while he corrects some glaring defect, such as "streaky" color or the like.

Indeed the one positive action to be taken when anything seriously wrong is discovered, is to stop the press. In this way the minimum number of imperfect impressions are produced, and every pressman of experience knows that it is the occasional poor sheet that is picked up by critical hands.

But by watching and planning, the pressman can arrange to clean out cuts or otherwise work over the form while "lifts" are being put up by the feeder. He can also arrange for filling the fountain or cleaning the rollers at such times as will least interfere with the productiveness of the press.

The economical use of supplies is a point often overlooked by the pressman, with the result that one man will often use twice as much oil, tympan, and overlay paper, wiping rags, etc., as another. While it would be still more unwise to use too little oil, it is a great mistake to slop it on until the machine is smeared from end to end.

In the use of tympan paper, trial sheets, etc., let the pressman remember that all these cost money, and wastefulness therefore lessens by so much the profitableness of the pressroom.

And in handling the inks used, let the pressman bear in mind that cans kept in neat condition and well covered, will have the minimum amount of "skin" and do the best work. There is also an appreciable saving to be effected by running just enough ink on a form during a long run, as against a too-full color, especially on heavy forms, and here the best of judgment must be used both in the selection of the grade to be used, and the proper amount to carry.

Another point which should not escape due consideration is the ability of the pressman to handle two presses to advantage. Without doubt the majority of pressmen are expected to care for two

and sometimes more machines all the time, and a certain degree of generalship is necessary to prevent delay in the operation of one machine while the other is receiving needed attention.

Of course the character of the work being handled, and particularly the length of the run on each form, will largely determine the plans of the pressman. He will naturally strive to have but one make-ready in progress at a time, and by thus alternating them, keep the productiveness of both presses up to the required standard.

A great deal may be done by the pressman, particularly if engaged in rather long runs, in the shape of what might be termed "advance make-ready."

The cuts to be used in following forms may be secured, proofs taken and the overlays prepared. Their blocks should also be carefully inspected to see that they are not warped or in other ways out of shape, particular attention being given to blocks that may have been on hand or in storage for a time, as these are often in an unprintable condition.

There are occasional waits between forms which may also be used to good advantage in looking the machine over carefully, seeing that nothing has worked loose or gotten out of adjustment, and possibly resetting the rollers. In this way the pressman may avoid possible serious delays or expensive "smashes" and acquire a deserved reputation as a careful and cautious workman.

While modern presses are characterized as a rule by simplicity of construction, the introduction of two-color, rotary and special machines for various purposes as well as numerous types of automatic feeders, will give the pressman ample opportunity for study, and he must not forget that as a rule promotions come to the man who is ready and not to the one who is fearful lest he do "more than he is paid for."

QUICK MAKE-READY.

Now that we have considered carefully the make-ready of a form carrying cuts, etc., let us also have in mind the simpler forms which require no such painstaking treatment, but must be put to press and run off in the shortest possible time. Indeed not a few complete editions of books without illustrations are run off without any overlay whatever, or at best have a "standing" overlay designed to correct inaccurate blocks or a badly adjusted press.

Such forms as are made up of straight type or Linotype pages, should really require but little make-ready. As a rule the tympan may be made a little softer than for regular cut work, but the mistake should not be made of using too soft packing, else the impression will not be sharp and clear, and the face of the type will soon show wear.

(To be continued.)

Prepared for THE INLAND PRINTER.

A CALENDARIUM TYPOGRAPHICUM.

A RECORD OF MORE OR LESS NOTABLE EVENTS AFFECTING TYPOGRAPHY AND AFFILIATED ARTS, PRESENTED IN THE ORDER OF THE MONTHS AND DAYS ON WHICH THEY OCCURRED.*

COMPILED BY N. J. WERNER.

JUNE.

June 1.—George Folliot Hopkins, an early New York printer, reputed for taste and correctness, born at Amenia, New York, 1770....James Gordon Bennett, publisher of the *New York Herald*, died, 1872, aged seventy-seven.... Joseph Howe, printer, and member of the Canadian parliament, also Secretary of State, died at Halifax, Nova Scotia, 1873, aged sixty-nine.

June 2.—Henry James Tucker, a French printer and writer on typographical subjects, publisher of *Typologie-Tucker*, Paris, born at Alderminster, England, 1840.... John P. A. Madden, an accurate and learned writer on typographical matters, died at Versailles, France, 1889, aged eighty-two.

June 3.—The *Gazette Literaire*, the earliest journal at Montreal, Canada, first issued, 1778....Samuel Slawson, a well-known old-time printer of St. Louis, died at Old Orchard, Missouri, 1904, aged seventy-seven.

June 4.—William H. Bushnell, noted journalist, author and poet, born in Hudson, New York, 1823....Edward Pelouze, veteran typesetter, died at Camden, New Jersey, 1876, aged seventy-seven....Hugh Farrer McDermott, talented printer, editor and poet, died in New York city, 1890, aged sixty-six....John R. McPetridge, well-known senior member of the printing firm of J. R. McPetridge & Co., Philadelphia, died at Atlantic City, New Jersey, 1903, aged fifty-nine.

June 5.—Joseph J. Little, distinguished New York printer, and who represented a New York district in Congress, born at Bristol, England, 1841....Friedrich Wilhelm Gubitz, celebrated wood engraver of Berlin, died, 1870.

June 6.—Alexander Kay, eminent Philadelphia cutter of printing type, including the popular "Ronaldson" and "Binny" series, born in Edinburgh, 1827....John Prentiss, who founded the *New Hampshire Sentinel* (in 1799), and ran it for forty-nine years, died at Keane, New Hampshire, 1873, aged ninety-five....Herman Ihlenburg, noted type-designer and engraver, producer of an immense number of new faces and borders for the Johnson and MacKellar foundries of Philadelphia, born in Berlin, Germany, 1843.

June 7.—Thomas de la Rue, printer of playing cards, and of an edition of the New Testament in golden letters, died in England, 1866....Robert M. Hoe, celebrated press-builder of New York, son of Robert Hoe, died in Florence, Italy, 1886.

June 8.—William Haas, the elder, who added improvements to hand presses, died, 1780.

June 10.—John Enschedé, printer and typesetter, of Harlem, noted for his fine type-faces, born in that city, 1708.

June 11.—Conrad Kahler, prominent pressman and press-builder, died in Chicago, 1898, aged sixty-eight.

June 12.—Jodocus Badius, noted Parisian printer

(called his printery "Prælum Ascensianum"), died, 1535....James Figgins, J. P., of the old V. & J. Figgins Type Foundry, died at London, 1884.

June 13.—H. S. Woodfall, printer and editor of the *Public Advertiser*; John Miller, printer, and Mr. Baldwin, bookseller, were tried for and acquitted of publishing "Junius' Letters to the King," 1770.

June 14.—Timothy Alden, inventor of a typesetting and distributing machine, born at Yarmouth, Massachusetts, 1819....Andrew Campbell, inventor and builder of presses, born near Trenton, New Jersey, 1821....First issue of the *New York World* appears, 1860.

June 15.—Rembrandt, the celebrated Dutch painter and etcher, born at Leyden, 1607....The *Baltimore American* first issued, 1773....Pierre Alauzet, noted press-builder, of Paris, born at Rodez, France, 1816.

June 16.—John Ballantyne, celebrated printer and bookseller, of Edinburgh, and printer of Walter Scott's works, died, 1821.

June 17.—Thomas Finlayson, a printer of Edinburgh, was empowered by writ of privy seal of Scotland to print exclusively the first and second "Rudiments" and Corderius' "Colloquies," 1606....Charles Ackers, the original printer of the *London Magazine*, died, 1759.

June 18.—Thomas Longman, an eminent London bookseller, and founder of the house of Longman & Co., died, 1755....William Cobbett, political writer, soldier, member of parliament and publisher, and author of a celebrated grammar, died, 1835, aged seventy-three....Henry Jarvis Raymond, founder of the *New York Times*, died, 1869, aged fifty-nine.

June 19.—Daniel Midwinter, a noted London bookseller, died, 1759.

June 22.—Geoffrey Chaucer, father of English poetry, died, 1400....The *Observer*, of London, a Sunday newspaper, sold sixty-one thousand five hundred double papers containing an account of the coronation of George V., consuming one hundred and thirty-three thousand fourpenny stamps, 1821....John Baskett, an eminent early London printer, publisher of a magnificent edition of the Bible (which became known as the "Vinegar Bible," because of a typographical error in Luke xx, in the word "vineyard"), died, 1742.

June 23.—The Wisconsin Press Association, the oldest one of the kind in the United States, started, at Madison, 1853...."The New Decees of the Starre Chamber for Orders in Printing," in Queen Elizabeth's reign, issued, 1586....First meeting of the old American Type Founders' Association, 1854....Thomas French, inventor of the first web printing-press, died at Paterson, New Jersey, 1897, aged ninety-one.

June 24.—William Smellie, a learned printer of Scotland, died in Edinburgh, 1794....Robert J. Morgan, of Russell, Morgan & Co., the noted Cincinnati printing and lithographing house, born at Bandon, County Cork, Ireland, 1838....Robert Waldegrave, later chief printer of the Marprelate press, starts as apprentice, bound for eight years to Wyllyam Greffeth, 1568.

June 25.—Col. Thomas Fitzgerald, founder of the Philadelphia *Item* (in 1847), died in London, England, 1891, aged seventy-two.

June 26.—George Bruce, who, with his brother David, started their famous typefoundry, in New York, born in Edinburgh, Scotland, 1781....James Lindsay, the noted New York typesetter, born in Glasgow, Scotland, 1826....The Carrollton (Ill.) *Gazette* founded, 1846....Gen. Simon Cameron, statesman (printer in early life), died at Donegal Springs, Pennsylvania, 1889.

June 27.—Sterling P. Rounds, printers' material supply agent in Chicago, and public printer (1881-1885), born

* A few days in the year have no events listed against them, despite the compiler's diligence in hunting for such as might be used. Therefore, while representing much research, this typographical calendar is not presented as complete. Such a thing is apparently an impossibility. It is possible that the authorities for some of these dates may be at fault, in which cases, if any reader can supply the correct ones, together with the reliable authority, we will be pleased to publish them. With very old dates it may happen that the old style reckoning has been used.

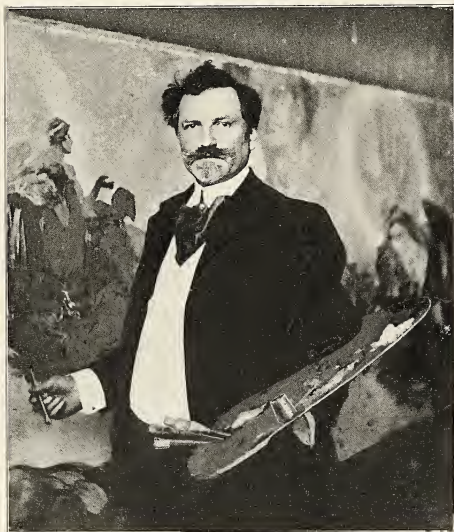
at Berkshire, Vermont, 1828....William Spottiswoode, LL. D., F. R. S., noted English publisher, and "her majesty's printer," died in London, 1883.

June 29.—Friedrich Koenig (son of Friedrich K., the inventor of the power press), associated with his brother, in the present house of Koenig & Bauer, pressbuilders, at Oberzell, Bavaria, born, 1829....William Scott, a printer, for eighty-five years in the pay of a single firm (Eyre & Spottiswoode, London), died in Northfleet, England, 1889, aged ninety-five.

June 30.—Anthony J. Drexel, noted Philadelphia banker and philanthropist, and remembered by the craft for his contribution to the erection of the Union Printers' Home at Colorado Springs, Colorado, died at Carlsbad, Bohemia, 1893.

ALPHONSE MUCHA.

The numbers of examples of the work of M. Alphonse Mucha which have appeared in *THE INLAND PRINTER* from time to time will undoubtedly make of interest the accompanying portrait of the artist, taken in his temporary studio at the Art Institute of Chicago. He has recently devoted a month at the Art Institute Art School to classes in composition and a series of lectures on decorative design. His spare moments he applied on the composition or preliminary painting for a series of large mural paintings for a New York theater now under construction. It was while at work at his canvas that he turned to look a moment



ALPHONSE MUCHA.

toward the camera. The work itself, which could not be faithfully reproduced save in color, is a characteristic conception called "Harmony," in which the large feminine personification of the word, seen just behind the artist, is attracting with her two hands "Night" and "Day" all the opposing forces in the world. A marvelous range of color with extreme beauty in composition makes the scheme very attractive.

The story of M. Mucha's career, though that of the gifted genius, is interesting because of the hard appren-

ticeship he had to serve. Born in 1860 at Eibenschitz, or Ivancica, Moravia, he left this Bohemian town at an early age and made for Paris, the Mecca of all ambitious art students. There followed ten years of struggle in utter poverty. Then he studied two years in Munich and then in Vienna. Back in Paris again he found the weight of obstacles against him too great and started for home in despair.

The story has it that his funds gave out before he reached his home and he was compelled to leave the train at a little Moravian village. The sympathetic wife of the innkeeper in this simple place was moved by the hard luck of the impecunious artist and bethought herself of a possible job for him. The Count Khuen Emmanof was amusing himself at the expense of his peasant subjects by renovating his castle, and he, too, became interested in this young man of much schooling and set him to work painting decorations for the ancestral walls. So well was he pleased that no less than thirty large compositions were done covering the sports of all the nations. And as a result Mucha was able to return to Paris on a modest pension from the count.

The great success, however, of this marvelous designer dates from his "discovery" by Sarah Bernhardt. It seems that he happened one day to be in the office of a lithographing house in Paris, when Mme. Bernhardt telephoned in one of those rush orders which seem to be part of the printing business. She wanted a poster for one of her plays that was soon to be presented and she wanted it now (the exact language used is familiar to us all). Since M. Mucha was there, he was given the commission. The work was done so hurriedly that the stone was not even finished at the bottom. But the Divine Sarah was charmed, she expressed her approval in typical French fashion. Better yet she resolved to give this unknown artist all her work and then and there M. Mucha was a "made" man; a living rebuke to the long-haired inhabitants of musty garrets who object to the "prostitution" of art in its application to commercial work.

The critics have it that Mucha's work has suffered from overproduction and the list of his commissions is surprisingly long. Yet he must remain the greatest decorative designer of the present time, and, as such, the most interesting artist to his fellow craftsmen, the printers. Much may be learned from the study of his work, and the application of some of his principles has already been discussed in *THE INLAND PRINTER*.

Personally he is delightfully simple, modest as to his own achievements, and very democratic in his relations with his students and admirers. Unaffected by the success which has been heaped upon him, he is yet very ambitious to do still greater work and in his six large panels now under way he bids fair to accomplish his ambition.

H. L. G.

THE LINOTYPE AND SHORTHAND.

The French paper *l'Abeille de Fontainebleau*, of November 15 last, quotes a curious instance of typographical swiftness, beating all records. At 4 o'clock in the afternoon, its editor telephoned from Melun a long legal report, which was immediately taken down by a shorthand-linotypist, who handed over his notes, thus prepared, to a second shorthand-linotypist; the latter immediately started to set up the matter on the Linotype machine; at half-past four the whole text, about 150 lines, was set up, and at 4 o'clock in the afternoon, the inhabitants of Fontainebleau were able to read their paper, thanks to the knowledge of shorthand of the operators of this newspaper, whom we should like to congratulate, trusting to have reports of this kind more often to bring to the notice of our readers.

— *Bulletin Officiel*.



Color Plates and Printing by
The United States Colotype Co.
Denver, Colo.

AVALON BAY, CATALINA ISLANDS, CALIFORNIA
On line of Southern Pacific Railway

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wilson Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE AUSTRALIAN TARIFF.

To the Editor,—I notice with regret that your Australian correspondent has seen fit to condemn, in the November number of THE INLAND PRINTER, the new Australian tariff. We in New Zealand, under our own tariff, have to pay 6 pence (12 cents) duty on your magazine, and yet there were no complaints from our craftsmen because, if THE INLAND PRINTER is worth having, 6 pence extra is not going to stop it. I for one would not care to receive my copy minus the advertisements. Needless to say, these free-traders are only free-traders where their own buying is concerned. When it comes to selling their own manufactured article, they are stanch protectionists.

A. WOODFORD.

THE LAWSUIT OF BUCKLEY & CO.

To the Editor: CHICAGO, May 7, 1908.

We would like to have a word about our recent litigation to recover \$320.50 legally for work executed and delivered to a large corporation in Chicago. We think the judgment absurd. The witnesses for the defense — Messrs. Wallsmith and Martin — testified as solicitors and not as practical men. A transcript from the records would unmistakably show their incompetence as knowers of value. What was their purpose in claiming their quotations (Wallsmith, \$103.50; Martin, \$91.65) were based on an established fair-market price for printing in Chicago? Were they intent on hammering our prices? Under oath men should express themselves with caution and without malice, and uninfluenced by hope of future favors. Our witnesses were Frank Keefer, superintendent of Franklin Printing & Engraving Company, and forty years in the business; Walter Kelley, manager of the Beuster Electrotyping & Engraving Company, and for years a representative of the Globe Engraving Company; Mr. Russell of the Robert O. Law Company; and our Mr. Buckley, who has twenty-three years' experience in the printing business here to his credit. These are all practical men, capable of giving a knowing opinion, and testified with knowledge and discrimination. Yet the judge awarded us \$50 less than the lowest figure of these experienced and competent witnesses — men who knew what the cost of production was — and \$35 more than the lowest price set by solicitors who admitted they were figuring on finished product and not manuscript copy. The law says only a reasonable price shall be charged where no original price was quoted for work. But what is a reasonable price, and when printers are put on the stand to give evidence, should they give profitless and cutthroat rates as a "reasonable price?" Is it fair to the trade to do so?

BUCKLEY & CO.

POSTAL REGULATIONS AND ADVERTISING.

To the Editor:

CHICAGO, ILL., May 13, 1908.

The pother relative to the postal department and second-class matter has at least one root of its origin in the conception that there is something amiss with advertising matter; it is a thing to be penalized and discouraged. So far as the department chiefs are concerned, they are compelled to that view by the law adopted in 1879, which contains this inhibition:

"Nothing herein contained shall be so construed as to admit to the second-class rate regular publications designed primarily for advertising purposes, or for free circulation, or for circulation at nominal rates."

Not only has the purposes and methods of advertisers been revolutionized since 1879, but the attitude of the public toward it has undergone a distinct change. Thirty years ago advertising was followed in a desultory manner, often bestowed on publications as a matter of sentiment, and there was a very general prejudice against advertised articles. Answering the demand of a vastly improved interuncary system and the growth of merchandizing, it has become the lifeblood of commerce and has been reduced to a business basis. Notwithstanding this progress the draft bill which the postal commission has presented to Congress handles the subject in the same old way. The pertinent clause is: "It [the publication] must not be designed or published primarily for advertising purposes, or for free circulation, or for circulation at nominal rates." That is, if a paper is designed or published primarily for advertising purposes, etc., it can not secure second-class rates. Furthermore, the commission proposes to increase the rates for magazines that carry large quantities of advertising and denies the journals of fraternal organizations the right to contain advertisements.

And this is an act designed to simplify the postal laws! With so few exceptions as to be almost negligible from a postoffice viewpoint, magazines would not be published were it not for advertising. And if John Smith may advertise his wares in Jones' Magazine and send it through the mails at a low rate, why may he not do so in John Smith's Monthly? The act is making distinctions where there are no practical differences, and such a provision must necessarily be the fecund mother of departmental rulings and orders.

The hostility of the officials to advertising is understandable, but why should the commission treat it as an evil thing in its draft bill? It is the generous parent of first-class mail matter, and without it few newspapers and fewer popular magazines could live. The postal commission would penalize these publications, because, forsooth, they derive their lease of life from advertisements.

The trade papers and magazines generally are as helpful to society as any other class of publications. If the postoffice does not appreciate this, Secretary Taft does, for in a recent speech he said:

"When we compare the magazine in the days of Addison with the modern publications, there is much food for thought in the character of the changes which have been wrought, and in the kind of progress which has been made. What I am now discussing is the progress, from the standpoint of the community at large, which has been made in this branch of human activity. Is it not in the extending of the useful influence of magazine reading to the masses of the people? Is it not in bringing within the reach of the poorest who read, the power of enjoying the brightest and best of modern literature and art?"

"The artistic beauty, the useful and interesting information that can be and is purchased for 10 cents by the millions in this country, marks the progress to which I refer.

"This difference between the magazine of a century ago and that of to-day finds a counterpart, an analogy, in regard to most of those things which make life enjoyable. In the pursuit of happiness, in point of real living, the man of little means and the men of great means are much nearer in respect to the comforts they enjoy than ever before in the history of the world. And so, generally, if one were to characterize the progress which has been made in modern time, he should place more emphasis upon the increased opportunity furnished under modern conditions to men and women and children of little means, for the enjoyment of those things which go to create rational comforts and rational entertainment than in any other one particular. Nothing makes more strongly for moral elevation and righteousness than such comforts and amusements, because they remove the temptation to vice and vicious pursuits that the heart-breaking monotony of a squalid life is so apt to produce."

And yet the progress Mr. Taft speaks of with so much force was due to the growth of advertising. Without it, we would be about what magazines were in Addisonian days. We would have no agency of which Mr. Taft could deliver this eulogy: "The magazines of this country, through the articles written on the subject, have left no doubt where they stand in respect to the recent moral awakening, and have proved to be potent instruments for the preaching of a crusade against the Mammon of unrighteousness."

The truth of this comment is irrefutable, and why discriminate against these publications on the thinly disguised notion that there is something questionable about advertising?

PROGRESS.

PRESIDENT OF THE PRINTERS' LEAGUE ANSWERS "AN EMPLOYER."

To the Editor: NEW YORK, April 21, 1908.

In your April issue is an article dated February 10, 1908, which purports to give "the real fact which lays behind the formation of the League of American Printing Plants," which is so erroneous in its conception that it appears to be the aim of the writer to discredit the organization and shows a narrowness of ideas not at all such as should animate the modern printer under existing conditions.

In the first place the writer states that the League was formed to "get square" with the Typotheta shops." This statement is unqualifiedly untrue, and based upon a wrong premise.

The real reasons for the formation of the Printers' League of America have been frequently stated, but will stand repeating until every employer sees the wisdom and justice contained in the principles of the League, namely, "Justice to all."

For many years the growing animosity of employer and employee has been such that both were grappling with one another in a life and death struggle for supremacy in the commercial world, and vast sums of money and energy were expended in the struggle.

Those individuals who gathered together to form the Printers' League were imbued with the idea that such items as the \$15,000,000 expended in the war of 1906 might be saved to all parties and that a vast amount of wasted energy in a continual struggle between employee and employer might be put to much better use.

Certainly, conditions for both parties could not have been worse than in 1906-1907, and anything that would give promise of an improvement should be given a trial.

The parties who called together the first meetings of the League are accused of being members of typographical unions, as though that were a crime. As a matter of fact,

the reasons for any such condition might be various, one being the fairness with which the gentlemen spoken of had treated their employees and another that it was expedient to the proper working of their plants that such membership should exist.

This statement as a whole, however, is untrue.

Now in regard to the meeting (which was not the first) and the report given by your correspondent, we might with truth say that the gentlemen who tried to foist themselves on this assemblage did not do so merely because they received an invitation, but for the express purpose of discrediting, and, if possible, breaking up the meeting.

The very fact that our list contains a large number of the most prominent employers in New York city and that the longer they are members the more they believe in the operations of the League, is conclusive proof that there was a place which only such an organization as the League could fill. At the present time the membership of the League is double that of any similar organization in active members in this city.

Replying to "An Employer's" paragraphs in order, would say that:

First. The League did seek "peace with honor" and has made contracts with the three principal unions, and in one case the contract was discussed and acted on in open session, the representatives of the League being present during the whole debate. Is not this a victory for peace?

Second. This paragraph is refuted by the one just answered and the only supplementary remark necessary is the fact that the League at all times makes its desires known from the platforms of the unions in meeting assembled, thereby relieving their officers of responsibility for any misconstructions or misunderstandings.

Third. It is evident that any contract made by direct contact between the two bodies working together for the mutual welfare of the printing trade at large, and which is considered and fully discussed with that body, stands a much better chance of being lived up to than a contract made with the officers of a union under a blanket permit from the body and without consultation with that body as to its provisions. The League does expect to avoid, by fair treatment, any troubles threatened by arbitrary action of the unions.

Fourth. In contracts made by and between two bodies of men seeking one common cause and endeavoring to be fair and open with one another the need of federal and supreme courts is much less necessary than those who attempt to get together while sharpening knives to drive them home at the earliest opportunity. In addition to this we firmly believe that the national officers will always assist in a sane and businesslike way the enforcement of any fair and equitable contract made by and between employer and employee seeking by fair means to establish a peace basis.

Fifth. The final suggestion of "An Employer" as to an attempt by all parties interested (this, of course, should mean the unions and the Printers' League) to secure from the highest judicial source the draft of a practicable contract, carrying substantial financial penalties for non-compliance, is to be commended, but not a contract made by, for and in the interest of "An Employer" only.

Now, after answering the above we have to thank you for your editorial, which offers a splendid argument for the existence of the Printers' League and a bond of unity between the employer and employee for mutual benefit.

What we claim for the League is the universal right of every man to a just, fair and equitable division of the right to live and to obtain fair compensation for both employer and employee.

The accomplishments of the League up to the present have been to make contracts with compositors', pressmen's

and feeders' unions, to meet the unions face to face and consult in regard to mutual interests and to be received by the unions in a spirit of conciliation; and an effort will be made mutually to destroy the effect of unfair competition in the labor world.

"An Employer" seems to us to be imbued with the idea that all employees are cattle and to be dealt with as such, while the League recognizes the fact that they are men of intelligence and acumen in organizing more effectively than any opposition employers' association has ever accomplished, and "An Employer" may learn many good lessons from the union employees.

We believe that it is necessary for an educational era to go forward with the work of advancing interests in a friendly manner between employee and employer until we reach a condition that will be tolerable and mutually beneficial to the employee, the employer and the customer, who will then not be compelled to pay the enormous cost of strikes and lock-outs.

In conclusion, we quote from a gentleman now a member of the League who for seven months fought valiantly in opposition to the eight-hour day. He said, "It cost our firm over \$20,000 and when we returned our union employees to their places we found that we obtained a greater product for a given cost than when we ran an open shop." It can easily be seen by this remark where the economy claimed for the benefit of the customer comes in.

Further observation might be suggested by an examination of the financial conditions of those firms who spent their money fighting and those who settled matters peaceably.

If "An Employer" would only become the friend in place of being the enemy of those who are necessary to the welfare of his establishment, he would get a fair day's work for a fair day's pay, which is all any employer can ask.

How many heartaches, headaches and dollars would have been saved had the Printers' League of America been in existence prior to 1906!

CHARLES FRANCIS,
President, Printers' League of America.

THOUGHT THE CLERK WAS INSANE.

Senator Teller called up a bill in the Senate to-day, giving its number, and asked that it be passed. "The clerk will read it," said the Vice-President, but the clerk had not gone far before Senator Kean, of New Jersey, the eagle eye of the Senate, was on his feet, apparently to interpose an objection.

"It's all right. Don't object," whispered Senator Gallinger, who sat near Senator Kean.

The clerk resumed reading: "An act to amend an act entitled an act to amend an act —"

"Mr. President," interrupted Mr. Kean.

"I tell you it's all right," whispered Mr. Gallinger again.

"It's not the bill I object to. It's the clerk," Mr. Kean whispered back.

"What's the matter with him?" asked Mr. Gallinger.

"I don't know," said Mr. Kean, "but it's evident that there is no bill with that ridiculous title."

"He was reading correctly," asserted Mr. Gallinger. "Just let him finish."

So the clerk began all over again: "A bill to amend an act entitled an act to amend an act amending the act entitled an act to authorize the receipt of United States gold coin in exchange for gold bars."

"Good Lord, is that really the title of that bill?" exclaimed Mr. Kean. "I honestly thought the clerk had gone suddenly insane."

The bill was passed.—*New York Sun.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



SOMEWHAT startling development of machine composition methods was demonstrated in London the other evening by a Danish scientist, Professor Hans Knudsen. He invited a number of press representatives and printers to the Hotel Cecil, and in one of the halls there explained the principles and working of his invention for operating Linotypes, or other composing machines, by wireless telegraphy. By this process an operator at a keyboard in New York might set up type in a printing-office in Boston, or at an even greater distance, and not only that, but the one operator at his single keyboard could set up matter in a dozen different towns on machines that were synchronized to the same ether waves, no wires or connections of any kind being needed. At the demonstration a machine and a keyboard were installed in separate rooms of the hotel, and type was set up by means of Professor Knudsen's method, the intervention of thick walls seemingly having no effect on the wireless current. It was a thing that looked very much like magic to see a machine composing type without the assistance of an operator, but should the invention ever come into practical use Linotype operators will have to look for another job, as one "wireless" man will fill the places of a dozen or more. Professor Knudsen also showed another invention for use with his wireless telegraphic system which is intended for the transmission of photographs, and he claims to be able to use it over the longest distances at which wireless telegraphy is at present practicable, and this he also demonstrated. The apparatus is comparatively simple. At the transmitting end a photographic plate is placed, which has been prepared in the usual manner, but with a thicker coating of gelatin. This plate, when developed, is made to travel to and fro on the bed of a small machine, and in its travels it passes under a point which moves up and down according to the roughness of the surface of the negative plate; this point is connected with the wireless sending apparatus from which waves travel to the receiving station, which may be any distance away, and the Marconi, or any other method, of wireless telegraphy may be used. At the receiving end the photograph is recorded in an innumerable series of fine dots on a sensitive plate from which a print may be taken in the ordinary way. Professor Knudsen says that from one transmitting station a picture could be sent out simultaneously to hundreds of receiving stations throughout the country. He is in great hopes that his two inventions will shortly revolutionize newspaper production, but we have had so many startling inventions lately that have practically died in the experimental stage that it takes a deal to rouse the enthusiasm of the printer to invest in any new project.

AN action that created an intense interest in London trade circles has been heard and decided since my last writing. There had been a strike at the printing works of Hammond & Co., of Fleet Lane, E. C., the men going out without giving the usual notices. The firm is one whose headquarters are at Birmingham, but some years ago a London branch was opened and Mr. Hammond has had a deal of trouble with his employees, who, as he says, instigated by the London Society of Compositors, have been making it hot for him. Mr. Hammond is, however, a hard nut to crack, and this strike being the last straw, so to speak, he forthwith brought an action in the High Court against thirty-four of his employees for alleged breaches of contract in striking work without notice, injury to machinery and type, and for interference with the efforts

of the plaintiffs to get other men to replace the strikers. The defendant employees denied the breach, and counter-claimed for damages for wrongful dismissal and for wages. The case lasted over several days and some surprising evidence was given. The manager stated that after the men struck work a large number of things were missing, including standing type, while the tapes of one of the rotary machines were found to be cut. The inconvenience caused by the strike was enormous. He, however, did not say that there was not an honest man among them, nor did he call the men "scurvy dogs." But he did say if the men treated the firm as the officials wanted them to, they would be "scurvy dogs." Witnesses were called who went to the firm after the strike, and gave evidence that they found the rooms upside down, and the cases of type all over the stone. It took hours before they could start work. In the end the jury found a verdict in favor of Hammond & Co. and against the defendants, and assessed the damages at \$3,000. The verdict in this case has had an interesting sequel. The case was fought for the defendants by the London Society of Compositors, of which they were members, but the society has resolved not to pay either damages or plaintiffs' cost, having already expended some \$1,000 on the defense. Mr. T. E. Naylor, general secretary of the London Society of Compositors, explains the society's point of view thus: "The action appears to be the first of its kind since the passing of the Trades Disputes Act, but, as Judge Grantham clearly pointed out, the union can not be made liable for the acts of its members. Therefore, the protection of trade-union funds by the law is in no way disturbed by this verdict. So far as the defendants' costs are concerned, we are quite prepared to pay the bill, but the payment of damages is altogether a different matter. Messrs. Hammond sued the men, and from the men they will have to recover," and this will be a very difficult job, as men earning less than \$10 a week can not spare much to pay damages to such an amount.

THE cardboard boxmaking section of the trade is almost the only one that still adheres to the system of "home work," with all its evils of low pay and insanitary surroundings. In fact, the home-work system in this and a number of other trades has been deemed of sufficient importance for the appointment of a select committee of the House of Commons to inquire into its evils. One or two London boxmakers have been giving evidence before the committee, on the whole in favor of home work, but against the establishment of wages boards. Of course, the two, home work and wages board, are more or less antagonistic, and the home-work system can not exist against factories fitted with up-to-date machinery, except by the cutting of wages to a very low figure—lower than a wages board would consider reasonable. It is difficult for minimum prices to be fixed by a wages board in the case of home-work boxmaking, as on account of the enormous variety and constant changes of style, a separate price would have to be fixed for almost every order. An argument advanced in favor of home work by a witness before the committee was that it was a means of developing industries. Whatever may have been the case in the past, it is certainly not so now. Doubtless home work has served a very useful purpose in this way, but in these days of perfected machinery it can do so no longer. The tendency is all the other way, and the introduction of more perfect machinery is having a most marked effect upon the development of the trade upon certain lines. And these lines all lead to standardization of sizes and styles, and a great saving in the trouble and expense of works management. Home work, in fact, exists solely for the benefit of the sweating employer, who knows that the needy or starving worker must take the starvation prices that he offers.

In a recent letter I referred to the sudden death of the *London Tribune*, a daily newspaper that for over two years made a good show. The offices occupied were at Bouverie street, which is one of the Fleet street tributaries, and consisted of a handsome block of new buildings erected and fitted with a view to the embodying of all the latest improvements that could facilitate the work of a printing-office. These premises have just been acquired by the Amalgamated Press, Limited, one of the Harmsworth combinations, and several of that firm's publications will in future be produced there.

THE firm of Hazell, Watson & Viney is one of the foremost in the London printing trade, and is very up-to-date and progressive in its methods. Mr. Ralph C. Hazell, one of the partners, has been pleading for a little education for the master printer, so that he may understand the technical side of his own business a little better. In a communication issued to the London Master Printers he says: "While the Federation of Master Printers has displayed great activity in dealing with a number of questions of interest to the trade, so far they have done very little—as a body to promote a better understanding of the technical side of the printing trade. The technical training of apprentices is improving every year without a corresponding increase in the facilities for master printers and their managers to keep themselves in touch with the machinery and processes which are employed in their trade, and which are every year becoming more complicated." His suggestion is that a series of evening meetings should be held, say once a month. At each meeting a paper would be read on some technical question by an expert. The meetings would be open to all master printers, who would also have the privilege of introducing their managers and heads of departments. After the reading of the paper, questions and discussions would be invited. He suggests that the majority of the papers should be read by printers, as the most valuable contributions will be those which come from actual experience, and they should, as far as possible, deal with new processes, new machinery, and new problems generally. From time to time, leading printers' engineers and others connected with the allied trades might also be invited to read papers, on the understanding that they should deal with technical questions on broad lines, without giving undue preference to their own manufactures. The London Master Printers should embrace the opportunity, for many of them neglect the technical side of their business rather too much.

ONE of the London schools has made a new departure and at the instance of Mr. G. E. Hart, of the St. Clements Press, the head teacher of the Wilde Street Evening School, Kingsway, has arranged a curriculum specially adapted for the instruction of lads engaged in all departments of the printing industry. The school is situated right in the center of a nest of printing-offices, and it is the first to specialize in teaching boys to fit them for the printing trade, so that they may attain that educational efficiency which will enable them to excel in their profession; the school is under the control of the London County Council, and has an average attendance of 110 at these special classes. Many of the printing firms of the locality are encouraging their young employees to attend during the session.

THE firm of Eyre & Spottiswoode, the King's Printers in Great Britain and Ireland, has just been converted into a limited liability company with a capital of \$1,750,000, to carry on the business of printers, publishers, newspaper proprietors, typefounders, stationers, lithographers, photographers, electrotypes, bookbinders, booksellers, dealers in and manufacturers of mathematical instruments, etc. No shares are to be offered to the public, and the stock is

held principally by the members of the Eyre and Spottiswoode families.

A GRIEVANCE that is felt by the smaller local printers all over the country is the growing practice of many large manufacturing houses to provide their customers with bill-heads, invoice forms, circulars, etc., free, on condition that the big firm is allowed to print its own advertisement on the back. Thus we have soap and other firms that provide grocers with free stationery; patent-medicine houses that supply the chemist with similar printed matter, and so on through a great many trades. In fact some of these big houses will even print concert and other programs if they can get their own business advertised on the back of the sheet. Action has been taken by the Dublin printers on this matter and at a meeting in that city the committee had under consideration several specimens of bill-heads used by various trades. These, it would appear, were supplied to them by the manufacturers of certain well-known commodities, which they retailed at little or no cost. They contained an advertisement for these firms and their manufactures on the top, and the name of the trader, etc., underneath. It was pointed out by some delegates that the use of these forms was highly detrimental to local printers, as they were all produced abroad and dumped in the city. The secretaries were directed to communicate with the trade associations and bring the matter prominently before the retailers, with a view to a speedy and satisfactory settlement of the grievances.

BRITISH printers are devoting more attention to the comfort of their employees than was the case a few years back, and those firms that have adopted schemes for their workers' benefit find that it pays them to spend a little in this way, as they get better and more cheerful service. Messrs. Hudson, Scott & Sons, Limited, of the border city of Carlisle, have built up a reputation that is second to none for their high quality of colorwork, and especially in connection with the difficult branch of tin printing, of which they do a considerable quantity. They, as is usual in provincial towns, largely employ girls as feeders, takers-off, etc., and for their benefit the firm has appointed a social secretary to develop their welfare work. A swimming club and gymnasium, in which there is a class for musical drill and a choral society, provides opportunities for healthy recreation; evening classes, the fees for which are advanced by the firm, and a reading room, secure educational facilities. Dinners at the bare cost of the raw material enable workers to obtain cheap and wholesome food; a payment of 4 cents per week to a sick club secures \$1.70 a week for six weeks, and 85 cents for a further six; a works doctor attends twice a week to give free medical advice, and a rest room has been provided for cases of temporary indisposition. A method has also been adopted to enable girls to obtain full pay during a week's holiday each year—half a day's time wage being given for each full month's punctual attendance. About 650 girls are employed by the firm, which has one of the largest factories in Carlisle.

EDINBURGH is a city in which the printing trade holds a very prominent position, but the workers have many grievances, not the least being a superabundance of female labor—in fact, the girl compositor is as much in evidence in Auld Reekie as the male typesetter, and she works for about half his wages too. The other day an attempt was made to remedy some of the evils under which Edinburgh printers suffer and a public meeting was held in the Queen's Hall, under the auspices of the National Printing and Kindred Trades Federation, believing that it would serve the useful purpose of combining the different branches more closely, and so help to secure unity of action among the various existing organizations working for the

maintenance and improvement of the conditions of labor in the industry in the city. The resolution also stated that it was desirable that immediate steps should be taken to secure the uniform observance by all the branches of the trade of a maximum week of fifty hours. Mr. C. W. Bowerman, M. P., referring to the question of female labor in the trade, said that where female labor was employed—and it was never employed except at a cheaper rate—so surely did it have the effect of keeping men's wages down in the scale. In London they had set their faces against the introduction of female labor unless it was employed at the same rate as men's labor. Other speakers followed, and the resolution was adopted.

At the time of writing, the Edinburgh International Exhibition has just opened, and although the printing and kindred trades are poorly represented, yet there are a few of the exhibits that are worth notice, especially that of Messrs. Payne & Sons, of Otley, who show a new extra quad royal two-revolution perfecter, which introduces a new feature in bed motion. Under this system the driving spindle which carries the table during the operation of printing completes the stroke, and the turn of the table is taken up by two separate spindles, thus reducing the wear and tear on the first spindle. The two spindles in turn distribute the power over eight wearing surfaces so that in all there are sixteen wearing surfaces for the turn, as against one on the old principle. The machine is fitted with the ordinary flyer and jogger, and can run easily at one thousand four hundred per hour. A demi-swift Wharfedale is provided with geared and nested roller appliances and patent geared distributor. This machine runs at three thousand per hour. Apart from trade matters, the Edinburgh show is a fine one and will be one of the attractions of the season for American visitors.

"PIRATES" WHO "EXECUTE" PRINTING.

"My attention has just been attracted to Washington H. Press' communication under date of March 9," writes Charles R. Johnston, of Kingston, New York, in *News-papendom*. "His exclamation, 'Great Scott! How can they afford to advertise and execute printing on the basis of these prices?' can be summed up thus:

"That is just what they do to it—'execute it' in every sense of the word.

"These fool printers are ruining a legitimate business and themselves at the same time. The customer soon comes to think the legitimate printer is trying to rob him when he is quoted a fair price for service rendered, comparing these figures with what these 'pirates' quote for 'executing' what he assumes is the same kind of stock and printing."

WATCH THE SMALL LEAKS.

Many printers have all their profits taken up by not watching the expenses closely enough. They say, "I do not see why it is that I do not make money; I do plenty of work, and I make a fair profit on everything that I do, and still at the end of the year my books show that I have come out at the little end of the horn." Undoubtedly this is because the small expenses are greater than the business will allow. There are so many different things in a printing works that need careful watching that the business man must be constantly on the alert to do away with all unnecessary expenses. Little expenses count for much in the long run. Singly they may not amount to much, yet when all are taken together they more than overtop all the profits which can be made. Printers, as a rule, are entirely too careless about their small expenses.—*Caxton Magazine*.

Compiled for THE INLAND PRINTER.

INCIDENTS IN EUROPEAN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

THE Spamer printing-office at Leipsic is said to have forty-nine typesetting machines.

ON March 6 occurred the death at Leipsic of Julius Robert Klinkhart, a noted printer and typefounder, at the age of sixty-seven.

BARONESS VON WOLSBERG, widow of the last descendant of Johannes Gutenberg, died recently on her estate on the island Langenau, situated in the Rhine near Mayence.

A GERMAN patent has been granted to the Huber-Hodgman Printing Press Company, of Taunton, Massachusetts, for a delivery mechanism for cylinder presses [No. 196,747.]

THE capital stock of Ferd. Flinsch, Limited, of Leipsic, has recently been increased to 4,000,000 marks. This corporation's business includes paper and various branches of the graphic arts.

A JOURNAL for waitresses, under the title of *Kellnerinnen-Zeitung*, has been started at Munich. In order to make it attractive, a beauty competition among Munich waitresses is being made a feature of it.

IN a recent lecture before a graphic society in Berlin, Doctor of Philosophy Hans Sachs said: "Many an artist has achieved distinction by beginning as a fellow worker on *Die Fliegende Blätter*," the famous, in fact world-renowned, comic weekly published in Munich.

THE *Aktiengesellschaft für Schriftgiesserei und Maschinenbau* (Corporation for Typefoundry and Machine-building) of Offenbach a. M., in 1907 had a clear profit of 130,168 marks (\$32,540), and declared a ten per cent dividend.

ON February 28 last, the typefoundry of Genzsch & Heyse, of Hamburg, celebrated the seventy-fifth year of its establishment. In honor of the event it issued a jubilee booklet, whose beauty as a specimen of typography is especially noteworthy.

IN the *General Anzeiger*, of Fürth, appeared recently a death notice beginning, "This night, fell into eternal sleep our dear mother, *Jungfrau* [Miss] Helene M." etc. No doubt somebody was raked over the coals for permitting such an error to get into print.

DR. E. WILLRICH, in an address given in Gutenberg Hall at Leipsic, discussing early books, estimated that in the fifteenth century twenty-five thousand to thirty thousand works had been printed, which, according to a low average of five hundred each, made a grand total of twelve and one-half to fifteen million copies.

THE Karl Krause Printing Machine Works, at Leipsic, has just finished its one hundred thousandth machine. A grand dinner, with a concert and theatrical performance, was tendered the 130 employees and others, in the large hall of the zoölogical garden, on March 29. The Karl Krause works were established in 1855.

THE make-up on the *Volksblatt*, of Bocholt, recently got his lines mixed, making an item read as follows: "Among the mourners were to be noted the Presiding Governor of Geschen, of Münster, District President Lord Spee-Borken, etc. Arrived at the family tomb, it was a real delight to see how the young ladies and gentlemen through an excellent dramatic performance and captivating humorous songs asked, the coffin was lowered into the crypt," etc.

IN order to ascertain his ability, an apprentice of Potenstein, just out of his time, was given a simple blank

form to compose, but was found incapable of doing the work, because during his apprenticeship he had been employed exclusively on plain newspaper composition. As a result he has been set back in his apprenticeship and the Chamber of Labor ordains that he must gain the required finishing instructions under some other master, at the expense of his former employer. Not a bad idea, indeed.

ON March 1 the Postoffice Department of Bavaria celebrated its one hundredth anniversary, the post business of the house of Thurn & Taxis, so far as it pertained to Bavaria, having in 1808 been turned over to the Government. In connection with this centennial there was published a jubilee volume under the title of "Das königlich-bayerische Postwesen seit seinem Bestehen als Staatsanstalt" ("The Postal Administration of the Bavarian Kingdom Since Its Establishment as a Governmental Institution").

AT Karlsruhe, in Baden, fire completely destroyed the office and building of the *Landesbote*. The building was a three-story structure, of which the newspaper occupied the lower floors, while the top floor contained the antiquarian book stock of the Bielefeld Book Store. Of this stock of some three hundred thousand old books, of which one hundred and fifty thousand were of literature pertaining to Baden and Karlsruhe, not a single volume was saved. One fireman was killed and another severely wounded by being caught under falling walls.

ACCORDING to the "Jahrbuch der deutschen Bibliotheken," the thirty-six large libraries of Germany paid out in the past year for new books the sum of 901,036 marks. In addition to this, 220,135 marks was expended for the binding of books, a necessity because so many, even of the best, books on the European continent are issued in paper covers, the buyers being expected to have them bound to suit their individual tastes. The Royal Library of Berlin secured 33,244 new volumes during the year, of which 10,296 were donated. The library of the University of Leipsic received 6,267 books by presentation.

IN the assessor's court at Würzburg the editor of the *Neue Bayerische Landeszeitung* was fined 100 marks and costs for derogatory statements published respecting a certain university professor. He was also obligated to publish a retraction. . . . The editor of the *Brandenburg Zeitung* (Herr P.), in an editorial feud, had insulted the publisher of the *Ketziner Anzeiger* (Herr L.); the latter sued the former, who retaliated with a cross-suit; the assessors' court rendered a verdict against Herr P. and fined him 500 marks, and freed Herr L. of the charge of defamation of character; the court of appeals of the Potsdam circuit, however, reduced the fine of Herr P. to 150 marks and three-fourths of the costs, and fined Herr L. 30 marks and one-fourth the costs.

THE renowned printing and publishing house of U. E. Sebald in Nuremberg on May 10 celebrated the two hundred and fiftieth year of its existence. The house was established in 1653 by Wolfgang Eberhard Felsecker, who conducted it until 1670, when it fell into the hands of his son, Johannes Jonathan Felsecker, who then started the first paper published in Nuremberg, *Der Deutsche Kriegskurier*, changed in 1674 to *Der Friedens- und Kriegskurier*. From 1693 to 1729 the office was owned by Adam Jonathan Felsecker; from 1729 to 1766 Carl and Paul Jonathan owned it in partnership; then till 1803 Paul Jonathan Felsecker owned it. His daughter married Christoph Adam Sebald in 1803, and since that time it has been owned by the Sebald family. In 1842 Ullrich Ernst Sebald became owner; in 1881 it became the property of Hanns Sebald, who died in 1906, and since then it has been conducted by his widow, Elise, and two sons, Gustav and Karl. In the

house of Sebald was proclaimed the "golden bull" in 1345. A street in Nuremberg is named after the Felsecker family.

WHAT bagatelles are sometimes brought before the Court of Trade is illustrated by the following example, occurring in Berlin. A workman claimed a shortage in wage payment of 48 pfennigs (11½ cents). The employer was required to pay this. He sent the sum through a postal money order, the fee for which he neglected to prepay. This amounted to 5 pfennigs (1¼ cents), which the workman had to pay. For this sum the workman brought suit before the Court of Trade. All efforts to induce him to drop the suit were unavailing, even though a representative of the employer offered him the money out of his own pocket. Indignantly repelling this tender, the workman said, "The defendant must pay it to me." In the name of the King the employer was then condemned for neglect and sentenced to pay the 5 pfennigs and the costs, which amounted to about twenty times the cause of the suit.

ON March 10 Wilhelm Platow celebrated his fiftieth anniversary of continuous employment in the office of R. v. Decker, Berlin. . . . Louis Schimonsky, of Hanover, recently celebrated his fiftieth year as printer; in 1870-71 he served in the army against France and since then has served in a printery to the court, that of Gebrüder Jänecke, where he is still at work. . . . Franz Edmund Geisler, compositor, who has worked thirty years in the office of the *Wurzener Tageblatt*, published by Gustav Jacob, in Wurzen, has been given a medal of honor for faithful service. . . . The Ministry of the Interior of Saxony has awarded the wearable badge of honor for faithful service to Oskar Böhme, composing-room superintendent; C. G. Freitag, compositor; C. A. N. Scheps, engraver; G. A. Gäbler, clerk, and F. A. Odrich, packer, on account of thirty years' continuous employment in the graphic establishment of Julius Klinkhart, at Leipzig.

THE Graphic Society of Berlin intends to issue, as its first special product, a reproduction of an interesting incunabula, namely, a work printed by Albert Pfister, in Bamberg, in 1460, entitled "Edelstein," by Ulrich Boner. But one copy of the book is now known to exist, and is in the Royal Library at Berlin. A later example, dated 1461, known also by a single copy, is owned at Wolfenbüttel. The older edition of this volume of fables collected by Boner, remarkable both for content and language, has peculiar value in being the first comprehensive book in the German language produced with movable types and at the same time the first book illustrated with wood-cuts. The book is to be reproduced by photoengraving. It contains 154 pages and is ornamented with 103 wood engravings. It will be printed on hand-made paper, by Albert Frisch, of Berlin. Its publication will, however, be undertaken only if a minimum number of subscribers is obtained. Its price will be 30 marks. Bruno Cassirer, book-dealer, Derflingerstrasse 16, Berlin, will receive subscriptions.

A TRADESMAN in Eickel had the habit, in his circulars and advertising posters, of using such startling headings as "Telegram!" "Executed!" etc., to attract the attention of readers. He was brought before the justice court and fined 10 marks for gross misdemeanor. His appeal to the criminal court at Bochum was thrown out, the judges agreeing with the sentiment of the lower court that posters and the like gotten up in such style were calculated to disturb the peace of the public, causing undue anxiety and excitement. As a companion piece to this is noted a similar case in Saxony, where a theater manager of Dresden and a hotel proprietor of Zittau were fined 50 and 20 marks respectively for displaying in large type on dodgers announcing a theatrical performance the words "Extra Edi-

tion," "Private Telegram," "5,000 People Killed by Laughter," etc., which sort of advertising was declared a gross misdemeanor, tending to alarm and frighten unwitting readers. Because he was able to prove to the court that the objectionable matter was produced and circulated without his knowledge or sanction, the fine imposed upon the hotel owner was remitted.

At a recent meeting of the Typographic Club of Bremen, a member, Koll Aschoff, gave a discourse on "The Compositor's Use of Foreign Speech." Leading from the truism that the foreign languages give the compositor who meets them in his work constant trouble and worry, he reviewed a number of the main points and rules that have to be observed in the setting of foreign matter. He made a limited excursion through Greek, Latin, French, Spanish, Portuguese, Danish, Lettish and English. His explanations and illustrations met with appreciative attention. In the discussion succeeding his talk reference was made to the fact that many authors in their indistinct manuscript seem to indicate they believe the compositor is conversant with all the foreign languages. It was therefore all the more important for the ambitious compositor to at least familiarize himself with the elements of the foreign languages he is apt mostly to meet with. In order to be correctly informed as to all that was needful to know, each printer should, as a matter of course, have good foreign word-books at hand; if possible, also more comprehensive lexicons, which, however, because of their cost, need not be of the latest editions.

ON February 26, Heinrich Rothe, planer in the employ of the printing machine works of Karl Krause, at Leipsic, ended a continuous service of twenty-five years with that house. . . . On March 2, Max Endler, lithographer, celebrated his twenty-fifth year with the house of Hugo Frommholz, at Berlin. . . . The following workers have celebrated twenty-five years of continuous employment in one house: A. Rösner, February 16, bookkeeper for the Hopf Printery at Spandau; Eduard Schellschmidt, March 5, compositor in the office of Julius Tilgenkamp, in Eupen; Gustav Flöricke, March 5, head lithographer with the Poster Printery of Nauck & Hartmann in Berlin; Ernst Pickelhahn, March 6, compositor in the office of C. G. Naumann in Leipsic; Herr Silberberg, March 9, compositor and clicker on the *Oberschlesische Zeitung* in Beuthen; Heinrich Langrehr, head pressman in the printery of J. Schrödter, in Einbeck; Julius Caspari, March 22, composing-room foreman for Richard Krahle in Bromberg; Herr Klingenberg, bookbinder, in the office of Adlers Erben in Rostock; Hermann Schneider, March 12, head litho-pressman with Löffler & Co., in Greiz; Julius Struve, March 14, compositor on the *Nachrichten*, of Altona; Carl Schönfeldt, March 14, compositor in the office of Auer & Co., Hamburg; Karl Schmauder, compositor and clicker with Carl Grüniger, Stuttgart. . . . Your correspondent has for several months listed such workers as have come to his notice who have worked for twenty-five years in one establishment. Having shown what a surprisingly large number of these faithful individuals may be found in Germany, he will desist from any further enumeration of them, as transcending the space at his command. He repeats that the employers who have made the working conditions so favorable as to attract loyal service are entitled to as much commendation as the workers themselves.

FRANCE.

THE mayor of Nice has prohibited the circulation of dodgers on the streets of that city, because they are generally immediately thrown away by the recipients, thus littering up the pavements and depreciating the beauty of the city. The merchants have since been using newspapers for

their advertisements, and are said to be astonished at the increased business caused by the change.

THE National Library and the Arsenal Library at Paris are now so full of newspaper files that the plan of a special library building to hold them is being agitated. The 8,548 periodic publications of France contribute copies to the national libraries. The subject of a periodical museum was broached at a congress of librarians in 1900. Now the Senate has declared itself in favor of having the State do something to help along the "Hemerotique," while the City of Paris has been somewhat in advance of it in promoting the enterprise. One idea is to locate the hemerotique in a "House of the Press," which should also be a meeting place for journalists.

THE Mergenthaler Linotype Company of New York has for a year or more established an agency in Paris for the sale and distribution of its machines in France and neighboring countries. Thereby it entered into competition with the house of Walter Behrens, which has the agency at Paris for France of the English Linotype Company. This competition has been waging in a quiet manner until recently, when the older agency became disturbed by the increasing business of the American agency, from the introduction of the new device for the quick changing of magazines. The English company, therefore, also constructed a similar quick-change device, and Mr. Behrens hastened to advertise it to the trade as the equal of the American manufacture. He appears to have been too speedy, as he no doubt was not aware of the fact that the American company had the device patented in France. The patent owners then announced to the French printing trade that they had confiscated not only the stock of quick-change machines of the Behrens agency but also five such machines already delivered by it to customers, because of patent infringement; they also warned every person interested against buying or using any machines unlawfully provided with this device, at the risk of being sued under the patent laws, a suit having already been entered against the English Linotype Company.

AUSTRIA.

In the recent national elections in Bohemia Eduard Strache in Warnsdorf, a master printer, was reelected as representative to the Landtag.

ACCORDING to *Vorwärtz*, of Vienna, there were in use in Austria at the beginning of 1903, 191 Linotypes, 112 Typographs, 64 Monolines, 26 Monotype keyboards and 15 Monotype casters.

A PROOFREADER, writing to the journal *Gutenberg*, says: "I was recently working on a large commercial journal, when one evening a discussion arose among the proofreading corps whether the name of a noted Vienna coal dealer was written Gutmann or Gultmann. The discussion became very heated, and it was only due to that nobler inner nature which every proofreader feels in duty bound to reverse that we did not mobilize our inkstands to forcibly end the wordy warfare. In the heat of the controversy, however, we each and all of us had forgotten to carefully scrutinize and correct the word which had started the row, and the next day we were dumfounded to find the name of the coal merchant printed thusly: Gultmanu!"

SWITZERLAND.

RECENTLY mention was made of the big printing and binding job involved in the publication, in three languages, of the Code of Swiss Laws. It is now said that the Government proposes to hand the work over to the *Verein Schweizerischer Buchdruckereibesitzer* (Swiss Union of Printery Proprietors), which shall apportion the production of it among its individual members. A proviso, how-

ever, is made that the folding and binding is to be turned over to the Swiss Master Binders' Union, which is also to apportion this work among its members.

In a recent prize competition for the best poster for the Exposition of Printery Products which is to be held in connection with the coming fiftieth anniversary of the Swiss Typographical Society, there were no less than thirty-eight competitors. The first prize was won by an apprentice, E. Wunderli, of Zurich. The contest was under the auspices of the Typographic Club of Berne.

HOLLAND.

A BURGLAR broke into the residence of a compositor in Rotterdam, and while appropriating 4 florins which he found secreted he was stricken with some sort of compassionate feeling, because of which he left 50 cents in place of the 4 florins he took with him.

A CASTER in the employ of the old, well-known type-foundry of Joh. Enschedé & Sons, of Harlem, during a period of two and one-half years was guilty of robbing the house of much of its stock of tin, used in type-metal alloys, and because of its high price caused large loss to the foundry. More embarrassing, however, was the discovery that, in order to hide his peculations, he had adroitly managed to substitute baser metals in the alloy, thus lowering the quality of the type sold by the establishment. The thief has flown.

SWEDEN.

A RECENT vote on a proposition to attach the Swedish Printers' Union to the National Social-Democratic Association resulted negatively, with 970 votes for and 1,023 against.

WITH its last January issue the printing-trade journal, *Tidning för Boktryckarkonst*, published by Gustav Carlsson & Co., at Stockholm, entered upon its twenty-sixth year. Its editor is Victor Carlsson.

THE trade school for the book industry, at Gottenburg, has at present four classes—typesetting, presswork, lithography, and bookbinding. The inventory of the school, in addition to the machinery, shows a cost value of 21,000 kroner. There are now under instruction sixteen learners of composition, eight of presswork, sixteen of lithography and fifteen of bookbinding. A course comprises three years' tuition. A similar school is to be instituted at Landskrona, under the auspices of the Typographic Society.

DENMARK.

AT the international exposition of trade and news periodicals, held in Copenhagen, last year, Karl Lüthi-Tshanz, of Berne, Switzerland, was awarded a gold medal for a collection of some four thousand periodicals gathered and displayed by him.

THE trade school for the printing arts, at Copenhagen, has exhibited the work of its pupils, which it placed on view in the local Museum of Industrial Arts. A very creditable showing was made by the typographic and book-binding classes.

RUSSIA.

ON March 2 (or 15, our calendar), the General Invalids' Fund Section of the Printers' Association of Riga held its annual meeting. A membership of 170 persons, including nine invalids, was announced. The assets of the fund, which consist of good interest-drawing securities, amount to 22,336 rubles 83 kopeks. One important action of the meeting was the repeal of a law adopted in 1896 which permitted a member who had paid dues for thirty years to declare himself an invalid. On the same day, another section of the society, the Mutual Association for the Benefit

of Printers' Widows and Orphans, also held its annual meeting. It has eighty members, and a fund of 26,407 rubles 32 kopeks. In 1907 the association disbursed among twenty-two widows and orphans 1,695 rubles.

THOUGH there are in Warsaw over 170 printeries and one hundred lithographic houses, concessions for new concerns are constantly applied for. This is partially explained by the fact that the suppression of printing establishments is a prevalent order of the day. For instance, on the basis of the laws pertaining to warfare, the office of L. Buguslawski was closed for two months by order of the city governor, because it had printed a brochure entitled "In the Claws of a Bandit."

FINLAND.

ACCORDING to official statistics recently published there are in Finland 110 printing-offices, which employ a motive force of 652 horse-power and engage a personnel of 2,753, of whom 1,864 are males and 889 females. In Helsingfors, the chief printing center, there are employed 1,447 people.

A PRINTER named Ekholm, in Wiborg, because of the printing and distribution of several numbers of *Sa narod* and *Fperiod*, declared to be revolutionary publications, was condemned to five and one-half months' imprisonment. "The responsible editor" of the *Hufvudsadsbladet* was fined 500 marks, for defamation of the Fifty-fifth regiment of dragons, his paper having printed the assertion that at a presentation of the drama "Johan Ulfstjerna," written along freedom-seeking lines, a number of officers of the regiment had applauded.

ITALY.

THE ink house of August Baelz, of Milan, has been forced into bankruptcy. Its assets are given at one million and its liabilities at three-quarters of a million lira.

PHOTOENGRAVERS' CONVENTION.

The twelfth annual convention of the International Association of Photoengravers will be held at Cleveland, Ohio, Monday and Tuesday, June 22 and 23. A general invitation to this meeting is being extended to every employe of the photoengraver in the United States, whether he is a member of the association or whether he conducts a union or an open shop.

During the past year one of the most important steps in the history of photoengraving was taken by the Chicago engravers when, after a thorough investigation of cost, they decided to adopt the scale method of charging for their work in lieu of the square inch method which had been in vogue for so many years. This matter has been carefully worked out and was put into use by sixteen of the Chicago houses and at the date of the convention they will have had nearly seven months' practical experience with its workings. The results have been highly successful and at the Cleveland convention the plan and scale will be thoroughly expounded for the good of the whole trade.

In addition there will be numerous features of interest to the craft and the developments of the past year will be reviewed by authorities upon the different departments of the business. Many social features will, as usual, be provided, among them an excursion on Lake Erie to Cedar Point, one of the most delightful resorts on the lake.

Headquarters will be at the Colonial Hotel and special rates have been arranged for.

There is every indication of the largest attendance of any convention in the history of the association.

The Cleveland engravers are making extensive preparations for the entertainment of the delegates and the ladies and a splendid time seems to be in prospect for all who attend.



Few gainsay the desirability of cost systems in printing-offices. The question is no longer whether such methods are inherently good, but rather, "How can we secure the simplest and most workable plan for ascertaining cost?" Under this head methods of accounting will be discussed, with the purpose of making known the simplest and most generally useful plans. We invite friends of the craft to contribute to this practical and timely endeavor to supplant a planless, out-of-date, haphazard way of doing business by modern, profit-making methods.

A CHICAGO PRINTER AND THE LAW.

The peculiar conditions existing in the printing trade were recently aired during a seven-hour trial in one of the minor courts of Chicago, with the result that the judge made an unusual decision; it will be startling if accepted as a precedent. It arose out of a suit by Buckley & Co. against the Northwestern Terra Cotta Company to enforce the payment of \$320.50, as per statement rendered March 1, 1908, for work done during January. The defendant company set up that it had been overcharged \$1,000 by Buckley & Co. for work done during the past nine years, and claimed it should stand as an offset to the bill.

It will help to an understanding of the situation to know that the responsible member of the printing firm, W. T. Buckley, has in his experience of seventeen years worked in all departments in several well-known Chicago houses. His present office is not elaborate, but his patrons are men who recognize the need for good printing. It is not the custom of the firm to make formal estimates on jobs, a rough idea of cost being given, and bills are rendered on the cost of materials and the hours of labor spent on the job. It was on this basis that Buckley & Co. worked for the Terra Cotta Company, and while prices increased from year to year, the company accepted them along with the general rise in values. Bills were promptly paid without question and orders became larger and larger with the increase of this company's business. The company declined to pay the amount rendered in the statement for March, and refused to acknowledge a cent of indebtedness. The suit to enforce payment followed, and during the hearing came exposure of craft weakness No. 1.

To prove that they were entitled to judgment for the full amount Buckley & Co. had as witnesses Frank Keefer, superintendent of the Franklin Engraving Company; Walter Kelley, formerly with the Globe Electrotyping & Engraving Company, now manager of the Beuster Electrotyping Company; Mr. Russell, formerly with the Robert O. Law Company. These gentlemen are known to the craft as men of long experience, who know the foibles of customers and are equipped to know costs. The defendant company secured the services of E. J. Martin, a printer of Aurora, Illinois, which is about forty miles from Chicago, and Mr. Wallsmith, a solicitor for a well-known Chicago firm of printers and stationers.

The statement contained six items, and in testifying the witnesses passed upon each item. Mr. Russell's figures were carefully computed, while Messrs. Kelley and Keefer made approximate estimates of the cost. For the defense Messrs. Martin and Wallsmith based their estimates on printed

copy given them by the Terra Cotta Company's attorney. Though claiming exceptional success as an estimator on printing, on cross-examination Mr. Wallsmith astonished the defense by declaring there is no difference in the cost of setting a job from manuscript copy and reproducing from reprint. We give herewith the items and figures divulged by the testimony and, for the sake of easy comparison, the amount charged by Buckley & Co.:

Mr. Martin	Mr. Wallsmith.	Mr. Russell	Mr. Kelley.	Mr. Keefer.	Buckley & Co.
Item 1. \$.90 M	\$85.00 or .88 M	\$ 1.50 M	\$85.00 or 2.18 M	\$ 2.25 M	\$ 2.46
Item 2. .75 M	22.50 or .81 M	1.25 M	60.00 or 2.40 M	2.00	2.70
Item 3. 12.50	17.00	36.00	41.00	25.00	54.00
Item 4. 9.50	9.50	14.00	17.00	16.50	29.75
Item 4. 8.50	9.00	12.00	15.50	15.00	21.50
Item 5 4½c. each	\$6. or 3½c. each	\$15. or 9½c. each	\$21.50 or 13½c. each	\$25 or 15½c. each	\$24.75 or 15½c. each
Item 6. 4.00	5.50	7.00	8.50	17.50	

Item 1.—40M Shop Tickets, 4½ by 6½, out of 30 by 40 manila, 140 lb.
 Item 2.—25M Shop Tickets, 4 by 6½, out of 30 by 40 manila, 140 lb.
 Item 3.—6M Office and Factory Communications, 7½ by 8½, out of 17 by 22 Dwight Superfine, 38 lb.
 Item 4.—3M Amber Envelopes (usual corner card and some display); 2½M White Envelopes, No. 11 (made to order).
 Item 5.—160 Pay-roll Covers, 10½ by 32, out of heaviest weight manila.
 Item 6.—1,400 Erection Department Blanks, 6 by 9, two colors, ruled, punched three holes, blocked in 50s, with bristol covers.

Here we have five experienced men giving testimony in a court of law. The result would be astounding if it were not of a kind so painfully and disastrously common. No allowance for conscious or unconscious bias or conditions in the different offices can account for the variations we find here. Compared maximum to minimum, they range from a jump of 178 per cent, in the case of the envelopes (a standard commodity) to the surprising difference of 437½ per cent on the erection department blanks. Given in totals, here is the several judgments on Buckley & Co.'s \$320 bill:

Mr. Keefer	\$259.50
Mr. Russell	175.00
Mr. Kelley	248.50
Mr. Wallsmith	103.50
Mr. Martin	91.65

So much for the evidence. The judge did not heed the demand of the Terra Cotta Company for a set-off, which was based on the theory that having found it could secure the work at a cheaper rate it was entitled to recover overcharges. The fact that the firm had made no complaint and had continued to patronize Buckley & Co. did not deter their attorney. If the plaintiff's view had been upheld, the evidence shows how easy it would be for Carnegie to die poor at the printing business. The judge awarded plaintiff judgment for \$124.78. It is said the judge was considerably embarrassed in arriving at a decision, and it is supposed he approximately "split the difference" between the figures of Mr. Keefer and those of Mr. Martin—high man and low man, respectively.

The queer evidence and perplexing decision do not tell the whole story of the difficulties that beset the printing-office proprietor. Not only is he the victim of unscientific estimating and a catch-as-catch-can decision—and that without a thought of criticizing the judge—but he is the victim of a bad trade practice. The defendant company claimed that Buckley & Co. had so influenced its purchasing agent, that he passed bills without considering them. On behalf of Buckley & Co. it is urged that having to purchase through an agent it was thought advisable to entertain that gentleman. Indeed the latter seemed to expect it. In one season, it is alleged, he was the printer's guest at fourteen operatic performances at one theater, listened to the warblers of another company three times, and saw

Herr Conreid's Metropolitan stars in two operas. That this and other entertainment was of some moment will be admitted when on one evening, it is alleged, the expenses were \$26. Buckley & Co. wanted to recover this money, or some of it, and the natural method of doing so was to swell the bills, though they deny that it was done to an exorbitant extent. The customer may think that in such circumstances the printer should pay for the cakes and ale, and

perhaps the world agrees with that view. But what about the principle of a trusted employee that preys on a firm's business connection? In England this is a penal offense, rigidly enforced.

WHY DOESN'T THE PRINTING BUSINESS PAY?

BY FRED W. GAGE.

That the credit of the average employing printer of the country is regarded by the commercial rating agencies as a more or less doubtful proposition is in itself a sufficient reason for us to stop and soberly consider the above question.

For years the printer has been on intimate terms with most of the members of the trouble family. His employees have joined unions and compelled his paying higher wages for less hours' work, his supply houses have succeeded in advancing the prices on about all the necessities of his business, papermakers have formed combinations and trusts, and his customers have found increasingly cunning methods of reducing the margin of his profit on their work. Seemingly the printer must have had a gold mine back of him, else he never could withstand the trials and tribulations that have been his.

Curiously enough, however, it is only within the past few years that the employing printers of the country have given any serious attention to the most vital matter in connection with their business—the cost of their product. And to-day too few realize that only on the rock of cost knowledge can any business be safely and permanently conducted.

The printer has a noble calling—his is indeed the "art preservative of arts"—and his knowledge and ability are and must be many sided. He is at once a manufacturer, a merchant, a mechanic, an artist. (Some of us who, as Elbert Hubbard says, "have looked a pay-roll in the face every week for several years," find that at times we need to be magicians also.) The printing business should be on a high plane because of its intrinsic value to civilization and human progress, yet how often is the printer found among the local "no accounts" of his town, his credit poor and his standing as a citizen a thing of painful uncertainty.

However much we may deprecate the fact, the multitude will for a long time spell the word in this wise only, "Successe\$"—begin with a dollar and end with two of them—and while it is encouraging to note an increasing belief that the mere acquisition of money is not the sum total of desirable effort, yet it can not be gainsaid that the printer is largely to blame for the present condition of things in his craft.

Perhaps he has not wittingly gone about it to make his credit poor and his name a by-word, but it would some-

times seem so. He has from decade to decade assisted others to attain success, prosperity and wealth by leaps and bounds, "yet himself he could not save."

"Why is this?" has become a very pertinent question, and more and more clearly comes the answer, "The printer has sold his work, his time, his merchandise and his skill for less than they were worth." Yet we can not believe that this has been done deliberately, but rather because of the ignorance of the printer as to their real cost; and the most encouraging note of the present day is the growing desire among employing printers to so systematize their business that they may no longer sell good dollars for 90 cents (or less).

To many, the word "system" is a frightful bugaboo. They have perhaps seen the really deplorable results from a severe overdose of systematizing, but as a matter of fact it needs no terribly complicated plan to enable any printer to know within a fairly definite (and always safe) degree, his margin of profit on every piece of work which passes through his hands; and it requires no great acumen to sell for more than cost.

Let us therefore look into a few of the essential elements of a cost system, bearing in mind that no plan is perfect, but because modern business conditions are evolutionary, changes must of necessity be occasionally made.

The printer makes money if he sells his merchandise (paper, ink, etc.), and his labor at a profit. The cost of paper stock is not difficult to determine, and as a rule the printer who loses money on his stock and materials account is a wretched blunderer.

That most of us have for years been selling our other large commodity, labor, at less than cost, has been all too well known, but the actual total loss so invited and assured can never be realized until a cost system discloses it.

Doubtless few printers would willingly continue in the dark as regards this elemental question of costs, but so much has been said and written on this topic of exceedingly complex nature, that the average printer can hardly be blamed at feeling more or less hesitancy in tackling this subject.

To such, the following suggestions may be of some assistance, it being the writer's belief that once the fundamentals of the subject be understood, the whole problem becomes easy of solution.

Conditions vary in different shops, and doubtless no plan will work out exactly the same everywhere, but in the main there can be no better plan followed than the division of the business into departments, each of which may then be treated as a separate entity.

Starting with the administrative department which we may well name general expense, we will include such representative overhead expenditures as rent, heat, light, insurance, taxes, salary of manager and office assistants—bookkeepers, stenographers, etc.—advertising, stationery, telephones, messengers, shippers, solicitors, postage, and the thousand and one little items necessary in the general conduct of the business. The yearly total of these expenditures can readily be reduced to a monthly average, and then spread over the productive departments on a basis to be later considered.

General stock is another department to which should be charged all invoices of paper, cardboard, envelopes, etc. (but not the supplies used in the other departments, such as ink, metals, etc.), and it is credited with its proportion of the receipts from each piece of finished work.

The composing-room will naturally form another department, and if the platen presses be operated separately from the cylinders, a distinct department for each will be advisable.

In the larger establishments additional departments

will embrace the work of bindery, foundry and engraving rooms, while if the power be produced on the premises this should also be treated separately.

A large blank-book properly laid out will carry all these department accounts, and if supplemented by correctly kept report blanks, the information will prove highly instructive and of great value.

Each of these departments should be charged with all items of direct expenditure such as the pay of all its employees, the supplies used, and its proportion of the power and general expense items.

Each pay-roll should be spread over the departments with care, having in mind any instances where employees might be working for more than one department during the week.

To the credit of each department must come its proportion of the receipts from each completed order. And here let the printer remember well that his only source of revenue is the completed, accepted and paid-for work.

Thus far even the most hit-and-miss cost accounting system will go, but the really indispensable information must come from the carefully made out reports. The stock-keeper must fully report all stock used, and each and every workman in the establishment must account for all his time.

Suitably prepared blanks will enable the report to be easily and quickly made out, and the use of a code of abbreviations will assort the information for the convenience of the cost clerk.

Right here, though, the whole efficiency of the cost system may be made or marred, for unless every moment of time *paid for* is accounted for on these report blanks, no accurate record of real cost can be kept.

In other words, the *unproductive* time has been the unsuspected leak that has sunk many a stately ship, and this not alone in the printing business.

In the composing-room especially (we have always said "the composing-room *never* makes money") the nature of the work is such that a great deal of time must be put in on work from which no direct revenue accrues.

Just what the proportion of unproductive time is can only be determined by taking an average for many successive periods, but it will surprise many a master printer to find (as have others) that in some months over fifty per cent of the time he has paid his good cash for has returned not one cent of direct revenue.

This is in itself no reflection on the men or their management, but is an illustration of similar conditions which may prevail (although to a less degree) in other departments.

Naturally, all the expense of the unproductive time must be spread over the productive time in order to ascertain a cost per hour, and as this will vary greatly according to the amount and grade of work in hand, such records become the more valuable as they embody the averages drawn from many successive periods.

In addition to the labor items and such supplies as are directly chargeable to each department, there must be spread over the producing departments the totals of the general expense and power, unless this latter be bought in such a way that the amount used by each department is definitely known and directly chargeable.

A series of percentages affords a definite means of spreading these amounts, the factors for instance being such as floor space used by each department, number of its employees, gross value of its product, value of its equipment, etc. General stock should be treated in the same manner as other productive departments.

It will be noted that the value of any given department's equipment is necessarily a part of a good cost system, because the depreciation must be reckoned as a part of the

cost. No one will replace your worn-out type or presses free of charge. Each customer must bear his share of the burden, and it is just as much a part of the cost of doing work as is your telephone rental.

Having spread over the producing departments the various items of productive cost, that is, labor, materials, "overhead" or general-expense items, power and depreciation, it is not difficult for an ordinary arithmetician to determine whether the receipts from the work turned out by that department during a month or year have exceeded expenditures.

Nor is it difficult, when the total hours of work in any one department for a given period are known, to determine just the cost per hour. This point is vital in estimating. When a profit is added to a *known* and all-inclusive cost of this sort, it becomes a *real* profit, and it may be as much or little as seems advisable.

To many it will come as a painful surprise to learn that the time of the average job compositor for instance, must be sold at about three times his rate of pay per hour in order to *play even*, but herein lies the secret of unprofitable composing-rooms.

The scope of this article will not admit of that elaboration of detail which may be necessary to a full working knowledge of the cost system herein outlined. Possibly this may be taken up later.

But in any event, let the employing printer who is desirous of getting for his output what it is worth, remember that unproductive labor must be paid for *by the customer*, overhead or general expenses must be paid for *by the customer*, depreciation of the plant (an average of eight per cent a year is low enough) must be paid for *by the customer*, and if after all these charges are met, there remains any profit from which the printer may add to his plant or lay aside a penny for the "rainy day," it must come *from the customer*.

This is not robbery — it is business. Too long has the printer been unbusinesslike. Now is the time to change the old order of things and run the printing business so it *will* pay.

A COST SYSTEM IN MICHIGAN.

BY M. J. BECKETT,

Secretary, A. B. Morse & Co., St. Joseph, Michigan.

Ignorant competition is the bane of any business, and especially of the printing business. This is a trite remark, though pertinent — possibly impertinent. Ignorance is no excuse in a court of law, neither is it in business. The man who takes work below cost because he does not know what the cost is, has to suffer the loss. He can not claim exemption because of ignorance. Knowledge should displace ignorance. But how obtain it? Is it possible to ascertain the cost on each and every job? Yes. Is it worth while even if it can be done? Yes. Then how? That is the question that has bothered every printer from Gutenberg to Franklin and on down to the last man in the business. Has it ever bothered you? Have you ever been satisfied that you had the exact cost of any job, even the one you took special pains to figure out?

Every printer can tell what the cost of labor and the cost of materials are on a job, but these are not the only costs on that job. Many printers figure that there are no other items of cost. Some do not even figure these easily known items. They may have made a price on the job and think it is not necessary to know after it is done what it cost. It might be a bit unpleasant to know the exact truth about it, besides it would not alter the case, so why pry into the matter? "When ignorance is bliss, 'tis folly to be wise." And, is this not the trouble with the "ignorant

competitor" generally? He does not want to know the facts. It would disturb the equanimity of his mind to know. If he really knew he would be tempted to advance his price on the next job and then he might lose it. He prefers to do business at a loss rather than see his competitor get it.

If a man knows a job costs \$25 he bids higher than if he supposes it costs \$15. Since most printers do not consider all the items, they figure too low on nearly all work. How they continue to live is a problem. In fact, failures are numerous, but the kind never dies. One man fails and another good printer (from an art standpoint) steps into the gap and in turn gives way to another and thus the ranks are kept filled. Perhaps a wise arrangement for the buyer but discouraging to the seller who wants to stay in business.

Fortunately the printing trade is taking on more and more the business ideas necessary to preserve the life of the artists preservative. It may be a tendency not desired by some, but a consolation to those who feel that a nice bank account is not an unmitigated evil and a disgrace.

All of the art and more of the money would be a good arrangement.

Why should printers suppose they can promote their interests by continuing a guess-work system? Why not get down to a basis of fact and know rather than guess?

The man who takes work below a reasonable profit or below cost hurts himself and a brother printer at the same time. Price-making is a two-edged sword. Grasped at the wrong end and jabbed at the "other fellow" only drives it into the man himself. Ignorance of costs hurts the man that "makes a stab at prices," for he has hold of the point rather than the hilt of the sword.

Is there not some method that will put every printer, great and small, in possession of the exact cost of every job he does? There is such a method and if it could be adopted it would lift the printing business to a higher plane and give it a better standing in the business world. Would it not be a boon to the paperman and the inkman and the typeman and the machineryman and the rentman and the banker? Would not these various gentlemen feel relieved to know that every one of their customers knew his business so thoroughly that he would not sell his product below cost and get into trouble? They look at printing concerns a good deal the same way underwriters look at ships they insure. None want to insure vessels carrying men addicted to the habit of drilling holes through the hull of the vessel below the water-line just for the fun of seeing the pumps work.

Cost accounting must not be confused with estimating. Estimating is a prophecy, a shrewd guess, more often a leap in the dark. It is dealing in futures. Cost accounting has to do with actualities — is a record of facts. Deductions from the facts obtained may be applied to estimating. On the basis of knowing the facts the estimator may know the future in a measure. Certainly the knowledge and experience obtained from the cost system ought to be used to the fullest extent in estimating. The same general plan should be followed in estimating as is used in cost figuring. The facts in the one case are actual; in the other assumed as far as labor is concerned. Every detail should be entered on the estimate sheet. He should see the end of a job from the beginning. Wide experience counts for much; and method, accuracy and faithfulness also for much. Eagerness to get the job blinds a man to many little points. He wants to eliminate too many items for the benefit of the customer.

The printing business has its full share of details, but printers, as a rule, have great capacity for details and can make a success of cost accounting when once they make up

their minds to it. Lack of a standard system may account for much of the guessing.

System consists in doing things the same way every time. A perfect system is the one best way. It is also the simplest, most practical and most economical way. A perfect cost system is the best way of getting at the exact cost of every job.

A good office and shop system is the first essential. There must be coordination and subordination. A proper relation and correlation — a harmonious working of all the parts toward a desired end. The office should be the source of authority. All orders should emanate from the office and be carried to completion in accordance with the office system. But the office system must be correct.

Bookkeeping is the bugbear of the average printer. He is afraid of it, because he does not know what it is. He is like the benighted traveler who came to a friendly guidepost pointing the way home, but who took it for a ghost and fled to the woods. Bookkeeping is the key to any cost system. Ordinary high-school or business-college bookkeeping will not fit the keyhole of a correct cost system. The principles learned must be differently applied. The books must be made right, started right and kept right. An inventory of the plant must be taken, not simply to learn its value, but with certain other ends in view. The books must be made to care for each item and do it in the simplest and best way, so that at the end of the month and at the end of each successive month, the statistics required are at hand. A double-entry system is necessary in order to prove the correctness of the work. No slipshod methods can be tolerated if scientific accuracy is to be attained. To have doubts about the results is to feel that something is wrong, and that is good evidence that something is wrong, sure enough.

A cost system founded upon anything but absolute facts is unreliable and sooner or later must be discarded. There is no half-way ground. The right theory of bookkeeping must be adopted at the outset.

Double-entry bookkeeping does not mean a double amount of work, as many suppose. It does not mean a complicated system that can not soon be mastered. It means the simplest, easiest and best way of keeping books right and, when once understood, gives pleasure and profit far beyond the cost of keeping. It is not hard to learn either.

What printer would think of running a machine with some of the necessary wheels and parts missing? He wants a perfect machine. One that turns out a finished product. The most important machine in any plant is the money-making machine — the office and shop system. No big business was ever built up without it. No small concern can afford to ignore it, for on it depends the fate of the business.

The office system includes bookkeeping, stock orders, shop orders, stock accounting, cost accounting and shop management. All working together like a printing-press or a Linotype or Monotype machine to produce one certain result — a profit. The parts must all be so related that together there is a harmonious whole, which, when once started and correctly operated, will grind out the facts with ease and precision.

This office system complete, set up and started in the smallest office, would not cost much more than a Gordon press to install and would earn five times the profit of a Gordon press each year besides giving the owner the satisfaction that comes from knowing absolutely what he makes and loses on each individual job. If he discovers he is losing on a certain kind of work, he knows he must get more for it or let the man who works for glory have it. If he finds he is making money, he can put on more steam,

increase his equipment and enlarge his business. Knowledge is like the headlight on a locomotive. It enables the engineer to see his way clear to go ahead. Without it, he has to run slow or stop altogether.

During hard times comes the test. The man who knows can make a close price and a profit. The man who does not know, in his eagerness to get work, runs at a loss and has to quit.

The organization of all the printeries into one great trust would be a stupendous undertaking. If such an organization were possible, one could imagine some of the results. Ignorant competition would be eliminated. Prices would be made with a view to obtaining a profit and printers would get the orders. The business world would be better pleased and would have more respect for printers than now. Such an organization would have at its head a man who knew things and could do things. He would have a capable manager in every shop. A thorough business man, with knowledge of every detail of bookkeeping, cost-keeping and office and shop management. He would be working under the general system of the trust and that would be the very best system obtainable. He would not be annoyed at having an order given to a competitor because he would have no competitor except another shop in his own company, figuring in the same way and with practically the same results.

While the formation of such a trust is impossible, there is the possibility of every printer, big and little, getting an exact knowledge of costs and accomplishing the same results. Every owner or manager should first of all learn the essentials of business success. He should be thoroughly acquainted with business methods and be a practical bookkeeper; should be able to analyze a business proposition and know where and how to apply remedies to diseased conditions of office or shop.

With full knowledge of costs, printers would not vary from five to fifty per cent in their estimates on work. No trust would be necessary to enable them to make a price with a profit. It is ignorance of costs that is largely responsible for low bidding.

A cost system capable of universal adaptation is within the reach of every printer and would be a most valuable adjunct to his business. It is easily understood, easily and economically maintained and is absolutely correct. Many of the features are already in daily use in almost every shop. The others can easily be added and variations made to suit all grades.

The main point in any cost system for any kind of manufacturing concern — and a printing-office is but a manufacturing concern — must of necessity be about the same. In the smallest places and the largest, there are certain known and certain unknown quantities to be considered. The printer has to make all his money on two things — materials and labor. Both are known quantities, or may be known in every case. There are certain unknown quantities that also enter into each job that can not be left out of consideration and must be added to the known quantities in some way, and it is generally agreed that the best way is by percentage. Surely the worst way is by guessing.

Since there are but two things to sell, materials and labor, these things must bear, not only their own expense or cost, but also all the other expenses of the establishment as well. This principle applies as well to the peanut vender and the storekeeper as to the factory. Some sell mostly materials, others mostly labor. The printer sells about an equal amount of materials and labor while he very often makes his customers a present of all his other expenses which make up the other third of his costs.

Many small storekeepers assume that it costs them ten

per cent to do business. One good big printing house assumed that it cost it twenty per cent to do business after paying for materials and labor. They failed in two years for \$30,000 on that assumption. Guessing at expenses is poor business even for a good guesser.

There are three kinds of purchases that may be, or are, made by every printer. First, for plant; second, for materials; third, for expenses. For a simple business the first item might include everything in the nature of tangible assets, except materials or merchandise, as machinery, tools, fixtures and office building; under the second, all paper stock or merchandise; and under the third would come (a) *labor*, and by that is meant direct, or as it is often called, productive labor, such as is chargeable directly to jobs; (b) *general expenses*, including indirect or non-productive labor or such as can not be charged direct to any job, also rent, taxes, light, heat, insurance, power, repairs, soap, towels, water, matches, freight, drayage, waste, ink, oil, gasoline, telephone, bad accounts, and a lot of other little items; also, *office expenses*, including the salary of proprietor or manager, bookkeeper, stenographer, or if all these functions are performed by one man and he is foreman, solicitor and all, office expenses may be omitted and all kept under the head of general expenses.

In a business of considerable proportions, *plant* might be subdivided so as to include (a) real estate and building; (b) Department 1, composing-room machinery and fixtures; (c) Department 2, job-press machinery and fixtures; (d) Department 3, cylinder-press machinery and fixtures; (e) Department 4, bindery machinery and fixtures. *Materials* might be divided so as to have two items, one for materials proper and another for materials expense, which would include, proportion of rent, insurance, taxes, heat, freight, drayage and handling. *Expenses* might be by departments, two divisions for each department, one for direct labor, the other for departmental expense, including indirect labor, its proportion of light, heat, power, etc., and all special expenses for that department. A *general expense* account should also be kept for items that could not be properly charged to any one department. Then *office expense* including sales expense.

Going back to the simpler form of business applicable to the small shop especially, suppose the proprietor of every shop not large enough to have a separate foreman in each department and a superintendent over all should for one year charge every purchase from 1 cent and upward to the proper accounts—that is, plant, labor, general expense, office expense, and at the end of the year report to some statistician, there would be a bunch of figures well worth any one's time to consider.

The census table for 1905 printed in THE INLAND PRINTER, Vol. 39, page 51, gives us some data which might be analyzed so as to give an idea of how to use statistics derived from one's own books and apply them to every day and every job cost accounting. What is true of the whole set of facts is true of each one individually.

The statistics below are for 8,244 job and book offices:

Capital invested	\$142,015,638
Office salaries	15,399,737
Wages paid workmen	48,720,854
General expense	33,115,809
Cost of materials	52,575,110

While these figures have not been compiled with the end in view of forming a basis for figuring costs, yet they may be applied to some extent in that way. Since these 8,244 shops had nothing to sell but materials and labor and since they must earn the interest on an investment of \$142,015,638 before any profit can be shown, suppose we say we will let the materials bear the interest burden and the labor the expense burden. Five per cent interest on the investment

equals \$7,100,781. The materials used during the census year amounted to \$52,575,110. Dividing the interest, \$7,100,781, by the materials used we have 13.5 which is the per cent to be added to materials on each job to get at the total cost of materials. Some other things ought to be added to get the exact cost of materials, such as freight, drayage, etc., but these facts are not given in the statistics, so they are omitted. Thirteen and one-half per cent is not enough perhaps to add to material, but it shows the principle.

Since the labor item in these statistics evidently includes the pay-rolls of both direct and indirect labor and since there will be at least 33½ per cent of the total payroll that is indirect labor, we will deduct one-third from the total pay-roll and add it to general expenses: \$48,720,854 less one-third or \$16,573,618, equals \$32,147,235 for labor. Adding the same amount to general expenses we have \$33,115,809 plus \$16,573,618, which equals \$49,356,094. Dividing the labor into the general expense, we find that we have 151 or 151 per cent of labor must be added to every job to equal the general expense. Taking the statistics as we now have them, we have:

Materials	\$ 52,575,110
Labor	32,147,235
General expenses	49,356,094
Office expenses	15,399,727

With a total turnover of.....\$149,811,500

This total does not represent either interest on investment or depreciation, two very important items, and both have to be considered in some way, but for the present purpose we will consider only interest. The grand total of costs will be swelled by that much or will properly stand at \$156,912,281.

Suppose it is desired to apply the percentages we have obtained to finding costs of all the jobs done by all the offices reporting. We would have this formula:

Materials used	\$52,575,110
Plus 13½ per cent material burden ..	7,100,781
Materials total	\$59,675,891
Labor	\$32,147,235
Plus labor burden, 151 per cent	49,356,094
Labor total	\$81,836,663
Total	\$141,512,554
Office expense of 10 4-5 per cent of above total	15,399,727
Total cost	\$156,912,281

Proceeding on the principle that what is true of the sum of all the parts is true of each individual part, we may apply this method in determining the cost of any job.

Suppose we have a job and know that the cost of labor was \$20, the other items being unknown except by this process of reasoning. We proceed to find the cost by the formula above.

Materials cost	\$25.00
Plus materials burden, 13½ per cent	3.38
Total	\$ 28.38
Labor	\$20.00
Labor burden, 151 per cent	30.00
	50.00
Total	\$ 78.38
Office burden, 14 4-5 per cent	8.48
Total cost	\$ 86.86
Price charged	104.50
Gain	\$ 17.64

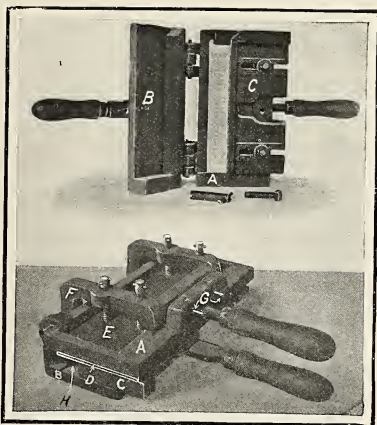
With a set of books arranged to classify all purchases so as to obtain the necessary statistics, and with proper

time-tickets, stock-tickets, pay-rolls, cost accumulators and a cost register, cost accounting becomes easy. With the proper equipment, the system is practically automatic in its operation.

A book is in process of preparation which will show in detail the blanks, sample pages of all the blank-books, and explanations of the system, so that a person with an elementary knowledge of bookkeeping can take it up and install the system and keep it going.

CASTING TOOL FOR PRINTING-OFFICES.

Pictured in the accompanying engraving is a tool adapted for molding borders, rules, dashes, etc., and hence should be found quite useful in printing-offices. By a slight interchange of parts the tool may also be used for forming leads, slugs, and metal furniture. The tool is quite simple,



CASTING TOOL FOR PRINTING-OFFICES.

consisting of two mold sections A and B, provided with handles. The section A is an open frame approximately rectangular in shape. The section B consists of a plate formed with an upwardly extending flange on two of the sides. In addition to the two mold sections, a plate C is provided, which is formed with two downwardly extending flanges adapted to bear on the plate B. At D a filling strip is shown. The two mold sections are hinged together, and extending over section A is a frame F. This is provided with four pressure screws, adapted to bear against a platen E set in the open frame A. The frame F is fastened to section A by pins G. In use, if it be desired to form a rule or border, the latter is placed between the flanges of the section B and member C. The space between these flanges may be varied at will. A piece of prepared matrix paper is laid over the rule or border. This is then covered with a layer of felt, after which the two mold sections are clamped together, and the platen is forced downward by tightening the pressure screws. In this way an impression of the article to be cast is obtained. After removing the article, the tool is closed, and metal is poured into the open end H of the mold, and the cast is made. The inventor of this casting tool is Mr. Howard Goddard, of Canton, Ohio.—*Scientific American*.

It is better to have lost a dollar in advertising than never to have advertised.—*The Paper Dealer*.

Written for THE INLAND PRINTER.

COMPETITION, TRUSTS, UNIONS AND THE LAW.

BY HENRY W. CHERBOUNT.

ONE of the editor's letters to me contained the characteristic remark, "What we most earnestly desire is 'More light.'"^{*} That inextinguishable desire for "More light" has made THE INLAND PRINTER what it is: An untiring educator of the trade on every subject tending to advance its welfare. Hoping it will continue to enlarge the scope on which it is willing to throw light, I venture to discuss the social and legal conditions which are the primal causes of the conditions of our trade, good or bad. This subject is more in the dark than any other, because most good people are shy of approaching it and leave it to those who speak for stage effect, mostly to the galleries. Yet, employing printers ought to understand every fact bearing on the decline of their trade, and, therefore, I think, an unbiased discussion even of unpleasant truths will be welcome to many who are not generally given to abstract considerations.

1. THE LEGAL FOUNDATION OF COMPETITION.

Our business life consists of buying and selling, of hiring and letting, of forming companies and associations, of delegating business from one to another, etc. In every business transaction, we create particular rights and assume certain duties which are described in the stipulations of contracts. Organized society, that is, the State, considers self-created contractual obligations like laws, and enforces them as far as possible. However, the value of laws in this and every other respect is very much overrated in our country. It has become a trite saying of our business community, that contracts are good only when the contractors are good.

In olden times only certain classes of people were privileged to enter into contractual relations. The rights and duties of apprentices and workmen, for example, were not fixed by their own labor contracts, but by their social status, which was unchangeably settled by birth.

America proclaimed equality of all men. That is, our institutions allowed all adults to create personal rights and to assume personal duties by contract. Any apprentice can contract with any employer, at any time. The journeyman can come and go as he pleases. He can work for \$5 or \$25 a week as he will. The employer can pay whatever wages he pleases; can engage whomsoever he likes. What the parties to a labor contract agree on, that is law. Even in our days it is expected that trade unions respect individual labor contracts, *vulgo*, the open shop. The authorities would compel them to do so—if they could.

On the other hand, each producer can sell his goods at any price, at any time. He can sell with a loss or charge double price. The law protects him in whatsoever he does in the form of a contract. To slaughter goods is as lawful as to corner them in order to get extortionate prices.

2. UNLIMITED COMPETITION AND HUMAN NATURE.

This wide extension of our contractual liberty has brought forth the business system of unlimited competition. I need not describe it, as we all know it by the experience of a century. It is based on the idea that enlightened self-interest will act like a natural law in the hearts of boys, journeymen, employees, merchants, etc. It was thought that, if left alone, all would do what is the best for themselves and thus indirectly promote the common weal.

^{*} Goethe's last words.

However, the hopes which mankind placed on this wide extension of the contractual liberty, have mocked, first, the working classes, then the employers, and finally all society. The business system of unlimited competition has neither materially nor morally advanced the people. It has shown a tendency to reduce all incomes from business and has changed the popular views of life and conduct — certainly not for the better.

The first cause of this disappointment of all industrial classes is this: Self-interest is no unfailing power over the human will, and enlightenment does not control the heart whence arise all motives, good or bad. Men will cut their noses to spite their faces. Self-interest far too often collapses into selfishness, which is a disease of the human soul, loathsome, even to thieves. Unlimited competition has the quality of pushing the worst sides of human nature in the foreground. It even taints the blood of good-hearted men.

3. THE INFLUENCE OF UNLIMITED COMPETITION ON PRODUCTION AND DISTRIBUTION.

In a stationary state of society good nature, religion and public spirit often operate as restraints on the liberty of carrying the powers of competition to such an extreme as the law would allow. In backward countries, good nature brings forth good custom to uphold living prices and living wages against the force of competition. However, the stationary state can not last long where unlimited competition is the business rule. Man's bad motives are in the main insatiable covetousness, ostentatiousness, overweening ambition, luxurious indulgence, refined and vulgar sensuality, etc. These motives have a convincing force as they act most favorably on the production of wealth, and men seem to forget that their weal depends more on equitable distribution than on abundance of production.

Competition, indeed, raises gigantic plants. But surely, it brings along that period in the social life of every nation when more commodities are made than can be consumed. This period is generally hastened by a decline of the domestic purchasing power through wage reductions. As sure as night follows day, so follow starvation wages where competition settles labor contracts. Then the statesmen think it great to open foreign markets and to sell cheap boots and opium to heathens — all for labor's sake — you know.

Under such social conditions, competition begins to show its devilish face. It reduces all prices of industrial products and consequently all wages. Strikes, lock-outs, boycotts, bankrupt prices and so forth follow in quick succession. Self-preservation imparts ferocity to the bad motives of business men. Christian gentlemen at first shrug their shoulders at the sight of their industrial demoralization through unlimited competition. Then they get used to it. And in the end, the world cloaks its moral decline with the clap-trap of modern philosophy. Whatever is successful, that is deemed right and meet. Money never stinks. *Non olet.*

4. POPULAR REACTION AGAINST UNLIMITED COMPETITION.

I shall not endeavor to find the point at which we have arrived in the process of demoralization through our business system. Certainly there is no necessity to join the army of croakers and sanctimonious pessimists who chant in all keys the doleful song that everything is "going to the dogs." My hopes are based on the fact that almost all intelligent members of American industry are conscious of the untenableness of their present business system. The larger industries have found legal means to create for themselves exceptional business conditions. They have placed themselves beyond all competition and absolutely control their prices. The employers of most trades, which

can not be consolidated, have associations for the preservation of sound business custom and therewith of their incomes. Only we printers glory in our cursed individualism. Labor throughout the country is organized to prevent selfishness in their own and their employers' ranks, from abusing competition and reducing wages unnecessarily. These powerful intellectual forces work in different ways toward one and the same end — namely, to find and to defend the point at which competition should be limited.

5. TRUSTS AND TRADE UNIONS COMPARED.

Trusts and trade unions are generally confounded and equally abhorred by thoughtless people whose income does not depend on industrial labor. This class would sacrifice all trades as well as their country for the sake of cheap boots and shoes. Let us briefly state the points wherein trusts and trade unions agree and differ.

(a) *Trusts.*

The builders of our gigantic plants are certainly farsighted men — "long-headed," as we call them colloquially. The trust men said to themselves: "Are we not fools by our own doings to reduce our prices to the danger point?"

Should men with common sense fight each other like printers with mean tricks all the year along, just to end in general bankruptcy and to exhaust their nervous system with everlasting feuds on labor? So the plant owners of certain industries formed all-embracing stock companies. By this legal stratagem they obtained what every producer ought to have — a determining voice on the prices of their commodities. Under the sway of competition the producer has nothing to say on the subject of prices. That estimable gentleman called Mr. Consumer regulates prices for him so thoroughly that the man who does the work usually gets nothing but the buffs of labor and the vituperation of the buyer.

Why did our large producers choose the method of plant consolidation? Because united under our corporation laws, they can legally regulate their prices. United as open business associations without a common stock, they can not. When the members of a trade unite as individuals, the bad traits of human nature protected by our laws forestall common action on prices. When the same persons unite as stock companies, human nature and our laws combined bar price reduction, and the directors of trusts can exert a business man's natural right of saying: This thing which I make and offer for sale is worth so and so much.

Indeed, I can not join the modern trust-busters and will not throw stones at men who decline to ruin each other by immoral competition. But I do object most emphatically against a legal system which defeats its own ends. Our fundamental contract laws were made to perpetuate competition as a natural safeguard against monopolistic extortion. As we see with our eyes, they virtually abolish competition and expose society to the grave dangers of legalized monopolism.

Besides trusts standing above competition are no bar to social demoralization through the extreme use of the contractual liberty. On the contrary, trustism adds fuel to the flames of the low passions that burn in the system of unlimited competition. Trust methods to escape trade demoralization are practical, but not ethical in their total effect upon social life.

(b) *Trade Unions.*

Trade-union methods, on the other hand, do not abrogate competition, but merely limit the personal liberty of abusing it and are, therefore, worthy of general consideration. I do not mean to say that trade-unionism, as we know it, makes men better than they are by nature. But

trade unions are most reliable switches to sidetrack the whole gang of selfish workmen and employers who would ruin their trades to secure advancement for themselves. Trade unions can not eradicate the sins that flesh is heir to, but they can prevent knavery from demoralizing apprentices, journeymen, foremen and employers. I mean that kind of demoralization which necessarily follows upon class impoverishment. Trade unions can not and do not, as a rule, increase production, but they certainly do improve distribution inasmuch as they preserve intact the income from labor. Whatsoever may be said on this score, the prevention of class impoverishment by trade-unionism is preferable to overproduction and bankrupt sales on foreign markets. It seems that in our race for wealth, we have forgotten that production and consumption are one action of our national body, as is inhaling and exhaling one action of our individual body. Stop either and decay must follow.

I read with sarcastic smiles the declamations of our periodicals against our workmen's trade-unionism. Yet all professions instinctively try to do what organized labor is actually doing. The barristers, doctors, clericals, merchants—all form associations to restrain immoral competition. The employers of almost every trade which can not be trusted seek eagerly for that practical union switch to sidetrack the marauders of competition. Yes, they are all willing to say A, but a little afraid of saying the B, which trades-unionism cheerily promises. And we printers, including Typothetæ, try almost every expedient which gives the least hope to undo the operations of the unseen fiend whom we all know to ruin our business. But we are afraid to apply the lancet. The Printers' Board of Trade is a paltry infringement on trust patents.

6. THE DOUBTFUL ATTITUDE OF AMERICAN JURISPRUDENCE.

While then apparently, all good, that is, productive members of society, are anxiously seeking for moral restraints on our contractual liberty, American jurisprudence seems to be blind to social necessities and opinions, which must necessarily be in advance of law. Codes are stable, society is advancing. It appears to me that the collective opinions of professionals, trust men, business associations and trade unions on the urgency of moral restraint on competition, are too palpable to be ignored. It is also evident that many regulations of these bodies are too visibly for the better to be decried. Yet, while thousands of average business men, especially printers, sit night after night pondering over their books, crying: "Is there balm in Gilead—tell me, tell me, I implore," quoth the raven jurisprudence, "Nevermore." "Restraint of trade!" Oh, it is most unfortunate that Americans estimate law the most powerful regulator of man's actions, especially in business. It often seems as if they had lost the time-honored Anglo-Saxon virtue of placing the moral law and the law of custom above their written law. Codes, especially such as regulate business conduct, should be nothing more than formulations in plain words of existing customs. Business customs or usages should be safeguards of individual moral conduct.

Superficially considered, the decisions and injunctions of our highest courts on trust and employers' and workmen's unions, are, to say the least, contradictory. Mixed modes of thought confound our supreme jurisprudence and involved language is to cover legal superstitions arising from the hypotheses of political economy. Injunctions claiming universal respect on account of their assumed conformity with constitutional law on the sanctity of property, etc., fall short of the moral standard of those whom they are to overawe. Hence, there is such a contempt of court as the threat of imprisonment can not remove. When in the *Dred Scott* decision class polities

vitiated the principles of pure justice, the moral sense of the American people was offended to such a degree that they preferred war for principles, to peace under immoral codes. When in our day, decisions and injunctions of like nature are handed down to good people, they evoke a derisive smile—nothing more. This is a heartrending state of things, especially for the old veterans who risked their lives to keep their country's flag unsullied.

7. THE LEGAL FICTIONS OF THE AGE.

In the treatment of the phenomena incident to trade-unionism, our jurisprudence harps upon two pitiable legal fictions. It holds that the proprietary principles of American supreme law create obligations available against persons or groups of persons. The jurisprudence of the rest of the civilized world holds that proprietary principles defend a person's property against everybody, but that they do in no wise create personal obligations. From the Roman Pretors down to the English Chancellors, one vital principle has been upheld even against might which sometimes overrules right, namely: Personal rights and personal obligations holding good in law must be created by contract. Even primitive feudalism with its bondage was based on contract.

Yet in contradiction to the jurisprudence of the civilized world, our jurists in high places hold that there is something in American proprietary principles which endows plant owners with a legal right to stipulate for plant workers obligations that hold good in law. What the jurists say on the subject in involved language, that is babbled by plant owners, and that is treated by trade-unionists with derision. This deplorable variance of high courts and the moral sense of the people is one fruitful cause of modern business embarrassments.

Our working people claim contractual liberty and equality with plant owners. Our jurists cheerfully grant them the same rights to convey property which life-insurance presidents enjoy. But when it comes to the conveyance of labor under contracts, these jurists mix up two different legal notions. They confound the idea of conveyance of property and the idea of creating obligations by contract. A hopeless entanglement of the notions of various ages is fixed in our law on master and servant, which is valid up to this day.† This thing, supposed to cover the modern requirements of labor is the crippled remnant of the Roman law on master and slave (the *Patria potestas*) which of course treated laborers as property. Afterward the common law under Christian influence could not treat workmen as property conveyable by contract. Political economy came to the assistance of the jurists. It gave the semblance of truth to the unchristian fiction, that labor is a commodity conveyable separately from the person of the laborer. But, God knows how it is; no edict and no economic hypothesis can separate the laborer's person from his work. Both always go together. The two are inseparable. The higher the trade, the greater weight have the imponderable qualities of the soul.‡

Now the practical upshot of this confusion is, that our common law must range labor with cattle that can be hired to work without the least right to stipulate the conditions of hire. As to wages, a dubious something—a law beyond human law fixes wages. It does not come from God or from his moral sense implanted in the human heart. Jurisprudence calls it "the law of supply and demand," and plant owners, in muttering these sounds, draw up the

† In the winter of 1907, an apprentice was fined in New York thirty days in jail for leaving a master.

‡ The author was called down in an employers' meeting as a "philanthropist" whose opinions have no business value, because he figures with qualities of the human soul—manifesting themselves in daily output. Well, he can stand it, but the competitor? Never mind!

eyebrow and look like dignified magicians. As to the stipulations? Why, the workmen's liberty and equality begin and end with saying Yes or No to the dictates of plant owners. The proprietary principles stipulate his obligations for him.

Gentlemen, it is not necessary to be a laboring man in order to understand the insufficiency and injustice of the law on master and servant for the life-purposes of the industrial worker. Generations of artisans live and die without ever having a chance to convey anything but their labor. The watchword equality, law and liberty, is to them an illusion and a snare. Having received from jurisprudence within two thousand years about five pages of brainwork (this is the comparative size of the law on master and servant) while plant owners and tradesmen enjoy five millions of volumes of contract law, is it a wonder that labor formulates its own law and dictates it to all who want their goods and persons?

But the great trouble with us printers, at least, is this: That labor's law is a hardship because the trade is consumptive. Such a hardship, indeed, that the friends of the art must break away from all legal superstition and *try the ancient "Consensual Contract" system—minus the obligations of the law.* Government is not the only holder of society's compulsory power. In this attempt to regulate their trade, the printers stand on good authority: all great thinkers of our race, including Jesus Christ and his apostles, have declared that State laws can not reach the sphere of the moral law; that we must look upon man as a creature of custom and habit, local situation, accident, etc., and, therefore, above all preserve such social and business customs and habits as will strengthen the good motives of the individual.

The Anglo-Saxon common law exists on this self-same view, and the Printers' League of America will proceed on this basis.

CULTURAL VALUE OF TECHNICAL EDUCATION.

"Apart from the fact that the student learns so much through technical education which is of value in the ordinary round of daily duties," says Mr. George Naughton in *Cowans*, "there is a general uplifting of the mind and ambitions. He rubs shoulders with others who are also keen on the business, and the feeling reacts again and again, so that the fire of enthusiasm is kept up.

"Why do some men sniff when they hear the word 'theory' mentioned? Theory is at the back of everything, and to smile sardonically about it is like sneering at the sun, for without it there would be no intelligent practice, any more than there would be light without the sun.

"It seems scarcely possible that men should imagine that technical classes are of no advantage in this enlightened age. Can it be that they wish they were no help to the student? All apprentices should join the classes. They are the printers who must of necessity hold the positions later on."

FOUND IN A TREE.

A correspondent of the *Boston Herald* says that a remark attributed to the late Sully Prudhomme was made originally by the famous and eccentric literary and dramatic critic, Gustave Planche, who died in Paris in September, 1857. For a long time it was thought that he slept in the public streets, and he himself took pleasure in giving credit to the report.

"Where are you lodging?" some one asked him.

"I don't lodge," he replied. "I perch."

"And where?"

"Champs Elysees, third tree to the right!"



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

VERMILION INK AFFECTING ELECTROS (259).—"Will the chemical used in the manufacture of vermilion ink affect electros in regard to their working qualities?" *Answer.*—The base of vermilion ink is cinnabar, either natural or artificial. Cinnabar is mercuric sulphid (HgS). As mercury dissolves almost all metals, forming amalgams, it is necessary when printing with any ink which has cinnabar as its base to use metals on which mercury has little or no effect. Copper shell electros do not last long when used with vermilion ink. It also causes the degrading of the brilliant color of the ink after a short run. Nickel-types are used successfully in this connection. The cost is fifty per cent above electrolyte figures. Electros may be nickel-plated at a slight increase over electrolytyping.

VIGNETTING PUNCHES (257).—"In a recent issue of THE INLAND PRINTER you state that cerotype plates may be printed on a platen press. What are cerotype plates? In ordering vignetting punches is it necessary to have a punch for each screen, such as a 133-line punch, etc.?" *Answer.*—A cerotype plate is, as the maker states, "a type-high electrolyte of lettered design, engraved by the wax process, and may be printed on any ordinary job or cylinder press with lithographic or engraved effect." These wax-process plates may be obtained from your engraver. Vignetting punches are used to the best advantage when the punch screen coincides with the plate screen. It is important when using these punches to have the screen lines run parallel; reasonable exactness may be assured by having one side of the punch in line with the edge of the block.

PRINTING ON ALLIGATOR-FINISHED STOCK (256).—"I have a problem which I am unable to work out. It is to print a booklet cover on alligator-finish stock, which has ridges and depressions, making it almost impossible to have two sheets look alike when printed. I have tried hard and soft tympan. Have tried two impressions, the first without the rollers in, but without satisfactory results. I believe you can help me as you have on other occasions." *Answer.*—To print on stock of that character have the sheet next to the stock of a yielding nature. Some use heavy blotter, which is changed at intervals. The use of sheet or dental rubber stretched taut over the top sheet will give better results than the blotter, and need not be changed, as its elasticity compensates for the irregularity in the surface of the stock. Use rubber cement to attach the guides, and occasionally rub powdered soapstone over the surface of the rubber to reduce the friction and to facilitate feeding.

SETTING GUIDES FOR A LONG SHEET (253).—"Where should the guides be placed to facilitate the feeding of a sheet 10 by 36 inches on a two-revolution press? The speed of the press is to be about one thousand five hundred impressions an hour." *Answer.*—A pressman usually places the guides in a position to suit the convenience of the feeder, unless there is a sufficient reason for doing otherwise. In this instance the near guide could be placed about

five inches from the end of the sheet, and the far guide about seven inches from the other end of the sheet. On account of the narrowness of the sheet it may sag in the middle unless supported. In that case if there is no additional guide rest for the press, one or two pieces of four-point brass rule may be attached to the under side of the feed-board, and may be placed in position so as to serve as additional support for the sheet. These pieces of brass must necessarily be placed where they do not interfere with the grippers or other parts, and should have the same clearance as the guide rests. Some pressmen have several of these made, having screw-holes so as to permit the attaching with short wood screws.

TOO MUCH COLOR (255).—Submits a 4-page Easter greeting which is printed on linen finish cover-paper with deckle edges. A strongly contrasted half-tone cut is printed in a double-tone brown ink on heavy enamel stock, is tipped in on the third page, leaving one-half inch margin around the edges. The correspondent says: "I am sending a copy of an Easter greeting for criticism. It was a rush job, and I am aware that it might have been improved. I do not think it merited the severe criticism bestowed by the customer. A frank expression of its merits and demerits will be appreciated." *Answer.*—The half-tone cut, $2\frac{1}{4}$ by $3\frac{1}{4}$, is one of strong contrast representing a child study, the principal figure being light in tone, while the background is almost a solid, making it a difficult subject to render properly. The mottled appearance of the dark tones and solids is no doubt due to carrying a surplus of color. It would have been a better plan to double-roll the form, using less ink, and have it more uniform. It is also advisable to frequently wash out such cuts, as the middle and dark tones will print much cleaner. The cover also carried too much ink. This is noticeable in the light lines. The selection of brown inks is in harmony with the general design of the job, so it was unfortunate that sufficient time was not allowed the pressman to perform his part of the work properly.

SLURRING ON THE GRIPPER EDGE (254).—Submits a section of a 16-page form, the gripper edge having a deep slur. He says: "How can I avoid the slur which appears on the gripper edge of the 16-page form which I am printing on a two-revolution press?" *Answer.*—The appearance of edge of the page indicates that the tympan was "baggy" at the place of first contact. This "bagginess" caused the sheet to touch the type lightly before the actual impression took place. This produces a double print for a short distance in from the edge of the page. When the bearers become oily, a slur will often appear on the page edges, especially if the pressure from the cylinder bearers is not great enough to maintain unison of motion between the bed and the cylinder. To avoid slurs due to a "baggy" tympan or loose draw-sheet, care should be exercised in placing the tympan. Fold over sharply for about two inches the necessary sheets for the tympan, and press them firmly over the hooks beneath the tympan clamps. For long runs it is advisable to paste them. A draw-sheet should be creased and pressed tightly in like manner. Tightly reeling the draw-sheet will then prevent slurring. Among other causes for slurring are the "buckling" of the sheet, "crowding" the sheet against the guides while feeding, sheet-bands out of adjustment, a gripper clamping the sheet too tightly, causing it to "buckle," register rack out of adjustment and carrying of too much tympan. Many other causes produce slurring, those mentioned being common causes.

PRINTING TINT ON ROUGH STOCK (251).—Submits two specimens of linen finished board, 3 by 5½ inches, with a ¼-inch solid border printed in medium gray ink. Owing to the rough surface on the stock, the border did not print solid. His inquiry is as follows: "I would like to get a

pointer on how to produce a solid border on the enclosed cards. I double rolled the form and printed them once, but it did not cover satisfactorily. Then I repeated the "dose" with no apparent improvement except to darken the border, the fine lines still showing. Why did not two impressions with plenty of ink cause the border to print solid? Was the fault with the ink used or with the method of its application?" *Answer.*—The printing of a solid border of that width could scarcely have been successful under the conditions you name. To begin with, you could not bring enough pressure to bear on the stock to smooth out its roughness without crushing the wood mount of the etching, and causing all the brads to start from their places. Had the etching been metal mounted or a brass rule been used, better results would have been obtained. The first printing could have been done without ink, allowing each card to receive several impressions. A single sheet of hard manila only should be used as tympan so as to present as firm and unyielding a base as possible for the card. The printing with ink could follow as soon as possible, using impression and tympan sufficient to bring the form up properly. A full-bodied, slow-drying ink should be used, the cards to be "racked" as printed.

REDUCERS FOR INKS (250).—Submits a 64-page seed catalogue, printed on light-weight news stock in black ink. The illustrations are principally zinc etchings and half-tone cuts. The cover is printed in photo-brown ink and is "roughed." The query reads: "Enclosed is a catalogue which was printed sixteen pages to the form. The cover was printed 'two on.' I found it necessary to reduce the ink, as the title-page is a solid form. In doing this I used OO varnish and kerosene, about two tablespoons of each to a pound of ink, and it worked well and did not retard the drying of the ink or deaden its color. It is in this regard I wish to ask a question. We buy our inks from two houses. One of the inkmen told me to use coal oil exclusively for reducing his inks. This week the other inkman happened along and he said to use OO varnish for his inks. What is a pressman to do; use his judgment or follow the advice of the inkmen, who should know? Another question: What effect on inks has boiled linseed oil?" *Answer.*—The presswork on the catalogue is fairly well done; an excess of color is noticeable on some pages. On catalogues of this character full color should not be carried, as the heavy type lines and solids in the cuts will show through the thin stock. The inkmen, in advising you, possibly had in mind two different grades of ink. It has been a common practice to reduce cheap inks with coal oil. The better grade of inks are often reduced with a softer ink of the same quality. This method has its merits when compared with the indiscriminate "doping" of inks with whatever is handy. Use a regular reducer which may be procured from your inkdealer. Boiled linseed oil has its use in the pressroom. It is often used to reduce inks, and if properly boiled will accelerate their drying properties.

WELL-PRINTED SPECIMENS (252).—Submits an assortment of platen presswork samples, consisting of two examples of double-tone platemwork printed in two colors with type in black ink on enamel stock; one cover printed from tri-color process plates on litho coated one side, and one oblong booklet cover embossed and printed in gold ink and two colors, on a soft matt-surfaced cover-stock. The double-tone plate is printed in a light buff tint, followed by the second plate in black ink. The effect is pleasing on account of softness and delicacy of the tint used, together with the clean, sharp printing of the cuts. The second example of double-tone plate is a piano printed in a dark-buff tint, followed by the black plate. The whole is surrounded by a narrow tint band of a lighter buff tint. This is also printed on enamel stock. The presswork on the

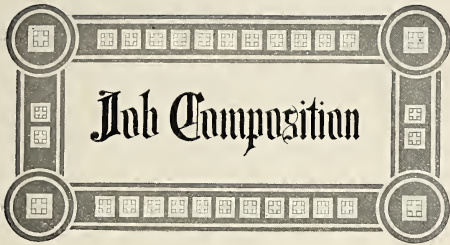
double-tone plate and the tint is cleverly handled, the vignetted edges of the black plate showing exceptional treatment. The register of the double-tone plate is exact. The type-form, which is printed with the cut, shows a careful make-ready. The cover printed from process cuts represents an autumn scene full of glowing colors. The printing of these plates displays the careful attention which is given to details. The accuracy of register, the amount of color carried and the general appearance due to careful make-ready being noticeable features. The booklet cover, which is of dark fawn-color stock, is printed in a white opaque ink, which covers properly. A target printed in a dark brown does not furnish sufficient contrast with the stock to look well. A cartridge shell printed in gold ink and embossed in low relief stands out prominently. The register is not so accurate in this instance, a feature so noticeable in the other work. In reference to specimens, our correspondent says: "The samples I am sending you are all long runs; I would have you to believe are not picked copies, but taken at random. You would confer a favor by passing your comment."

INK TOO TACKY (249).—Submits a litho coated cover for a 6 by 9 catalogue. The first page is printed solid, one-third of which is in red ink with white letters; the balance is in bronze-blue ink, which overlapped the red at the bottom and shading gradually to the middle with vignetted edges, producing two shades of blue. The blue which has lapped on the red is glossy and appears full of fiber marks from the slip-sheets. Where the blue does not lap the red the appearance is normal. He states: "The enclosed sheet was printed on a two-roller cylinder and did not give satisfaction. The inks were special for this job at \$2 per pound. They were so stiff that we could not use them without reducing. The reducing was accomplished with a soft red and blue ink, which gave relief from the extreme tackiness. Ten thousand copies were printed, and it was necessary to wash up frequently; also to wash out the form every four hundred impressions on account of the filling in of the fine screen lines. The work was slip-sheeted, and when they were ready to remove it was found that the sheets were adhering strongly where the blue ink lapped on the red. Was the fault due to reducing with soft ink or to some other cause?" *Answer*.—The presswork on the cover, both in the red and blue, is well executed considering that it was done on a two-roller press. The inks originally were not suitable for the work, as they were ground in strong varnish. The reduction with soft red and blue was proper. The addition of a small amount of gum compound to the blue ink would lessen its tendency to adhere to the slip-sheets, and its covering capacity where it lapped the red ink would be improved. For work of this character a trial should be made of the inks which are to be used before the job goes to press. This will obviate all experiments when it comes to printing the second color. The time spent in proving and determining the working qualities of inks in advance is a distinct gain.

MECHANICAL OVERLAYS FOR HALF-TONE CUTS (258).—Submits the following questions: "(1) The forward air-chamber and plunger on our cylinder press are not working as they should. The air escaped with a wheezing sound as the plunger enters the chamber, and makes a groaning noise when it moves out. Oiling or adjusting does not seem to affect it. What would you advise? (2) What is the best method of making ready of half-tone cuts? Where can I obtain the necessary material and information concerning the mechanical methods? (3) Is it advisable to print a heavy form, such as a sale bill 7 by 10 inches, on an 8 by 11 jobber?" *Answer*.—(1) The cause of the abnormal action of your plunger and air-chamber may be due to the valve being inactive. Flush the chamber with benzine, and clean

the valve in the same manner. Have all the parts free from gummy oil. The packing of the plunger may then be rubbed sparingly with castor-oil. This is the only oil recommended for that purpose. (2) The mechanical method of make-ready for half-tone cuts is considered to be the best and most economical where much of that class of work is done. The cost of an outfit might preclude the use of the method in small offices. In that case the ordinary hand-cut and "spotted-up" method may be used. The Gilbert Harris Company, 188 Harrison street, Chicago, will furnish information respecting the zinc overlay. The American right of the Schwaertzler chalk-relief overlay is controlled by Waltzenhan & Speyer, 183 William street, New York, to whom inquiries should be addressed. (3) Almost any 8 by 11 platen press should be capable of carrying a full type-form without undue stress. It might, however, test the strength of the press to the utmost to print a half-tone cut of a similar size. It is a common practice to print full type-forms on presses of that size. The fact that American-built presses are constructed so as to handle heavy forms was disclosed recently in France, where a well-known American press was declared to be an embossing press on account of its heavy construction, and was made dutiable as such.

MECHANICAL OVERLAYS (248).—"In a recent article in THE INLAND PRINTER reference was made to an overlay which was made from a mold taken from a half-tone cut, the overlay being produced in relief. What method was referred to? Reference was also made to the dusting of powder on the freshly printed impression of a cut. Please explain this method in detail." *Answer*.—The method referred to of producing an overlay in relief by molding is the Bierstadt-De Vinne swelled-gelatin process. This process is more complex than the dusting of powder on a freshly printed impression. This method of making overlays is one of many variations. The principal feature consists in depositing a dry powder on the surface of an impression of a cut, the deposit differing in depth according to the variations in the tones of the subject. The procedure begins with taking an impression of a cut on a thin, hard S. & S. C. book, or other suitable paper, with a strong varnish or special ink. The surface of the impression is covered liberally with a powder which adheres to the ink proportionate to the density of the various tones in the impression. After the nonadhering particles are removed by gently shaking the sheet, the powder may be fixed by heat or it may be protected by varnishing. The high lights or edges which must be printed soft may be scraped thin, or the harsh edges may be lessened previous to powdering by removing the ink with a swab of cotton moistened in spirits of turpentine, thus preventing the adhering of the powder to the sheet. The solids may be further strengthened by "spotting up" with tissue in the usual manner. Several of such overlays will give ample relief. The variations in thickness between high lights and solids in one of these overlays amounts in some instances to .0031 inch. Among the various substances used are: wheat flour, chalk, plaster of paris and flour of emery. As these substances must have a binder to affix them to the sheet, a resinous substance finely ground is mixed in various proportions with the foregoing powders. Resin, dragon's-blood or asphaltum may be used; dragon's-blood is more widely used, however. The application of heat to the powdered sheet causes a scale to form, due to melting of the resinous powder. This scale will form in thickness proportionate to the amount of powder held by the ink. The selective feature of this method of producing overlays is the principal point in its favor, as it does not require expert manipulation. In the last number of THE INLAND PRINTER mention was made in this department of the dusting method of making overlays.



BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

BUSINESS CARDS.

A man's business card is his introduction. Among the first impressions which we get of a new business acquaint-

and yet if this is of great importance how much more insistent is the necessity of creating a good impression by means of the card, especially in cases where the latter is sent in to the prospective customer and is seen by him before he sees the one sending it in.

Many business men are aware of this. They know that strong impressions are gained from the appearance of a business card, and that a good card will frequently gain an audience where a poor one would fail in its mission. We judge a man largely by his personal appearance; why not by his business card?

Business cards vary greatly in size, according to personal tastes. Perhaps the sizes most frequently used are approximately 2% by 4 and 2% by 4% inches. The first-named size, which is known in the cut cards furnished by the paper dealers as No. 63, is the one which has been used in the specimens shown herewith.

The usual rule is to allow a margin of eighteen points between the type and the edges of the card. This, of course, is subject to the variation which the different forms of design demand. In Figs. 2, 4 and 5 herewith these margins are adhered to.

The job ticket determines the size of the card, and eighteen points is the usual margin allowed. The next

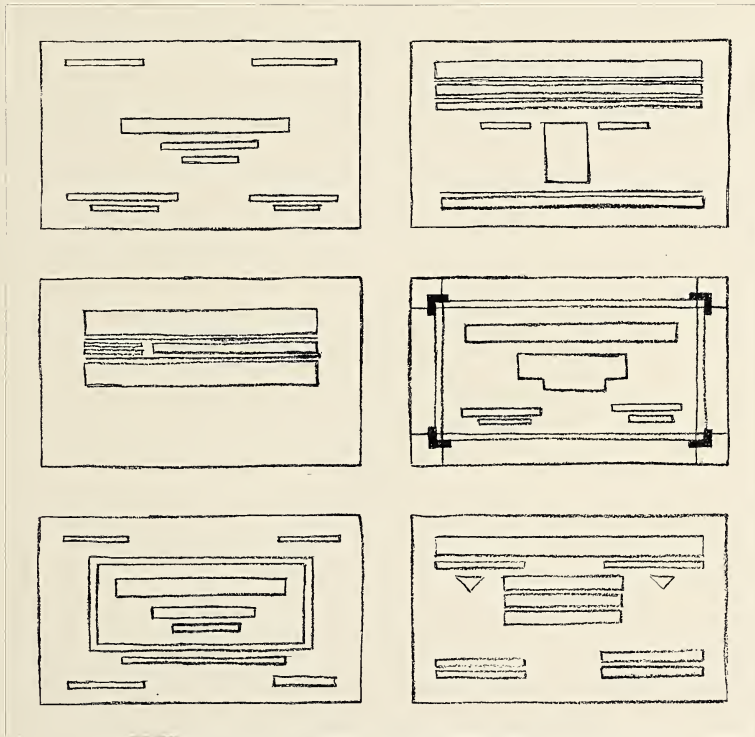


Fig. 1.—Suggestive sketches for business card designs, showing arrangements in lines and masses.

Figs. 2-7 show business cards set up from these sketches.

ance is that created by the card which he gives us. Hence the importance of having a card which will give a good impression. Much stress is laid upon the appearance of the man—his clothes should be cared for, shoes polished, etc.,

thing is to consider the arrangement or design. Let us work out a problem of this kind as an illustration. We are to set a card 2% by 4 inches in size, using the following copy: "Marshall & Company, printers, binders, engra-

vers, 222 Loomis Avenue, Chicago. We carry a complete line of office supplies. John R. Marshall. Robert C. Smith."

We first make one or more sketches or outlines, similar to those shown in Fig. 1, giving suggestions of the type arrangement. Unless the compositor has in his mind a clear idea of how his job will appear when finished, he should not neglect this. If the proposition is a comparatively easy one no sketch is necessary, but unless one can clearly see in one's mind the effect of the proposed arrange-

In Fig. 1, then, we have sketched six different designs or arrangements for the job in hand. The question of which of these arrangements is the better is largely a matter of personal taste. For the sake of illustration, all of them have been put into type and are shown herewith. The setting of the first arrangement, shown in Fig. 2, is what might be termed the conventional form of business card. Although in this case it is set in lining Gothic, the use of almost any series of type in the same arrangement



FIG. 2.— This may be termed the conventional form of business card. The arrangement is suitable for almost any type-face.

ment, a sketch of this kind should be made. This sketch need not be elaborate; just a few pencil lines to give a general idea. In a very few minutes the compositor can make several of these arrangements and then choose the one which is best adapted to the work in hand. Then, too, the making of sketches of this kind will assist us in getting away from the trouble which we have all experienced in setting a reprint job. Frequently the compositor is given

would be equally satisfactory. Business cards, as well as other printed matter, should, however, be kept in one series of type as far as possible. While no one can deny that the introduction of a second series will frequently greatly improve a piece of work (as, for instance, the variety gained by the use of the italic line in Fig. 3), still, generally speaking, the best results are attained with but one series. If the second series is introduced, care should be

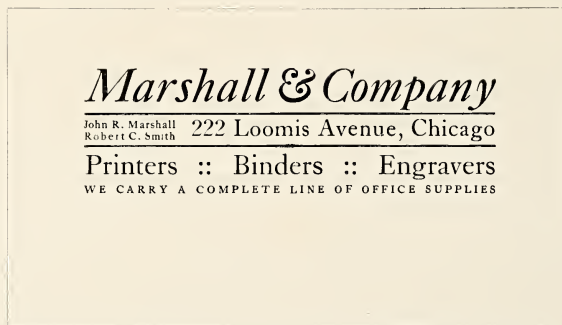


FIG. 3.— The text grouped into one panel and placed in a pleasing position on the card.

a job and told to reset it in a different manner, yet, try as he will to avoid it, the original design forces itself on him and he finds it almost impossible to get anything radically different. The sketching out of various arrangements for the same job is probably the best means of overcoming this trouble.

In making these sketches care should be taken to group the reading matter in such manner that there are comparatively few "spots" on the card. Each spot or group constitutes a force of attraction, and when we have too many forces of attraction the design becomes complicated—a thing which must be avoided on a business card.

taken that the shapes of the two faces harmonize one with the other. With the exception of Fig. 3, each of the illustrations herewith is set in a single series; and, furthermore, with but one or two exceptions, in all capitals or all lower-case of the series used.

In Fig. 3 the reading matter is grouped into one spot on the page, greatly simplifying it as a design without detracting from its legibility. The position of the group on the card is in keeping with the universally recognized pleasing proportions of three to five. In other words, if we were to divide the height of the card into eight parts and draw a line across the card in such position that it would give

three of the parts to the top panel and five to the bottom panel, the center of the group of reading matter would be on that line.

In Fig. 4 a panel arrangement is introduced, giving a rather pleasing variety of arrangement, but still leaving the design simple and easily grasped. As will be noticed, the weight of the rule used in the panel is such that it holds color with the type matter. This is a point very frequently overlooked in job composition. Rules are used, either for

designed by E. W. Stutes, Spokane, and presents an excellent showing of this style of design — carried to just the right point, and without being overdone.

In Fig. 7 is shown a hand-lettered card, the same copy being used. Note the flexibility of these letters as compared with the type-designs. The latter are stiff and lack the peculiar grace and distinctiveness which characterize the hand-drawn letters.

Neither freaky type-faces, weird designs nor grotesque

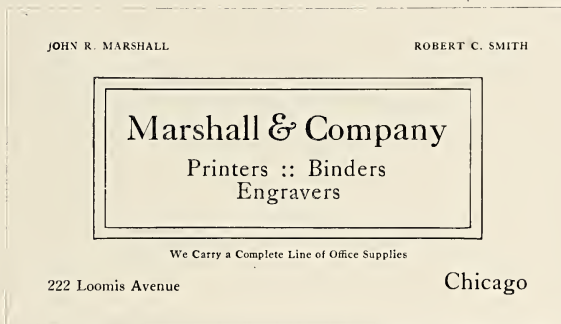


FIG. 4.—Showing a panel arrangement adapted to the business card. A harmony of tone between type and rules has been preserved.

panels or to underscore certain lines, which are much too light or much too heavy to harmonize in tone with the type-face used. In Fig. 4, for instance, the use of a hair-line instead of a half-point rule for the panel, and especially if it were used single instead of double, would prove unsatisfactory, as would also the use of a two-point rule.

Fig. 5 presents another arrangement in which rules are used, but in this case the use of capitals and the close

ornaments should be used on a business card. A business card is a proposition calling for a simple, dignified treatment, and anything that suggests other than this style of treatment is entirely out of place. Imagine, for instance, what would be the effect when the business man has sent in to him a card covered with crude chap-book ornaments and printed in two or three raw, flashy colors. Could he be blamed for taking the matter more or less as a joke? And

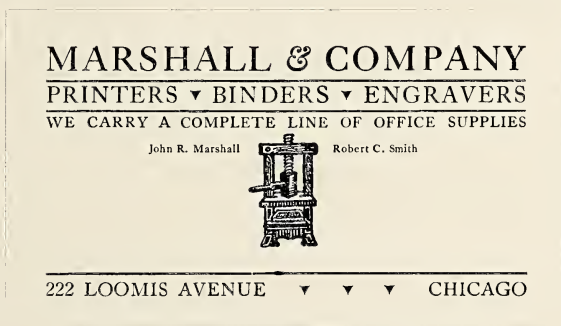


FIG. 5.—An arrangement introducing a bit of appropriate decoration.

grouping of the lines necessitate the use of a rule slightly heavier than that employed in Fig. 4. A spot of appropriate decoration has been added to this specimen. The adhering strictly to the copy, without the least particle of change, leaves a rather unpleasant opening in the lower line, but the adding of the name of the State, a change allowed in almost any case, would relieve this.

Fig. 6 shows an arrangement of the geometric kind so much in vogue at the present time. It forms an interesting variation from the conventional business card and lends itself effectively to printing in colors. The geometric border used on this card is taken from a business card

yet this is not overdrawn; we continually see cards answering this description.

In business cards, as in all other commercial printing, it is not enough that the printer know what to do; the knowing what *not* to do is of fully as much, if not more, importance. Looking over a group of commercial specimens will at once demonstrate this. A few of them lack something necessary to their completion; but by far the greater number err on the other side. They are overdone. For this reason a few suggestions of what not to do — a few “don’ts” — are not amiss in this connection.

Don’t use too much ornamentation on a business card;

and see that what you do use is in keeping with the character of the business.

Don't use part capitals and part lower-case in a job where the design as a whole could be preserved by the use of either all capitals or all lower-case.

Don't use too many type-faces in a job. If you do use more than one see that they harmonize with each other in shape.

Don't use rules, either for panels or underscoring, that

A PHYSICIAN'S VIEW OF TYPOGRAPHICAL ERRORS.

It is understandable that the average man should tear his hair and run the gamut of wild emotions when he finds his choicest copy "disfigured"—as he terms it—by fantastic printers' errors, says the *Medical Press and Circular* (British). Possibly if he were more closely acquainted with the inwardness of the situation, his soul would be moved to pity rather than to anger. The occupation of

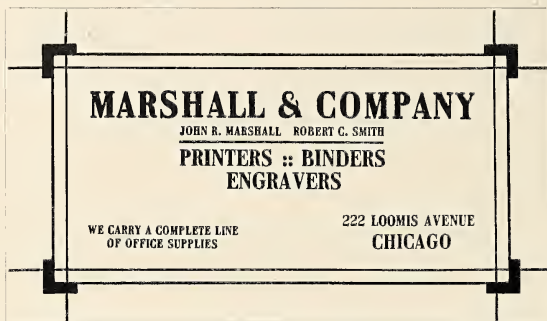


FIG. 6.—An arrangement of the geometric kind popular at the present time. Original border design by E. W. Stutes, Spokane.

do not harmonize in tone with the type. The same may be said of decorative material.

Don't forget that a business card demands a dignified treatment. A grotesque little chap-book figure is all right in its place, but doesn't add much dignity to a card of this character.

Don't underestimate the value of white space.

Don't fail to think, before choosing the type for your card, of the business for which it is to be used. The card

printers' readers, operators on Linotype machines, and of compositors is conducted in quarters that are often crowded, noisy, malodorous, and ill-ventilated, and where the hours of labor are often necessarily prolonged by overtime. There is the additional risk of lead-poisoning from handling the type, an acquired condition that leads to anemia and ill-health of a mild but chronic nature. Under these circumstances of physical drawback it is a marvel that so comparatively few errors occur in the unceasing torrents



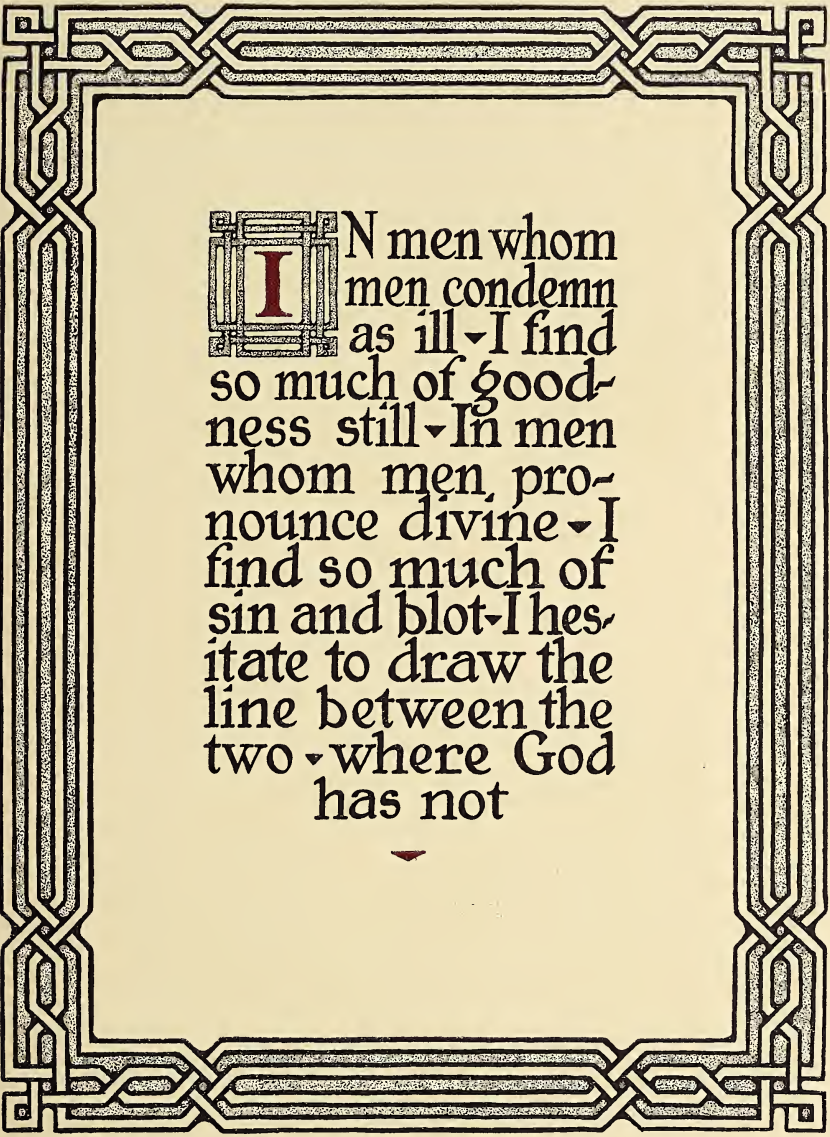
FIG. 7.—A hand-lettered card. Note the flexibility of the letters as compared with type, especially in the squaring-up of the words "Printers, binders, engravers."

appropriate for a picture dealer or bookstore, for instance, represents an entirely different line of goods, and goes to an entirely different class of people, than does the card of a wholesale dealer in butchers' supplies.

In the colored insert in this issue, the work of the Inland Printer Technical School, will be found an additional six arrangements of this card, giving in all twelve different ideas of handling the same reading matter. In no instance has the copy been changed in the least particular in order to facilitate the work.

of printed matter that daily flood the world. The printer is undoubtedly in many instances the scapegoat for bad handwriting or worse composition. We would suggest that a royal commission might possibly discover some method whereby the path of a future generation of printers might be made smoother, and the pillow of many an editor and journalist cleared of its crumpled rose-leaves.

YOUR competitor takes as much interest in your advertisements as you do in his.—*Agricultural Advertising.*



IN men whom
men condemn
as ill. I find
so much of good-
ness still. In men
whom men, pro-
nounce divine. I
find so much of
sin and blot. I hes-
itate to draw the
line between the
two. where God
has not

FIGURE 1.

Inland Printer Technical School

Job Composition Department



*130 Sherman Street
Chicago*

Job Composition Department

CONDITIONS in the modern printing office do not give or even offer to composers the measure of instruction and practice in job-work that should be theirs by right after four to six years' services as apprentices. At the same time there is an insistent demand for expert job composers. Unless the average printer is offered the opportunity to devote a share of attention to art instruction he will remain a mere mechanical tool in the hands of the better-paid artist and designer, who will continually fill the position rightfully belonging to the compositor. As the demand for more and



FIGURE 2.



INDEPENDENCE DAY
CELEBRATION *at the*
STANDISH GROVE, *in*
the TOWN OF FLAGG
STATE OF INDIANA
UNITED STATES *of* AMERICA
Anno Domini NINETEEN-EIGHT

FIGURE 3.

WE CARRY A COMPLETE LINE OF OFFICE SUPPLIES

Marshall & Company

Printers :: Binders
Engravers

JOHN R. MARSHALL
ROBERT C. SMITH

222 Loomis Avenue, Chicago

MARSHALL & COMPANY

PRINTERS, BINDERS, ENGRAVERS :: WE
CARRY A COMPLETE LINE OF OFFICE
SUPPLIES :: 222 LOOMIS AVENUE, CHICAGO

JOHN R. MARSHALL
ROBERT C. SMITH



Marshall & Company

John R. Marshall
Robert C. Smith

Printers Binders Engravers

We Carry a Complete Line of Office Supplies
222 Loomis Avenue, Chicago

FIGURE 4.

Marshall & Company

WE CARRY A COMPLETE LINE OF
OFFICE SUPPLIES

222 LOOMIS AV-
ENUE, CHICAGO



JOHN R. MARSHALL
ROBERT C. SMITH

PRINTERS
BINDERS
ENGRAVERS

MARSHALL & COMPANY



John R. Marshall Robert C. Smith

PRINTERS, BINDERS,
ENGRAVERS ▼ WE
CARRY COMPLETE LINE
OF OFFICE SUPPLIES

222 LOOMIS AVENUE
CHICAGO

JOHN R. MARSHALL
ROBERT C. SMITH

22 Loomis Avenue
Chicago



*We Carry a Com-
plete Line of Office
Supplies*

Marshall & Company

Printing :: Binding :: Engraving

FIGURE 5.

A DECLARATION *by the* Representatives of *the* United States of America

IN CONGRESS

Assembled:

WHEN, IN THE COURSE OF HUMAN EVENTS, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident—that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness. That, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that, whenever any form of government becomes destructive of these ends, it is the right of the people to alter or abolish it, and to institute a new government, laying its foundations on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and, accordingly, all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these colonies, and such is now the necessity which constrains them to alter their former systems of government. The history of the present king of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these States. To prove this, let facts be submitted to a candid world.

1. He has refused his assent to laws the most wholesome and necessary for the public good.

2. He has forbidden his governors to pass laws of immediate and pressing importance, unless suspended in their operations till his assent should be obtained; and, when so suspended, he has utterly neglected to attend to them.

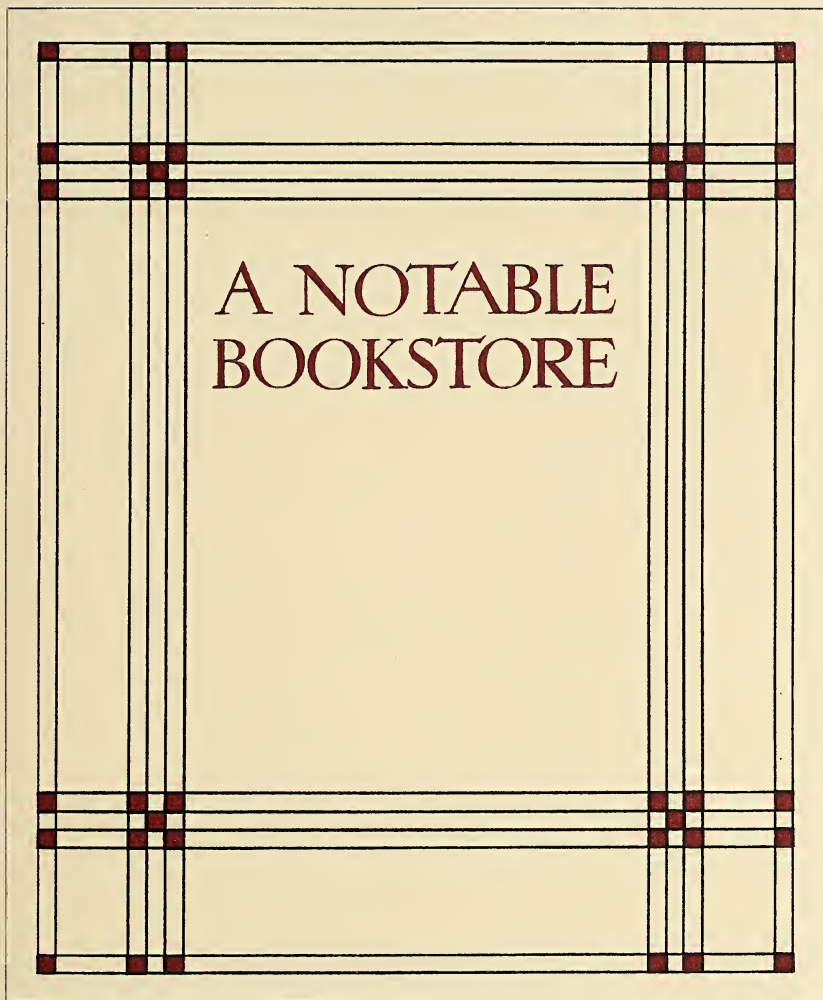


FIGURE 7.

Specimens from the Inland Printer Technical School and Other Sources



THE foregoing pages are mainly the work of students in the Inland Printer Technical School. They represent the exercises carried out under conditions which are given as part of the problem, the object being, in this particular work, to reproduce the limitations of an average shop, and execute certain pieces of typographical design under these limitations. The plan has also entailed the handling of matter that is seasonable, or even a little in advance of the season; this is done in the hope that the pages set by the students may be useful as suggestions to the craft in general. It is our intention to make this a feature of our insert pages—so that the subscriber to the magazine may receive each month some specimens of commercial work which may help with the copy to be found in his own shop at the time the INLAND PRINTER arrives. While the number of type-faces at the pupil's disposal is limited, he is allowed to use hand-lettering where necessary, and such adjuncts to design as may be easily acquired by taking the I. T. U. Course of Instruction in Printing.

Figure 1. A lettered motto enclosed in a simple strap-work border. The lettering is a personal style developed by the student from that given in Lesson 2 of the I. T. U. Course of Instruction in Printing.

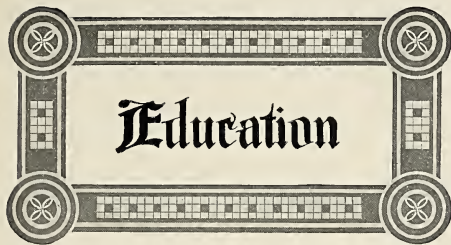
Figure 2. Suggestion for title-page and body-page of an advertising booklet, using a circular monogram.

Figure 3. A program cover in the Colonial manner, using a stock cut. Designed for use on a rough paper, and applicable to manila, butcher-paper, or any very cheap material.

Figures 4 and 5. Two pages of business card suggestions. These cards are from the same copy as that used for the six specimens under the "Job Composition" heading in this issue, making in all twelve different arrangements of the same copy, six in one color and six in two colors.

Figure 6. A page of the Declaration of Independence. The heading and style are from the official printing of the Continental Congress, though the materials used are modern.

Figure 7. Cover of a booklet issued by Browne's Book-store, Chicago, showing an interesting arrangement of lines, rectangular spots and lettering.



THOROUGHNESS AND ATTRACTIVENESS OF THE I. T. U. COURSE.

It is not surprising that in the rapid rise of the correspondence system of education fraudulent schemes should spring up and flourish. These bring odium on all similar efforts. The I. T. U. Commission has had several inquiries asking "What do the extras cost?" and "Do you really maintain interest in the student after the last payment is made?" It is impossible to measure the ramifications of this air of suspicion, but that it exists justifies a statement, even at the expense of some repetition, of the genesis, purpose and method of the I. T. U. Course.

As part of its efforts to encourage those striving for good printing, ten years ago THE INLAND PRINTER established what was known as the Specimen Exchange. It was a collection of specimens of the best printing arranged in suitable cases, so as to be sent from town to town, when technical clubs and unions would arrange for their exhibition, accompanied by talks and lectures by local men on the distinctive features of the exhibit. This was teaching the art by example and comparison. Though much energy was expended in promoting the plan, it did not meet with the reception hoped for, and the indifference and "cussedness" of the intelligent compositor were blamed for the failure. Five years later the job department of the Inland Printer Technical School was launched. In addition to education by comparison, the student was given practical work at the case. From a financial standpoint the school was a success, the students were satisfied and the instruction the best obtainable, but something was lacking; there was not that satisfying, conclusive note in the dicta of the instructors that carries conviction to the student. It was still largely education of the eye by comparison, though the practice with type gave manual dexterity. If one instructor designated a job as good, and another regarded it as inferior, there might be many words, but little enlightenment. In conjunction with the school, arrangements were made with Chicago Typographical Union for a series of free lectures to apprentices. These, too, failed to sustain interest, and not a few despaired of making a success of any educational scheme designed for compositors.

This failure to maintain interest when once aroused could not be blamed on the compositors any more than they should be held responsible for the lack of the vital thing in the course. The fault was largely with the instruction — it was not sufficiently informing. "There must be some well-defined principles underlying good composition," reasoned the thoughtful ones. What are they and where can they be found? When the job department was installed gentlemen connected with the Art Institute of Chicago said the answer could not be found in what they taught there. Notwithstanding so authoritative a negative, it was recalled that the early printers got much of their inspiration from artists with whom they associated, and the idea persisted that in the art courses there was much that the printer wanted, if not a solution of the problem of scientific education of the compositor.

Finally, a printer — Mr. Trezise, now chief instructor of the I. T. U. Course — enrolled as a student at the Art Institute for the purpose of ascertaining what would be of benefit as a craftsman. There he met an instructor — Thomas Wood Stevens — who is also a printer and was in sympathy with his object. Thus the courses in lettering, in design and in color were supplying pabulum for students at the school. After about eighteen months of study, investigation and experiments, the information extracted from the art courses was reduced to concrete statements, and applied to composing-room work. About this time the annual convention of the International Typographical Union authorized President Lynch to appoint a commission to "formulate some system for the technical education of our apprentices and members." The union was not then aware of what was on the eve of being given to the world by The Inland Printer School. Here, then, was the union looking for a system of trade education and a school with one nearly developed. After investigation of the methods of the course, the union officials decided to adopt it. The possible cost to students was canvassed, the concern of the union officials being that the price be brought within the reach of practically every printer, for to the union a system of technical education must be merely a means to an end — the education of ambitious printers. The probable cost having been estimated, the union undertook to "take care" of the advertising and some other incidental expenses, which permitted lowering the price to \$20. In order to stimulate study and remove any vestige of profit-making, the officials made the offer of a \$5 rebate to each student who completed the course with diligence and intelligence.

On this basis the International Typographical Union took control and launched the correspondence course. In the scheme there is no waste energy, and no worriment as to how much profit there will be on each pupil. The only method by which the commission and instructors can achieve success is through giving the student better equipment for his life-work. Under this plan if retrenchment becomes necessary, it will be impossible to do it in the department of instruction — that must always be kept at the highest point of efficiency.

This is how a course which would ordinarily cost about \$50 or \$60 can be sold for \$15 net, and why there are no extras, and the instructors will be as painstaking after full payments are made as while there is still money due. No other correspondence course has behind it a great institution anxious to advance education and willing to spend approximately \$8,000 to \$10,000 a year to do it.

WHAT THE WEATHER MAN THINKS OF THE COURSE.

Dr. Willis L. Moore, chief of the Weather Bureau, is not only an old-time printer but an interested observer of industrialism, especially that phase of it which touches working-class activities. Coming from one of such attainments, opportunities for observation and interest in the welfare of the workers, the following letter is significant:

WEATHER BUREAU,
OFFICE OF THE CHIEF,
WASHINGTON, D. C., May 12, 1908.

Mr. W. B. Prescott, Secretary, I. T. U. Commission,
120 Sherman St., Chicago, Illinois:

MY DEAR MR. PRESCOTT,—I am much interested in the work that you are doing, for I am of the opinion that every trade union should provide a system of technical training through the installation of night schools, so that under the auspices of the union their apprentices and journeymen may be trained in mathematics, physics, and mechanics that technically belong to each trade. Then an aspiring and ambitious man might, under the auspices of his own organization, develop his intellect while training his hand, and unionism would then furnish high class directing men, who in all great industries command high salaries and become the directing generals of industry. The graduates of technical schools are taken up almost as fast as they are turned out, and in some cases the supply does

not equal the demand, but as a rule these young men have not been reared in an atmosphere that predisposes them to be favorable to the idea of trade-unionism. I look forward to the time when each city will have its great temple of labor and each craft have its own technical college, all gathered under the same roof and under the auspices of a central labor union. In other words, unionism should aim to develop the intellect while training the hand.

Wishing you success in your special line of endeavor, and with kind personal regards, I am

Yours very truly,

WILLIS L. MOORE.

HOW THE LESSONS HELP.

We give below a letter sent by the commission to a printer who wanted to know just how the course would be of assistance to him:

"Your letter expresses doubts as to the practicability of the I. T. U. Course, and contains several questions regarding the benefits to be derived therefrom. These questions we are pleased to answer:

"I wish to set a cover-page and have five or six designs in mind. How would your instructions educate me as to which would be the proper design and the proper type to use, regardless of my taste or preference in the matter?"

"Underlying typographical design, as well as all other design, are certain fundamental principles of proportion, harmony, etc. The I. T. U. lessons are based on these principles—not on personal taste. You have five or six designs for a cover-page in your mind, and wish to choose the best one for use. This must be done by a process of elimination and on each design must be brought to bear at least four principles—simplicity, proportion, shape harmony and tone harmony. If you understand these principles and consider them in choosing the job, some of the designs will fail under the test, and the one which violates none of these principles will be the successful one. Take, for instance, proportion. When we find out what proportion is, and how it can be obtained, we can apply it to any job. The same is true of the other fundamental principles of design. They are applicable to every job—and are to be found in every successful job.

"Why could I not study the principles of design from a book treating of that subject, and derive just as much practical knowledge therefrom as from your course?"

"To secure the information found in the lessons on design it would be necessary to study from various sources. No book deals wholly with the principles of design as applied to printed matter, and to go through a vast amount of study on decorative design in order to acquire the vital points obviously is impracticable. The principles of design of vital importance to printing have been gathered together in concentrated form in these lessons, much of it being entirely new. Then, too, the value of personal criticism on each lesson can not be overestimated. If you study from a book of design, doing much unnecessary and therefore confusing work, you may fail to fully grasp some vital element, which will nullify much of your effort. Criticism such as we furnish would not only prevent this, but clarify what is obscure and aid you in solving inevitable problems.

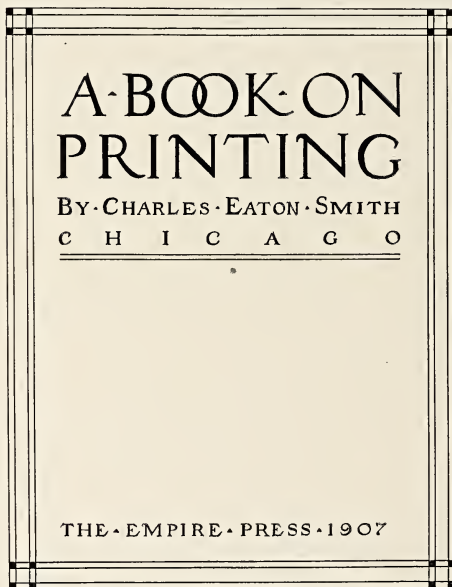
"As printers seldom see two pieces of copy that are alike, why would the criticism help the job in hand?"

"It is on this point that the I. T. U. Course differs the most materially from all other methods of instruction which have been attempted. Many printers seem to think that if they could secure good formulas for each class of work which they are called upon to do, their troubles would be over. This is an error; as you say, the copy for every job has its peculiarities, and so no previous job can be followed with exactness. The best that method offers is suggestion as to what may be done; there is no reason, no mental enlightenment, in it. If, however, compositors learn the principles upon which these formulas are built they are in a position to originate and create, instead of copy. A

job, no matter of what character, in order to be good, must bear the test of these principles, and when we know what constitutes simplicity, proportion, shape harmony and tone harmony in typography, and understand how to apply our knowledge, we can use it in connection with any job."

NOTES ON THE COURSE.

The illustration given in this issue is the eighth lesson of a student in a small Canadian town, which, according to a newspaper directory, is content with weekly papers, and in the office of one of these the student works. He has had fourteen years' experience, part of it in Reading, England, and has some knowledge of general illustrating. He is by no means the typical country printer, but if such title-



Eighth Lesson in I. T. U. Course in Printing, done by a student in a Canadian town of 3,000 population. No previous experience in lettering.

pages can be produced in small towns, the gulf between the work of the metropolitan office and that of the small country shop will be narrowed considerably.

A somewhat backward student received a letter of advice and criticism which, if paid for at the usual trade-press rates, would have enriched the writer by about \$10. This is an unusual case, but it serves to show the interest taken in students by the department of instruction. It also gives an inkling of the value of the criticism and advice which is given during the Course. Without exception, those who have taken or examined the lessons commend their excellence, and it is the ambition of the commission to make the instruction department a model of its kind.

One of the best-known and most efficient printers in the East, an acknowledged leader, writes: "The work is very fascinating and practical, and already has been of much value to me."

From the West comes this word: "Enclosed please find \$5 in payment of second instalment of I. T. U. Course in Printing. From what I now know of it, would say it is worth ten times the money."



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A WRONG WORD.—W. H. W., Lorain, Ohio, writes: "I am sending you a couple of sentences taken from an ad. recently sent into the office in which I am employed. There was more or less argument as to the grammatical construction of the last sentence, hence we have decided to get your opinion of it. The first sentence is merely presented to make more clear the meaning of the last. The words over which the contention arose were the ones I have capped, and we would prefer elucidation with reference to those especially. 'Better have it right in style, in fit, in making, in quality, and, what is more important, better be sure of it before you buy rather than uncertain about it afterward. We can't offer any better evidence THAN here is the right place for buying, for the man who wants the right things, THAN to tell you THAT this store is the home of the right things.' The first 'than' was not misread for 'that'; it was intended to be 'than,' and maintained to be correct by a man of education." *Answer.*—"Right things" is here substituted for the name of a firm at the end of the quotation. The word in question makes absolute nonsense, and would probably be recognized as an error by most readers. How any man of education can say that it is correct is beyond understanding. With "that" in place of it the sentence reads correctly; as it is, it does not read correctly. Very plainly the intention is of offering evidence that something is true, and of course that is what should be said.

REPEATING QUERIES.—Reader, New York, asks: "Having made a query on an author's proof, with accompanying suggestion of needed correction, on finding that the author has not made the change, should the query be repeated on another proof?" *Answer.*—Except occasionally, under special circumstances, when a proofreader has made a suggestion and an author or editor has once rejected it, the query should not be repeated. An author or editor who has answered such a question once in the negative should not be troubled any further. He may well be presumed to have considered the matter thoroughly, and to have made his decision knowingly, even if that decision is such that the proofreader is sure it is wrong. Exceptionally it is well for a proofreader to make a suggestion a second time, as when his first query has not been answered at all, or if he thinks it has not been understood and he is sure that his suggested change would make a real improvement. I have hoped for some time that some one would ask such a question as I am now answering, because I have seen a great deal of trouble caused by a proofreader's persistent repetition of the same query, and especially in one case. Before telling about that case, it may be said that no restriction of the proofreader's helpful criticism should be thought of as intended. Readers have often done much good by suggesting changes, and there is no limit to their right to suggest, except that of reasonableness and helpfulness. Of

course they should never query anything needlessly, and equally of course they should think nothing of how their suggestions are treated by authors or editors, but accept decisions as made, when made, and rest satisfied that they have done all they could do. A proofreader in the printing-office where the type for a large encyclopedia was set had the criticizing habit to an extreme degree. He not only had the habit, but he had wide knowledge and critical faculty, so that often he was really helpful in that way. But, especially in the case of certain historical subjects with which he was particularly familiar, he was so persistent as to make of himself a real nuisance. He challenged every statement that was not written exactly as he thought it should be, and often actually filled the margin of a proof with rewritings, and even repeated these after the editors had returned them canceled. This was a very extreme case, and is told only to show how far the critical habit may mislead one. That man was employed to correct printing-office errors, and actually did very little of what he was really paid for. In giving so much attention to the wording, for which he had no responsibility whatever, save as a matter of verification, he failed woefully in the detection of typographical errors. Proofreaders might well restrain their querying habit, which is very often indulged too much, and involves great danger of overlooking actual errors. Nothing should be queried except things that are really doubtful, and often even some questions that come strictly within this limit, from the proofreader's standpoint, will seem unnecessary to the one of whom they are asked.

COMMON SENSE IN REVISING.—It is very common to intrust revising to copy-holders, and it is not hard to find a reason why this is done. Revision is a very simple process, and it certainly does seem that almost any one should be able to do it. But practical experience goes far toward proving that commonly it is not well done. On work with any kind of intricacy it is false economy to have revising done by any one but an experienced proofreader, and even he should not be hurried on it. Time is needed to see that everything is done right, and only too often not enough time is allowed. Many lessons are needed by the young people who generally do revising, and the most important one is in the application of common sense. These remarks are induced by notice of actual failings by revisers. The most frequent failure seems to come from merely comparing the line where a correction is marked, and, on finding that the line has not been corrected, making the mark again on the new proof. Very often in these cases something has happened of which the young reviser does not think. Somewhere in the vicinity of the line with the error is another line with the same word at the beginning or end with which the right line begins or ends, or with the same word in it, and the compositor, instead of overlooking the correction, has made the change in the wrong line. Every time that a line is found uncorrected, the first thing done by the reviser should be the renewed correction in the place of the first one, and the next should be a search for the possible change made in the wrong place, which will sometimes be found within a line or two, sometimes at quite a distance, and occasionally will not be found at all, the correction having been missed altogether. One recent occurrence of failure by the reviser, occurring at the most disastrous time, just before electrotyping, involved the insertion of part of a word at the beginning of a line where it made absolute nonsense. About a dozen lines above was another line beginning with this part of a word, where it had been driven over because of an insertion, and the wrong insertion below must have come from this in some way, though how the compositor could have put the part of a word where he did put it is beyond conjecture. There it was, however, and only a consecutive reading of a proof

from the plate disclosed it. On the same work a divided word had been changed by the editor from lower-case to small capitals and stetted, but the editor had failed to cross off the original mark for the first half of the word. In this case the marks as they stood were followed literally, and the word appeared on the next proof sent to the editor half one way and half the other. Even the compositor, of course, should know that the stet meant the whole word, but it is not quite so bad for a compositor to make the silly change as it is for a reviser to pass it. One thing that is very much needed is seldom done, and the lack of it seems to furnish the reason for much of the slackness in revising. Young people have the work given to them without any definite instruction how to do it. Every beginner should be taught how to do such work, and should especially be drilled on all the elusive points, of which there are many more than the two here noted.

BAGASSE, A NEW SUBSTITUTE FOR PULP.

Consul-General Richard Guenther, of Frankfort, furnishes the following information, published in a German journal, concerning the invention of a Trinidad planter for the manufacture of paper from sugar-cane bagasse:

"For a long time the bagasse had been experimented with in order to make cellulose out of it for paper manufacturing, but without success. It is now reported that a Trinidad sugar-planter has, after several years of experiments, arrived at the conclusion that a superior article of paper can be made from the bagasse of sugar cane, as also of the bagasse of other plants of that district. It is stated that he has erected paper-works in connection with his sugar factory at an expense of \$85,000.

"The bagasse, after having been three times ground and pressed in sugar-presses, is carried, automatically, to the paper-mill and is there treated by a process of the inventor. It is then boiled for several hours, passed through rotating millstones, put into the usual machines for manufacturing paper-pulp, and afterward cut up under hydraulic pressure.

"The inventor claims that eighty-four per cent of the bagasse is transformed into paper-pulp, and he believes that his invention will revolutionize the cane-sugar industry, as it would be remunerative to plant sugar-cane primarily for making paper, with the sugar as a by-product. Sugarmaking would again become very remunerative, as bagasse, for fuel, had approximately a value of only about \$1.80 per ton.

"The cost of paper production by this process is said to be very low, as the surplus steam of the sugar-mills can be utilized. The value of the paper made from the bagasse is estimated to be \$24 per ton. During the time that no sugar is made the paper-mill is kept running by using other materials found in the district for papermaking, banana bagasse, paragrass bagasse, and that of other fibers."—*Daily Consular and Trade Reports*.

ACCOMPLICES.

A rival to the celebrated Mrs. Malaprop is to be found in a certain New York street-car conductor. The other day a party of several women boarded his car. They were not able to find seats together, and two sat on the opposite side from the others. The woman who paid the fares for the group offered the conductor a half dollar, neglecting to mention how many fares were to be taken from it.

"You're paying for these four here," he said, indicating those who sat in line with her of the purse, "and," waving his hand in the direction of the two on the opposite side, "are those ladies implicated?"—*New York Times*.



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

THERE are now in the Government Printing-office at Washington, D. C., eighty-three Linotypes, 124 Monotype casters and 121 Monotype keyboards, of which nine are duplex keyboards. Forty-one additional duplex keyboards have been ordered.

BRANDING LINOTYPE SLUGS.—Edwards Cole Brown, a New York Linotyper, offers the following suggestion, which has been broached on prior occasions and has the merit of simplicity. He writes: "The great bane of existence of the Linotyper is the continual loss of metal due from printers in the trade, and tons of it find their way into the hands of unscrupulous junk men. My attention was forcibly called to the matter by the offer from a junk dealer to supply a quantity of Linotype metal in the original slugs. To devise a plan of identification of my product, should occasion arise to claim it, has resulted in what I think will prove an effective and yet inexpensive plan. Have the Linotype machinist procure a steel stamp of some selected design and small enough to stamp a slight depression on every em and en quad in the matrix font at the casting point on the matrices. The result will be a facsimile of the stamp in the slug, and prove effective in the prevention of the theft of metal in the form of slugs. I hope you will bring this to the attention of the trade."

SQUIRTS AND DOUBLE RESPONSES.—A recent graduate of the Inland Printer Technical School, who was sent to a Western office upon graduation, writes: "(1) The machine here is in fairly good shape but we have some trouble with the metal. A series of squirts occur on the back of the mold, the metal running eventually between the cap of the mold and the mold disk. The final result of this is a stoppage just as the line is about to transfer on to second elevator. Now I think it is caused by a poor lock-up of pot with mold or else the mouthpiece is warped. (2) Nearly every key sticks and I get continuous response. The day man says I hit the keys too hard. I claim the key-bars need cleaning. Here's a problem for some of the students: Matrix delivery belt stops. Rest of machine runs normally. I had that to figure out last night. Found that a screw had worked loose in the lower intermediate belt pulley. Had a hard time getting at it as they had no real small screw-driver and the screw-driver had to go through a small hole in the rim of the pulley." *Answer*.—(1) If back squirts are of frequent occurrence it is reasonable to suppose that the pot mouthpiece is warped. Test the lock-up; it only takes a few minutes. (2) Striking keys too hard will not cause "doubles" unless key-bars and other parts are very dirty. Gasoline squirted on the vertical key-bars will remedy matters in this case.

POT-LEG ADJUSTMENTS.—An Eastern operator-machinist writes: "We have a machine here about three years old, but it has been fearfully abused. Right now, back

squirts of metal cause the greatest trouble. I went at it and made all the tests and adjustments to line up the mouthpiece with the mold, but still she squirted. Had a machinist, the best in town, look it over and he went to take out mouthpiece and cracked the crucible. I had to put in a new one all by myself. The next day the machinist said he would stop that back squirt and he moved the left pot leg forward, as the trouble was we could not get pot and mold to lock up on the left end. The machine run for just three hours; then metal commenced to accumulate on that left side again and of course we got our squirts again. When he moved the pot leg by screws he took off the small jam-nut on the rear screw, and said it did not need to be on there any way. I think it does, and because it was not the screw slipped and the pot leg worked back again. Do you think it all lies with this pot leg? The mouthpiece has been faced up properly, but this trouble is of quite long standing. It is apparently 'fixed' for a short time, then goes right back on us again. Could the screws in the pot legs be worn? Two machinists have given it up here and

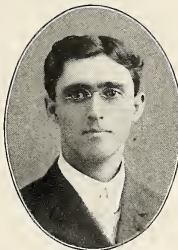
pawls, which are used to connect the jaw and the short-line lever. Just how these pawls do their work properly and connect with the jaw at the right time is not clear to my mind. Of course, I know these pawls are drawn down by means of the flat spring when the first 'elevator' descends, but they only seat on the right-hand jaw properly for a quad line when the right-hand jaw is drawn to the left by the quadding finger. Even when I take the bell-crank off, a regular line will not cast because of the non-operation of the short-line lever. The jaw seems to be too far to the right to do its work, and I fail to see where I can remedy the trouble. I have used considerable time and energy since December 15 in an attempt to solve this riddle. I have been compelled to leave the short-line lever off the machine since that time, but now that there is a night shift it becomes imperative to put the lever on to save the matrices." *Answer.*—Regarding the quadding-out attachment, you say you remove the bell-crank when you switch from quadding to regular work. There is no occasion for removing anything; the only thing necessary is to turn the



FRANK CAMPBELL.



PRESTON P. GRANDON



NELSON W. WILCOX.

GRADUATES LINOTYPE DEPARTMENT INLAND PRINTER TECHNICAL SCHOOL.

say they can not make it lock up." *Answer.*—It may be that the pot-leg bushings, which support the pot, are worn, owing to the machine having been run with the pot-leg adjusting screws loose, so that the pot now works around on its seat in the bushings and loosens the adjustment. The pot can be lifted up and these bushings examined. The seat or depression on top of the bushing should be round and fit the adjusting screw in the pot leg. If either bushing is worn, a new one is necessary. The jam-nuts must be kept in place.

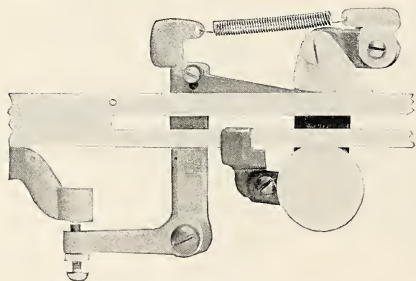
QUADDING ATTACHMENT.—A Western operator-machinist writes: "The difficulty confronting me in regard to the quadding attachment on our No. 5 is as follows: A quadding line is handled all right—but 'regular' lines are all treated like 'short' lines because the short-line lever remains 'stationary.' The short-line lever remains stationary because the right-hand jaw does not push the short-line lever by means of the lever pawls as it should, and the reason it does not is mysterious to me, owing to the fact that all adjustments are apparently properly made. The bell-crank in front of right-hand jaw seems in splendid working order. Both wire springs appear to be all right—although the exact and full purpose or duty of this bell-crank and the work it should do is not perfectly clear to my mind. If you can find time kindly set me right on all these hazy points. In contrast between the short-line lever on the Model 3 and the one on the Model 5 I may state in this way: The Model 3 lever is held against the right-hand jaw and pushes it a little way to the left, and when a regular line butts in, the jaw is forced by the spaces to the left and the lever also, thus allowing the pump to perform its duty. Now then, on the Model 5 the right-hand jaw is below the short-line lever, and the work is accomplished by the lever

pawl in the top of the right-hand jaw, so that the finger on the line-delivery carriage does not engage it, and draw the jaw toward the left. When this is done the machine should work exactly as though no quadding attachment were on the machine.

GETTING EXPERIENCE.—After a six weeks' course of instruction in the Machine Composition Department of the Inland Printer Technical School, a graduate who was sent to a position in a small Minnesota city wrote: "I have completed my first week here and although the machine has been cutting up all sorts of capers, I was able in every instance to apply a remedy. The first thing I had to do last Monday morning was to get the mold disk to revolve freely. It had run dry. I put some oil in cup back of mold disk, and after a little it revolved quite freely, but it still seems to bind somewhere and I think it's the back knife. The operator before me said the mold disk was warped, and I guess it is. Yesterday I made a change from ten-point to six-point. They have no micrometer here, so I just set the right-hand knife to six-point and let it go. The slug seemed to be all right. After changing to six-point and running awhile a lot of odd-shaped pieces of flat lead dropped to the floor, as per enclosed. Can you tell me what caused it? I was troubled with thin spaces and hyphens getting in the wrong channels, but discovered a bent partition to be the cause in the back entrance. Also, the first elevator got out of adjustment and I fixed that. I have had some good experience this week, all right. We use gasoline and have to watch slugs pretty closely, as the metal gets too hot or too cold. Is there a way of attaching a burner under throat of pot?" *Answer.*—The splashes of metal sent seem to indicate that the mouthpiece leaks around the edges or ends. This may also be causing the disk to bind, as if

the metal drips between the disk and the ejector guide it may lodge there and clog the parts. If the cross vents in the mouthpiece are too deep similar results would be obtained. There is no way of piping the heat to the mouthpiece where gasoline burners are used.

A NEW ASSEMBLER SLIDE BRAKE.—One of the recent patents issued is an improved wedge assembler brake by Richard F. Wilson, 147 Elm street, Albany, New York. This brake is designed to obviate the trouble usually experienced with the old-style brake, which has two edges to grip the assembler slide. The assembler slide brake operating lever is blank on its right end where it has contact with an adjusting screw in the wedge operating lever, and the head of this screw points downward, making it accessible when adjusting. The wedge operating lever takes the place of the brake lever and brake as furnished with the machines. The wedge brake is attached to the upper end of the wedge operating lever and has contact with the assembler slide in its upper groove, and engages a swivel



WILSON IMPROVED WEDGE ASSEMBLER-SLIDE BRAKE.

wedge of the opposite taper. This swivel wedge takes the place of the upper-assembler slide roll. The operating-lever wedge is operated by a spring against the swivel wedge. This action holds the assembler slide firmly against the lower-assembler slide roll. In assembling a line of matrices, each matrix delivered into the assembling elevator moves the assembler slide forward in a direction which releases the operating lever wedge, thus imparting a smooth and uniform motion to the assembler slide. The life of the brake is indefinite, as the parts are subject to but slight wear. The brake can be attached by any operator, as all parts are made to connect with the screws now on the machine, no drilling or filing being necessary.

MATRIX AND METAL TROUBLES.—A Michigan operator writes: "(1) We have been having trouble with matrices falling off—one or two matrices will drop off just as first elevator is entering vise; and then again will drop off just after rising to transfer, and then again just as they are ready to transfer to second elevator. Pawls in elevator jaws seem to be working all right. (2) Another thing: Metal accumulates just over mouthpiece until it finally interferes with lock-up and causes back squirt. On short lines it will accumulate in front of unused holes of mouthpiece like icicles; also stick out like bayonets." *Answer.*—(1) There are various reasons for matrices dropping from the first elevator as it descends or raises. Open the vise and place a matrix in the elevator jaws near entrance and note whether the back jaw is sprung. See that each jaw-spring has sufficient tension to hold the matrices in place; renew them if they are found to be at fault. See that the long finger on the line-delivery carriage is straight; a slight bend will cause this trouble. Have the yielding finger in the first-elevator jaws moved in to touch the outside

matrix. Push in the controlling lever, release the line-delivery carriage, and when it is at its full distance to the left see that the inside edge of the short finger is thirteen thirty-seconds of an inch inside the outer edge of the first elevator. If incorrect, adjust by the set-screw alongside the track. While the carriage is in this position see how far the stopping-pawl is clearing the stop-lever. It should be but one sixty-fourth of an inch. If more than this, adjust by the plate on the pawl. See that the carriage does not go too rapidly toward the left, as the sudden stop causes this trouble sometimes. (2) To determine what is wrong with the lock-up of the metal-pot, open vise and draw out the disk. Scrape the metal from the back of the mold with a sharp piece of brass. Ink this surface of the mold evenly for its full length, and wipe the mouthpiece so it is free of metal. Close vise and allow the machine to make a revolution. Then examine the mouthpiece. The test should show whether the lock-up is even or otherwise. Should the test show unevenness, use the file on the mouthpiece or adjust the pot legs, as the case may require. Another cause is having insufficient heat under the throat or mouthpiece. This causes an accumulation which later causes back squirts. A bad lock-up is noticeable by the smooth bottom on the slugs prior to the squirt.

RECENT PATENTS ON COMPOSING MACHINERY.

Low-metal Signal.—D. S. Knox, Denver, Colorado. Filed May 14, 1906. Issued April 14, 1908. No. 884,934.

Slug Receiver.—D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed January 16, 1908. Issued April 7, 1908. No. 884,022.

Method of Casting Lines of Single Type.—D. Petri-Palmedo, of Hoboken, New Jersey. Filed July 18, 1907. Issued April 7, 1908. No. 884,293.

Linotype Mold.—J. G. Holbourns and H. A. Longhurst, London, England, assignors to Linotype & Machinery, Limited, London. Filed April 1, 1907. Issued April 21, 1908. No. 885,156.

Impression Devices.—F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation of New Jersey. Filed July 29, 1899. Issued April 28, 1908. Nos. 886,327, 886,328, 886,329, 886,330, 886,331.

NEW IDEAS AND OLD ONES.

Modern tendency is toward the laconic in action as well as expression, notes the *Newspaper Maker*. There is so much to know, so much to do, so much to say that short cuts are indispensable, if one would accomplish anything.

In the printer's art there is constant tendency to cut things short. Not one-half the punctuation points are used that were in vogue ten years ago. Italics are in bad form in the body of an article and one does not use any more capitals than he can help. Diphthongs have gone into desuetude and now a proposition is made seriously to do away with justifying in book and newspaper work. This would leave the right side of the columns in the same uneven appearance as typewritten matter.

Time may come when spacing will go; the old Romans knew nothing of it and they read probably as facily as the moderns. Or it may be that capitals will be abolished altogether. The most beautiful manuscripts in existence are those in which the capitals are absent. All of these changes would result in economy of a practical nature.

Or, why not go farther and do as the ancient Hebrews, omit the vowel letters from writing and printing. Phonography practically does this. This requires co-text reading; yet that is not difficult to do.

Here are new ideas and old. More might be suggested, and they are given for what they are worth; which might be nothing.



BY O. F. BYXEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxlee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

COMPOSITORS on the Tampico (Mexico) Times, which is printed in English, are Spanish-speaking Mexicans who know no English whatever. The publishers say that the task of getting out a paper under these conditions, as will be readily recognized, is unique and somewhat difficult, and that they find it necessary to read proof very carefully.

"ONE thing at a time, and that done well," is a motto well worth remembering. The Owensboro (Ky.) *Inquirer* evidently believes in it. The envelope slip reproduced herewith shows how it calls attention to its steadily grow-

Climbing the Ladder

Daily Average Circulation of
the Owensboro [Ky.] *Inquirer*
for past four years:

1904—1865

1905—1918

1906—2750

1907—3736

—Haven't Stopped Yet!

ing circulation, and the figures so neatly presented speak much stronger than a two-page letter of the best advertising matter ever written. Publishers should not make the mistake, in trying to influence prospective advertisers, of putting all their arguments in the same letter or circular—"one thing at a time." Then, too, this little slip is much more eloquent than the details of a year, giving the

number of copies printed each day, and deducting returns, etc., even if attested by every signature on the staff. The *Inquirer* has stated its circulation, and stated it well.

AD-SETTING CONTEST No. 24.—By the time this number of THE INLAND PRINTER reaches its readers the contestants in the last ad-setting contest will have received complete sets of the ads. submitted. If any contestant has failed to receive a set, notify me at once and the package will be traced. If any candidate has failed to send in his decision as to the best ads, it should be attended to at once, as his vote must reach me not later than June 15, and under the rules a failure to vote subjects the ad. of the non-voter to a penalty of three points. It should not be difficult to make selections this time, as the size of the ad. kept down the number of entries materially, but the ads. submitted show much careful study and will be of great benefit to compositors.

ESTIMATING GOOD-WILL.—A Canadian publisher asks for the following information:

Mr. O. F. Byxlee, Chicago, Illinois:

DEAR SIR,—The following is the yearly turn-over of business of a weekly newspaper in a town of 3,500 population. How would you arrive at a valuation of this business in case of sale or distribution of property:

Advertising	\$2,500
Jobwork	1,300
Subscription list	2,200
Annual profit	1,300

I would also like to ask you for a suitable rate card for a weekly of 2,200 circulation.

In replying, kindly do not use name or address of paper.

Yours truly, _____, Publisher.

The information given does not cover all that it is necessary to know in arriving at the worth of the property. An inventory of the plant should be taken at its present value, to which should be added unexpired advertising contracts. From this amount deduct the cost of completing unexpired subscriptions. With this as a foundation it is then necessary to agree upon the value of the good-will. There is absolutely no fixed custom or basis upon which to estimate this, although it has been stated that the net earnings for five years was a fair price. The price paid for good-will depends in every instance on conditions peculiar to each individual sale. It is governed by the comparative standing of the business, its completion and the future prospects. A business may have been conducted for a number of years without profit, or even at a loss, and still be a valuable acquisition. If the \$1,300 includes the publisher's salary, then the business above cited did not actually show a profit, as his salary of at least \$25 weekly should be charged to expense. Still the good-will of this property, which is providing the proprietor a fairly good living, if the prospects for the future are promising, is an asset of considerable value. A suitable rate card for a weekly of 2,200 circulation, carefully graded, follows:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	\$.50	\$.30	\$ 1.10	\$ 1.40	\$ 3.60	\$ 6.30	\$ 11.00
2 inches .....	.80	1.40	1.95	2.45	6.30	11.00	18.75
3 "	1.10	1.95	2.70	3.35	8.60	14.75	26.00
4 "	1.40	2.45	3.35	4.20	11.00	18.75	32.00
5 "	1.70	2.95	4.00	5.05	12.75	22.50	38.00
6 "	1.95	3.35	4.65	5.90	14.75	26.00	43.00
8 "	2.45	4.20	5.90	7.35	18.75	32.00	53.00
10 "	3.15	5.45	7.55	9.50	24.00	40.00	68.00
20 "	5.40	9.45	13.00	16.25	40.00	67.00	100.00

IN an interesting letter from Fairbanks, Alaska, an INLAND PRINTER correspondent says there are five publications in that city, including two daily newspapers. Both of the latter have Linotypes and all of the offices are up to date. He says that nearly all of the printers are "Sourdoughs," there being only three who are "Checkacos." Fortunately he takes the trouble to make the following explanation: "Sourdough—one who has lived in the

North for a long time, and has seen the ice come in and go out; Cheekaco—a newcomer."

H. M. WHELOCK, publisher of *Wheelock's Weekly*, Fergus Falls, Minnesota, sends a series of six form letters which he has been sending to delinquent subscribers. The recent ruling of the postoffice is used as the basis of his appeal, and he states that the results are excellent. Their practical value to other publishers warrants devoting space to reproducing the entire series:

No. 1.

DEAR SIR,—The new ruling of the Postoffice Department will make it impossible for any newspaper in the country to send copies to subscribers who owe a year or more on subscription without putting a 1-cent stamp on each copy. That would break every newspaper man and can not be done.

The result is that subscriptions not paid up will have to be stopped this spring. It is not the fault of the newspaper. They would be glad to carry their subscribers along, as in the past. It is a condition produced by the new ruling, which was made by the department to put a stop to the abuses of the second-class mail privilege by "mail-order" publications and others which care little about their subscription price.

I hope you will pay prompt attention to this matter, as the new rule will take effect April 1, and after that date no subscriber in arrears can get any daily or weekly newspaper in the United States. I do not wish to lose you and hope you do not wish to part with *Wheelock's Weekly*.

Yours truly, H. M. WHELOCK.

Your subscription to *Wheelock's Weekly* is paid to —; \$ — will pay you to —.

No. 2.

DEAR SIR,—I wrote you a short time ago, asking you to bring your subscription up to date and a year ahead, stating that owing to the recent postoffice ruling this must be done by all who take newspapers, or 1-cent postage must be put on each copy.

I think your failure to reply has been because you have overlooked the matter till now. I very much hope this letter will result in your prompt remittance, for now I am "up against it," and have got to show a clean list, paid up, to the first postoffice inspector who calls. You have had the paper regularly. It is worth a dollar a year, and I have cheerfully and faithfully sent it to you, believing that when the right time came you would with equal cheerfulness "make good." "The right time" is here now. I've got to stop the paper unless you pay up. That's Uncle Sam's decree. I don't believe you wish it stopped, and I am sure you are willing to pay an honest and small debt like this. I hope to hear from you by return mail, and remain,

Cordially yours, H. M. WHELOCK.

Your subscription is due from —. The sum of \$ — will pay you to —.

No. 3.

DEAR SIR,—You have not yet sent amount due for *Wheelock's Weekly*, though I wrote you fully ten days ago. What's the matter? Haven't you the money? It is honestly due, unless my books are in error, and I am sure you have no intention of refusing to pay.

So will you not kindly let me hear from you on receipt of this, sending the cash, if possible, or if not, explaining as I asked above, "What's the matter?" You will oblige.

Yours truly, H. M. WHELOCK.

Your subscription is due from —. The sum of \$ — will pay you to —.

No. 4.

DEAR SIR,—Nothing doing yet, although I am sure I have sent you two or three letters about that unpaid subscription of yours. Now, this isn't quite fair. I have sent you the paper steadily, depending on your sense of justice to pay for it when the time came. Can't you pay it now? It isn't a large amount, but, my kind friend, the Third Assistant Postmaster-General tells me I have too many on my list in arrears, and I must begin to put 1-cent stamps on their papers in another week or so—which I can not afford to do. I feel I am entitled to the courtesy of a reply to this, with the cash if possible, or if not, with an explanation. Kindly let me hear from you at once and oblige. Yours truly,

H. M. WHELOCK.

Your subscription is due from —. The sum of \$ — will pay you to —.

No. 5.

DEAR SIR,—Sorry not to have heard from you yet. I think you must have some reason for not writing, and it occurs to me perhaps you haven't enough money to spare right now to settle the whole account, but that you could pay part. What do you say to giving a note due this fall, without interest, for the amount due to date, and enclose a dollar cash for a year's subscription in advance? If you will do this, use the enclosed envelope to send your dollar, and say that you will give the note, and I will send you one to sign. This will put us on a businesslike basis again. You will be glad to get the small account fixed up, I know. You will much oblige,

Yours truly, H. M. WHELOCK.

Your subscription is due from —. The sum of \$ — will pay you to —.

No. 6.

DEAR SIR,—You aren't doing the fair thing in paying no attention to my letters about subscription. I have written you several times, and have been

respectful and patient. In reply I get—nothing. This isn't fair play, and you know it isn't. I don't believe you mean to give me the double cross this way, but either the matter has slipped your mind, or you haven't had the money to spare.

Now, to get the account square, I'll tell you what I'll do: if you will pay for a full year's subscription in advance, I'll cut the arrearages square in two and take half what you owe for full payment, and send you a receipt to balance. But, mind, this offer does not mean next month or next week, but now—the minute you get this letter, or not at all.

If you don't accept this proposition I shall hardly know what to think, but I shall, of course, have to stop the paper and will then proceed to do what I can toward effecting a settlement. But I think you will regard this offer as too fair to refuse, and that I shall have your remittance at once.

Yours truly, H. M. WHELOCK.

Your subscription is due from —. The sum of \$ — will pay you to —.

Mr. Wheelock filled in the blanks at the bottom of each letter with the date of expiration of the subscription, and requested sufficient payment to pay an even number of years, bringing the new expiration date several months in the future. As an example, the last letter might read: "Your subscription is due from September 10, 1906. The sum of \$2 will pay you to September 10, 1908."

OCCASIONALLY a newspaper has an opportunity to secure publicity at a street fair or some other public function through a dress made of newspapers. The young lady in



the accompanying photograph is wearing a costume made entirely of copies of the *Cuero (Tex.) Record*, and it was worn by her at a masquerade ball. Some other publisher may have a friend who will be glad to use this as a fashion-plate for a newspaper suit on some similar occasion.

ON May 10, *The World*, of New York, celebrated the twenty-fifth anniversary of Joseph Pulitzer's control by issuing a 200-page number. Incidentally there were fire-

works, a banquet, and a special guest train from Washington and back. *The World* truly claims to have been the first of those journals known as "yellow," and all know it to be a great financial success. As to contents, apart from the advertisements, there was only one notable thing, "To the Invincible Republic," a poem, by William Watson. For the rest, so far as it relates to the anniversary, there are pages of indiscriminate laudation from scores of notabilities and notoriety, which serve the purpose of making the event a big advertisement for *The World*. In these two hundred pages there was room for something intellectual, something above the ordinary journeyman newspaperman's work, but probably (as the financial results show) it is better to be big than great. The literary contents and those 993½ columns of advertising which it contained are on a literary par. It is a monument to *The World* advertising department and the advertisers. There are forty pages of "write-ups," sixteen pages each of automobile, real estate and classified advertisements, and eight pages of music advertisements. The following interesting statistics were given out on the first page, attested by the notary public, as is proper, for *The World* introduced that functionary into "modern" journalism. These figures relate to twenty-five years, unless otherwise noted.

Total number of <i>Worlds</i> printed.....	4,407,776,917
Total consumption of white paper.....	1,016,865,553
Cost of white paper.....	21,874,679
Total number of columns of advertising.....	738,585
Total composition, cms.....	15,724,845,844
Cost of composition.....	8,169,580
Total ink used, pounds.....	14,124,375
Wrapping paper, paste and time, for the year 1907..	23,210
Expressage and postage.....	2,585,197
Total pay rolls.....	33,391,429
Present number of employees (home office only)....	1,572
Cost of white paper in 1907.....	1,632,593
Hourly capacity in 8-page papers.....	1,300,000
Annual wire charges (including telephones).....	152,723
Stereotype plates, cost in one year.....	520,962
Average number of columns in each issue during	
April, 1908.....	253
Horse-power.....	1,750
Total cash receipts.....	95,445,062

These figures relate to both morning and evening editions. *The World* composing-room runs night and day without cessation. It is stated that the composition during twenty-five years is equivalent to setting up the New Testament a thousand times a year, and that a spruce forest larger than 843 acres is cut down every three months to supply the white print paper. Typographically, when the time at the disposal of the printers in issuing the special features of this anniversary issue is taken into account, there is little room for praise. The artists who do the decorative lettering have a penchant for forming letters every way but that which is correct. All *The World's* a stunt, and to do stunts the chief end of its staff. The printing is not creditable to a paper of great means and possessing every mechanical facility. The "biggest" paper offers us no lesson worthy of being learned, sets no standard worthy to be striven for, but we suppose that only the New York *Herald* can match those total cash receipts.

LATER.—And now it appears that our successful Hungarian-American Pulitzer has in bigness been outdone by his earlier compatriots in Hungary. In 1905 the *Egyturies* (i. e., Concord) celebrated its fortieth anniversary by publishing an issue with four hundred pages. The *Budapest Hirlap* (i. e., News) in the same year issued a twenty-fifth anniversary number with 254 pages. As *Ujsag* had an Easter issue of 198 pages this spring.

The most able memorial issue of a newspaper we have seen was *The Sun* (New York) of the first day of this present century. It was big with brains. Men of authority and achievement in every branch of science, art, and

industry, summed up the achievements of the nineteenth century and defined the status of all arts and sciences at the beginning of the twentieth century. It was a masterly exposition, and affords a model for all publishers who desire to commemorate real achievements. H. L. B.

McCLURE'S NEW COVER.

The June number of *McClure's Magazine* appears in a new cover of formal design which it is proposed to use as a permanent standard.

The function of a magazine cover is presumably to hold together and facilitate the handling of the pages; but this fact seems to have been very largely lost sight of in the

McCLURE'S MAGAZINE

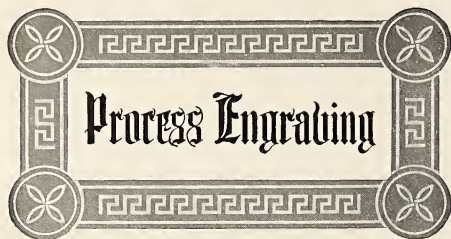
JUNE 1908 · FIFTEEN CENTS



over-development of cover decoration which has taken place during the past ten years. The use of color and of pictorial effects has become increasingly extravagant with a view to attracting attention on the news-stands; until in the midst of the riot thus created, nobody can be heard.

For many years Mr. McClure has sought a design for a cover of his magazine which would have the dignity and distinction requisite to permanent use, and after frequent disappointments, has met with what he believes to be a successful cover in the design of Mr. T. M. Cleland, of New York, who has made an exhaustive study of this particular problem. It was necessary that the design should have something of the classical distinction and formality of fine architecture, that it might be said of this cover that it is the house in which *McClure's Magazine* dwells.

The reproduction of pictures in color will continue to be a regular feature; but it is hoped that by confining this work to the inside of the magazine upon paper of a more suitable texture, finer results will be obtained.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

DRIED ALBUMEN AND WHITE OF EGG.—"Photoengraver," New Orleans, writes a long letter detailing his trouble with the albumen process on zinc, and lays it to the climate. The mistake he makes is in using an excessive quantity of desiccated albumen instead of the albumen of fresh eggs for the process. It is difficult to determine the equivalent of the albumen of a fresh egg in dried albumen, as there is much difference in the latter. One hundred and twenty grains of Swiss dried albumen dissolved in one ounce of water will come nearly equaling the amount of albumen in one egg. It is almost essential in processwork to use the fresh albumen, and it will pay to go to almost any expense to secure fresh eggs.

TO ETCH TYPE METAL.—J. W. Fox, Boston, asks: "I am an old-time reader of THE INLAND PRINTER for the practical technical information I get out of it. I never troubled you with a question before, and would not do so now, only the photoengraving houses I inquired at here for the information I am after tell me I am asking an impossibility. I want to etch type metal for a special purpose; can that be done?" *Answer.*—It is not surprising that photoengravers gave you little encouragement. You are "up against a stone wall," as reporters say when they are after a story and those they question about it fail "to give up." In the old days when Moss made relief plates by the swelling of gelatin from which he took a mold in wax and then a cast in plaster of paris, it was then necessary for him to cast in type metal from the plaster. At first the type metal was too shallow to print from and he attempted to deepen it by etching. One of the most successful etching mediums he found was said to be bichlorid of tin made into a solution in this way: One-half ounce of bichlorid of tin was dissolved in one ounce of alcohol and eight ounces of water. This was never tried by the writer and is given from hearsay. As the principal metal in type metal is lead, if it does etch with this it may be taken as a mordant for lead. Readers of this department would like to know how successful you are in etching type metal.

ENGRAVING ON BRASS.—J. W. Worthington, Chicago, writes: "I undertook the job of engraving a number of brass dies to compete with hand-cut ones. They are to be used for printing secret society emblems on sheepskin so they must be unusually deep. I thought there would be no more trouble about it than if the engraving was done on zinc; the facts are I have had nothing but trouble. I am using the albumen sensitizer. Sometimes it washes away entirely on development; then there is much lack of contact in printing. If I do get a print there is cussedness in the etching. Can you help me in any way out of the difficulty?" *Answer.*—There is hardly enough information here to give an opinion as to the difficulties. Brass is an

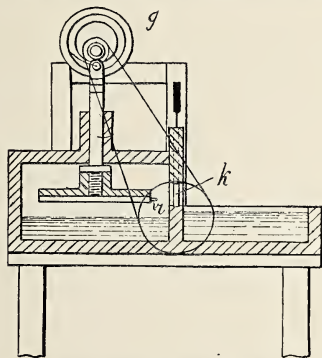
uncertain metal to engrave on, as diecutters will tell you. In the first place, brass is not level on the surface, which accounts for the lack of contact in printing. It would be better to print it in sunlight in a room far from the window where the sunlight enters, so that the rays of the sun will go through the negative at perfect right angles, then lack of contact will not prevent a sharp print. Brass is what is called by engravers a "greasy" metal, so the surface must be treated with potash to destroy the grease, and further, it should be grained with charcoal before sensitizing. Polished brass will not do. Enamel is a better sensitizer than albumen, for then you can use chlorid of iron to etch with. After a good first bite the brass should be rolled up with reëtching ink, then powdered and carried down by etching as if it were a zinc plate. But why use brass any way for this purpose? Get zinc the same thickness as the brass. It will etch much easier, give you a deeper plate at less expense and loss of time and answer the purpose of printing just as well as the brass.

A NEW PROCESS CAMERA AND STAND.—There was recently on exhibition at the F. Wesel Manufacturing Company's New York store a new process camera and stand, which is unique in a number of particulars. It is made by the Century Camera Company Division of the Eastman Kodak Company under patents issued to Mr. Arthur Hatt, of Brooklyn. The camera and stand are designed to meet all the requirements of two, three and four color work as well as commercial and newspaper half-tone negatives, direct or indirect. This camera is adapted for making an accurate trial test negative to determine the exact screen distance. It is also the only camera made in which the screen distance may be adjusted at the top, bottom or sides, as may be desired, to keep the screen and negative plate parallel. The camera is supplied with a small cone, which contains a color-filter holder and a dark slide. This is very convenient for making two exposures on one plate through different filters for the black negative in four-color work. The top of the camera stand is hung on spiral springs which take up the vibrations in all directions. The stand may be tilted by simply turning a hand-wheel, without the risk of upsetting the camera. The camera is made to rest on a saddle or sled, which moves with a rack and pinion, for fine sizing in focusing. The top of this sled is arranged like a turntable so as to enable the operator to turn the camera sideways for work with a prism. When turned sideways the rack and pinion movement remains in the first position so as to be just as available for fine focusing as when used without a prism. The camera has every appearance of having been designed by a practical man.

PROTECTING FRAME FOR HALF-TONE SCREENS.—Half-tone screens are expensive and many attempts have been made heretofore to safeguard them against accidental breakage and the admission of chemicals between the two plates which comprise a screen. The pioneer and unrivaled maker of screens, Max Levy, of Philadelphia, has just brought out and patented, December 27, 1907, an aluminum recessed frame for the protection of screen margins. This frame can be added to existing screens at a rate of only 20 cents per lineal inch, but no extra charge is made for new screens on account of the protective frame. Screens of this order are made up of two plates of glass having parallel lines ruled thereon. These lines are filled with an opaque substance and then the two glass plates are cemented together face to face, the lines running at right angles to each other, with Canada balsam. A rabbit is ground all around the edges of the composite structure, on both faces, and an aluminum frame of a thickness slightly less than the depth of the rabbit is cemented to the glass, thus as effectually sealing the edges as the ruled-line faces

have been heretofore protected by being sealed on the inner faces of two cemented glass plates. It was of the utmost importance that the frame should not project beyond the glass faces of the screen, as this would interfere with free use of the screen at the smallest distances from the sensitive plate in the camera. The problem was not as easy as the simple and efficiently appearing frame would indicate. It was only by perseverance in mastering the problem of rabbeting the glass plates, etc., that the solution was finally found. It is not generally known that damaged screens can be repaired. This is regularly done, and no charge is made for cleansing between the glasses and resealing. The cost of repolishing the surface is variable because of the condition they may be in. It approximates about 2 cents per square inch of surface polished.—L. L. K.

THE PLUNGER TYPE OF ETCHING MACHINE.—J. W. T., Chicago, writes: "I have been interested in reading in THE INLAND PRINTER about the various types of etching machines. I want to tell you my practice for several years: I am a half-tone finisher, and years ago I hit on the idea of using one of those simple wire clamps that dry-plate photographers use in developing to hold my copper plates while I plunged them up and down in the iron bath. Alongside the etching tray I have a pail of water in which I quickly plunge the plate and churn it up and down for a few seconds, as I do while etching. The scheme works well. I see



ANOTHER PLUNGER ETCHING MACHINE.

that one of the patented machines that you have shown has this churn principle that I have been using for about ten years. Will his patent interfere with my continuing to use the method, or will my prior use of it interfere with his patent?" *Answer.*—Consult a patent lawyer about your rights in this matter. There is another invention in your line which should be noticed here. It is by Bartholemew & Bussy, of England. According to the specification it is an apparatus designed to plunge the plate to be etched rapidly into the etching fluid, and to remove it at once, this sequence of actions being repeated as long as power is applied. As seen by the cut the plater is fastened face downward to a frame at the extremity of a plunger to which an up-and-down motion is communicated by the eccentric gearing *g*. The acid solution is in an enclosed chamber, which is closed when the machine is working but into which the plates are introduced and removed through the doorway *k*.

BRITISH PROCESS ENGRAVERS GET TOGETHER.—English engravers have at last decided to talk over the question of prices and price-cutting so that they may no longer remain lean while their customers get fat. The first step toward

their gaining weight was at the first dinner of The Process Engravers' Association, at which Mr. Carl Hentschel presided. He said that it was a proud moment for him when, after twenty-nine years' connection with the process trade, he was able to preside over that dinner. Every one admitted the difficulties of the trade; there were differences of opinion as to the causes of these troubles. He was prepared to say that the process engravers themselves were to blame, and that every one of them was in fault. They themselves were responsible for the competition and price-cutting, and these troubles were based on the suspicion and want of confidence which had been the downfall of the trade. It was a strange thing that every statement of a customer seemed to be believed as gospel, and that the engraver who heard terrible stories of his competitor's doings very seldom consulted that competitor, or if he did so, usually refused to believe his statements. One of the real difficulties was want of an accurate knowledge of the real cost of production. He wondered whether anybody in the trade really knew what price left a profit in the long run under a given set of manufacturing conditions. Price-cutting had two objects—first, to keep the staff going; second, to keep work from the other fellow. It was a suicidal policy that could end in nothing but ruin. Mr. G. E. Holloway, of the Electrotypers' Association, told how they had gone with expert accountants carefully into the question of actual costs and had been astounded with some of the results. Mr. George Benedict's investigations of the cost of the minimum had an important influence on the trade. Mr. A. Dargavel said one trouble with process men was that they were too prone to "knuckle under," and were too often the victims of misrepresentation and "bluff"; that he thought many customers regarded photo-engravers as having about the spirit of the ordinary doormat. These remarks of Mr. Dargavel, as well as the sentiments of the other speakers, will be recognized as applying to this side of the Atlantic as well as to the other. The "hand-across-the-sea" is extended to The Process Engravers' Association of Great Britain. It is to be hoped they will succeed in uplifting the trade and thus benefit themselves and consequently their workmen.

SPITZERTYPE.—"Investor," New York, asks: "I have been approached by the promotor of a new method of making printing-plates, which he calls 'Spitzertype,' with the idea of my taking an interest in the introduction of the process in this country. What is your opinion of the value of the results compared with those in present use? I send you a package of samples of the work made abroad by this method." *Answer.*—The results shown are in grain instead of regular dots as in the ordinary half-tone process, and are equal to if not better than many similar attempts at doing the same thing which have gone before. There is a method of making relief printing-plates in grain by what is called a metzograph screen. It promised well when first introduced by giving a change from the mechanical half-tone screen effect, but it has not become popular.* It is to be feared that the Spitzertype will meet the same reception. As pointed out long ago in this department the trouble with the grain methods of breaking up the shadows of a picture by mechanical means is that the accidental effects which result in the high lights are never satisfactory. According to the patent granted to E. Spitzer, of Munich, a print is made from an ordinary dry-plate negative on a sensitized metal plate. The enamel on the plate is not burned in, but powdered asphalt is dusted on and

*NOTE OF THE EDITOR.—The lack of success with metzograph in the hands of some engravers is more a matter of personal equation than anything else. A blind insistence that will force the use of any given reproductive medium upon all subjects and for all conditions is the real cause of so-called failures. The fault is not in the process but in the operator.

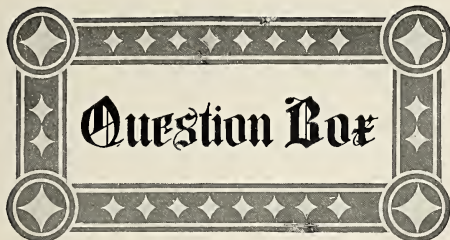
melted, after which the etching of the plate begins. The procedure is much like that for photogravure, only that a negative is used instead of a positive to get the print on the metal plate. It occurs to the writer that if, after a regular half-tone plate is developed, it was dusted with asphalt, the latter melted in and the plate etched, one could get an effect much similar to Spitzertype with even greater gradation, for one of the criticisms of Spitzertype is that the results are too flat.

TO LEARN THE PROPER SCREEN DISTANCE AND EXPOSURE AT ONE TRIAL.—One of the advantages of Mr. Hatt's camera noticed in another paragraph is the arrangement for screen adjustment whereby an accurate test negative can be made at one trial. Here is a way the writer would suggest to make a test negative with any screen plateholder: When putting the sensitive plate in the holder, rest the lower edge of the plate in its proper place but allow the upper edge of the plate to rest against the half-tone screen. If the sensitive plate is a wet plate it is necessary to have a strip of blotter between the wet plate and screen to keep them from touching. The wet plate has of course been properly drained and its upper edge wiped dry before putting in the holder. This will give a wedge-shaped screen distance beginning with less than 1-16 inch at the top and say 6-16 inch at the bottom. Now for the test exposure: The diaphragm will depend of course on the fineness of the screen, and might be f-16 for a 100-line screen and f-32 for 150 screen. Use for copy a sheet of white paper. Draw the slide of the plateholder so that only one-fourth of the plate is exposed for, say, one minute, draw the slide so that one-half the plate is exposed for another minute, again draw the slide so that three-fourths of the plate is exposed for another minute, and then expose the whole plate for still one more minute. Thus will you have four exposures on the plate, of one, two, three and four minutes, and screen distances ranging from less than 1-16 to 6-16 of an inch. On developing the plate it may be found which of the exposures is nearest correct for the high lights, and up and down the plate will be found a line where the screen distance is correct. To find this proper distance it will only be necessary to indicate that line of correct distance, put the negative back in the plateholder and measure the space between the correct line of distance and the half-tone screen to get the proper distance between the sensitive plate and the screen.

DENATURED ALCOHOL IN COLLODION.—"Chemist," Cincinnati, is among a number who write to this department regarding denatured alcohol in collodion. He wants to know how he can best make it up for photoengravers' use. The Government prescribes the minimum amount of cotton and iodic of cadmium than can be used by a manufacturer in sending it out, and he asks if that will be acceptable to photographers, who can then calculate the additional amount of cotton and iodic and bromids necessary to bring the collodion up to their formula. *Answer.*—In former days, when collodion was used in galleries for portrait photography, the photographic stock houses sold a negative collodion which was usually superior to the collodion made by individual photographers. The reason for this is that the photographer often kept his iodic and bromids for months in the gallery before making them up into collodion, and the ether, a most uncertain quantity, was also deteriorated before use. Further, it is almost impossible to weigh out and measure chemicals for a small quantity of any compound with the certainty that the proportions will be as nearly accurate as when the same compound is made up in large bulk. Then the manufacturer has all the chemicals at hand fresh. It would seem that the manufacturers should take advantage of the present conditions and sell both half-tone and line collodion

by the gallon. Several manufacturers are already doing it, and with ninety-five per cent alcohol at \$2.80 a gallon they are selling the negative collodion all prepared at \$2.25 a gallon. Photographers will, of course, protest that no ready-made collodion can equal that made up by their own pet formula. They will get over this when they find the restrictions that are put on the carrying of gun cotton by express and insurance companies and when they learn what a saving of time and money the ready compounded collodion will be.

HOW TO INCREASE BUSINESS.—Manager Engraving Company, Cincinnati, writes: "In THE INLAND PRINTER's process engraving notes for March you tell how brisk the photoengraving business is in New York. Business is certainly dull here, and reports from Pittsburg, Columbus and other western cities speak of slow times. Has THE INLAND PRINTER any suggestion to make that would stir up business in this section?" *Answer.*—The necessary thing to promote business is advertising, and the valuable feature of modern advertising is the illustration. This latter the photoengraver prepares for others, and it being the perfectly obvious thing to do for himself, particularly during dull times, is consequently neglected. It proves the old adage that the shoemaker's children most often go shoeless. When the engraver's name was on his work it was always a good advertisement; since this has ceased to be customary he needs more positive methods to remind the public that he is in business. Here are the few publicity suggestions that can be crowded into a brief paragraph: One of the cheapest ideas for this purpose is an original but superior quality postal card, and yet how few engravers have taken advantage of it. An advertisement to hang on the wall the year round would be an up-to-date map of the city, with the parks printed in green, the water areas in blue, and the car lines in red. Another valuable wall advertisement might be grouped portraits of the mayor and other public officials combined with a calendar. Next in expense comes the booklet, small enough to mail in an ordinary envelope. Those issued by John Royle & Sons, of Paterson, are models of good taste in this line. An artistic booklet circulated by the engraver is not only a trade-winner for himself but a suggestion to every customer into whose hands it falls to do something similar for his own business. The important thing about advertising is that it be intelligently done. The preparation of the advertising matter is an art in itself and might better be given to one whose business is booklet-making to handle it. Frequently his work can be paid for in trade. Then there is the pictorial album containing specimens of the various kinds of work turned out by an engraving house. Such an album, and one that will be treasured by those who received it, was the "Reproductions in Three and Four Colors by the Direct Process," issued by the Zeese-Wilkinson Company last year. The blocks for this album were loaned by customers of this firm and the courtesy was acknowledged under each picture, so there was no expense for special blockmaking. John Swain & Son, London, issue "Swain's Quarterly," a most expensive pictorial appeal for business, reaching prospective customers four times a year. Many of the blocks used in this "Quarterly" are those made for their patrons and to whom credit is given. This last represents the most elaborate form of business seeker attempted by any photoengraver. It should be added in this connection that when work is dull is the time the engraver should not only prepare advertising matter for himself but look after his stationery. The design, color and printing of the business card, envelopes, letter-heads and bill-heads should be models in their line, and up to date. No artistic design should be retained on account of long use. No photoengraving business is yet old enough for pride in its antiquity.



POWDERED FELT (223).—"Please let us know where we can get powdered felt for post-card purposes?" *Answer.*—Devoe & Reynolds Company, 176 Randolph street, Chicago, can supply you with powdered felt for this purpose.

LAW BOOK TITLES (247).—"Please give us the names of firms who make law-book titles—the gold skiver titles on the back of law books." *Answer.*—The Henry O. Shepard Company, 120-130 Sherman street, Chicago, make law-book titles.

STOCK BASEBALL POSTER (227).—"Kindly give us the names of firms making stock baseball posters." *Answer.*—Central Printing & Engraving Company, 140-146 Monroe street, Chicago, and R. J. Kittredge & Co., 113 West Superior street, Chicago.

HARDENING STEEL DIES (229).—"Can you tell us where we can obtain information as to hardening steel dies for embossing presses and the ingredients used for same?" *Answer.*—B. Roth Tool Company, 2122 Chouteau avenue, St. Louis, Missouri, can furnish you with the desired information.

PHOTOGRAPHIC PAPER (260).—"Kindly give me the names of one or two firms in your city handling photographic paper." *Answer.*—Photographic paper may be obtained from Sweet, Wallach & Co., 74 State street, Chicago, or Earle Photo Paper Company, 6616 Cottage Grove avenue, Chicago.

RUBBER-STAMP OUTFIT (222).—"Can you tell us where we can procure an outfit for making rubber stamps?" *Answer.*—Lowenthal-Wolf Company, Charles and Townsend streets, Baltimore, Maryland, and J. F. W. Dorman Company, 526 North Calvert street, same city, can supply you with the outfit you desire.

MACHINE FOR BORDERING MOURNING STATIONERY (230).—"Can you give me the addresses of manufacturers of machines for making mourning stationery?" *Answer.*—No successful machine has been made for this purpose. The better class of work is done by hand labor, by means of a brush and a special, quick-drying ink.

DIES FOR CUTTING LABELS (245).—"Will you please send us the address of a firm of whom we can purchase a die for cutting labels?" *Answer.*—Dies for cutting labels can be procured from the Tablet & Ticket Company, 70 West Jackson boulevard, Chicago, and American Finishing Company, 113 West Harrison street, Chicago.

HAND EMBOSSING AND PLATE-PRINTING PRESSES (224).—"I would like to get the names and addresses of manufacturers of small hand embossing presses and hand plate-printing presses, such as plate card printers use." *Answer.*—M. M. Kelton's Son, 175 Elm street, New York city; A. R. King Manufacturing Company, Kingston, New York, and A. G. Mead, 364 Atlantic avenue, Boston, Massachusetts.

ORDER BLANKS (228).—"Can you give us the names of firms making a specialty of order blanks?" *Answer.*—A. L. Lilienthal & Co., 269 Dearborn street; T. S. McDon-

ald Company, 1032 Tribune building; Shea Smith & Co., 18-20 Customhouse place; Weiskopf Manifold Company, 180 Monroe street, and Baker-Vawter Company, Tribune building, all of Chicago.

ENVELOPE-MAKING MACHINES (193).—"Kindly let me have the names and addresses of some manufacturers of machines for making envelopes." *Answer.*—The following firms manufacture machines for making envelopes: Cooley & Trevor Manufacturing Company, Hartford, Connecticut; Lester & Wasley, Norwich, Connecticut; Hopkinson Machine Works, 123 Taylor street, Springfield, Massachusetts; Hobbs Manufacturing Company, Worcester, Massachusetts; Detroit Mailing Machine Company, Detroit, Michigan; Blackhall Manufacturing Company, Buffalo, New York.

PRINTING ON TRACING CLOTH (226).—"We wish to use in our business prints of engraved maps on tracing cloth so that we can make blue-prints. We have tried ordinary printers' or job ink, which will not dry but rubs off from the smooth surface of the tracing cloth. Do you know of any kind of ink we could use for this service?" *Answer.*—Charles Hellmuth & Co., 357 Clark street, Chicago, Illinois, supply ink for this purpose, called "Tracing Cloth Black," which comes in one-pound cans at \$2 a pound. Sometimes the tracing cloth is printed on the unglazed side; in fact many draftsmen prefer to use this side on which to draw, as the smooth side does not get soiled so easily when the tracing is rolled.

GLOSS ON SOUVENIR POSTAL CARDS (261).—"Can you tell me how the smooth, glasslike finish is put on souvenir postal cards; of what and how is it made?" *Answer.*—This process is highly developed in England and the continent, special machinery being used for the purpose. The following formula has been suggested by our Department of Research: Hard gelatin, one and one-half ounces; water, twenty ounces; saturated solution of chrome alum, two ounces. Soak the gelatin in the water till it has absorbed all the moisture it will. This will take about a half hour. Then dissolve with heat, using a hot-water bath, and add the alum solution. Filter the product through fine muslin, and place it in a dish. Drop the cards gently on the surface, then remove them carefully. After the gelatin coating has "set" burnish the cards with a photographic burnisher.

COUNTER-SALES BOOKS, LOOSE LEAF CRIMPING MACHINERY, WRITING TABLET MACHINES (194).—"Will you kindly advise us of some manufacturers of counter-sales books, the manufacturer of a crimping machine for loose-leaf work and also where can we get a machine for manufacturing writing tablets?" *Answer.*—The following are makers of counter-sales books: Merchants Sales Book Company, 7440 South Chicago avenue, Chicago; Oeder-Thomsen Company, 152 Lake street, Chicago; Eastern Sales Book Company, Glendale, New York; New York Cash Sales Book Company, 534 Pearl street, New York. The Latham Machinery Company, 197 South Canal street, Chicago, manufactures a machine for crimping loose leaves. There is no special machine that we know of for making writing tablets other than the small tab press used to hold the sheets in position while being glued. These can be had of any typefounder.

SUBSTITUTE FOR PASTE (199).—"Will you kindly tell me whether you have knowledge of any better substitute for paste in the mounting of straw and wood-pulp boards, which is any help in getting over the difficulty often experienced by the boards warping?" *Answer.*—We know of no medium better suited for mounting boards than paste. In the United States all board mounting is done at the mills, where the sheets are pasted in rolling and drawn over air-blasts by conveyors. The sheets are then pressed

in hydraulic presses, and at last run through hot rollers. The last operation takes out what warping there may be after pressing. For further inquiry on this subject we refer you to The M. D. Knowlton Company, 29 Elizabeth street, Rochester, New York. This firm are makers of all kinds of machinery for mills and paper box manufacturers, and could probably give you what experience they have along that line. They also have an agency at 23 Goswell Road, London.

GOLD LETTERING ON CLOTH BINDING (225).—"We are getting out some books covered with dark-green cloth, the title of which is to be in gold, and we are having trouble in getting the gold on it. We tried bronze, but it rubs off and does not have the desired finished appearance. It is not an expensive book, and we can not spend much time on the title." *Answer.*—The gold is stamped on before the binding is put on. The stamping is done with a heavy shell electrolyte mounted on a metal base. This is cemented to an iron plate, which is secured in a hot embossing press. If the cost of the gold is too great—about $1\frac{1}{2}$ cents a leaf three inches square, you might use composition, which looks almost as well as gold while new, but tarnishes considerably after exposure to the light for any length of time. Composition leaf costs less than $\frac{1}{4}$ cent a sheet the same size as the gold leaf. In addition to the heat necessary for such work, the cloth must be sized with an albumen solution consisting of egg albumen dissolved in three quarters its bulk of water. This mixture must be sponged over the cloth surface to be lettered before the leaf is laid on.

PERCENTAGE OF WASTE ON PAPER STOCK (210).—"We would like you to give us your opinion as to what the proper waste should be for printing, binding and the mill waste on stock supplied by a customer for whom we run a 39 by 55 super on the basis of a thirty-two pound, the stock coming to us not cased or trimmed, but in solid frames only, the edges being more or less rough. We use it in making a catalogue running 350 to 450 pages. This is a large and also a very thin sheet, which would make the waste greater than if of a fifty-pound basis." *Answer.*—On a sheet as large as you state, thirty-two pounds to the ream, at least five per cent wastage would be required when supplied in soft rolls or bundles. If supplied in cases, we think three per cent would be ample. Our ordinary allowance for wastage on the average weight of enameled paper is two per cent. The five-per-cent basis is of course approximate, and is perhaps lower than should be allowed. The proper solution of the problem would be the casing of the paper of this character, thus protecting the edges and preventing the reams from doubling and creasing. The cost of casing in this market is only 10 cents a hundred additional to the soft fold or bundle.

TRANSFERRING PRINTS TO GLASS, WOOD OR PAPER (246).—"Can you give me a recipe for a varnish that can be used to transfer prints, newspaper cuts, etc., to glass or wood?" *Answer.*—To transfer pictures from paper to wood: Soak the print in a saturated solution of alcohol and white caustic potash to soften the ink, and then transfer to the block under roller pressure. This is used when the subject is to be reengraved. To transfer prints to glass: First coat the glass with dammar varnish, or Canada balsam, mixed with an equal volume of oil of turpentine, and let it dry until it is very sticky, which takes a half day or more. The printed paper to be transferred should be well soaked in soft water and laid carefully on the prepared glass, after removing surplus water with blotting-paper pressed upon it, so that no air bubbles or drops of water are seen underneath. This should dry a whole day before it is touched. Then, with wetted fingers begin to rub off the paper at the back. If this be skillfully done,

nearly all the paper can be removed, leaving only the ink upon the varnish. When the paper has been removed, another coat of varnish will serve to make the whole transparent. To transfer engravings to white paper: Place the engraving for a few seconds over the vapor of iodine. Dip a sheet of white paper the size of your engraving into a weak solution of starch, and when dry, dip it into a weak solution of oil of vitriol. When again dry, lay the sheet of white paper upon the engraving, and place both under a press for a minute or two. The engraving will be found reproduced in all its delicacy and finish.

GALLEYS AND TYPE (205).—I. G., Novanus, Philadelphia, Pennsylvania: "Noticing the very intelligent and ready manner in which you answer the queries of wisdom-seeking correspondents, I am emboldened to hand you out a couple. I have been steadily employed in various branches for about fifty-two years, but have recently confronted a proposition way beyond my ability to comprehend. First—Will you kindly inform me why certain typefounders make their galleys 9-16 of an inch high and their spaces, quads, leads, furniture, etc., only 10-16 of an inch high, leaving only 1-16 of an inch on which to wind the page cord? Any page cord worthy the name will take up that fraction of an inch with the first lap, so that no matter how frail your page may be you must move it away from the sides of the galley before you can take a second lap; or if you try a second lap before moving it, the chances are ten to one your page will 'buckle.' Second—why do certain typefounders sharpen the tops of their spaces, so that if you are not careful to set them with the nicks down, every blessed little space in the top and bottom lines will fall over unless you soak them with water? With all your wisdom you may not be able to answer these two questions, but I will think none the less of you if you can't, for I don't believe the founders themselves can give a reason for it. But if you can't, will you kindly pass them on? From a spiritual viewpoint it is important that I should know. I parted company with verbal profanity a good many years ago, but if the recording angel keeps a record of uncussed cuss words I am it for the eternal tropics, and all owing to a wrong-font typefounder." *Answer.*—All brass galleys have side walls about one-half an inch in height, and all quads, spaces, leads and slugs which we have examined are at least three-quarters of an inch in height. This allows about a quarter of an inch for string. The old-time wooden galley with side walls lined with brass were higher. The pointed spaces complained of are a real nuisance, but this will disappear, as more and more printers are now making their own type.

HARMSWORTH'S IDEAS OF PAPERS.

Lord Northcliffe (Harmsworth of London *Daily Mail* and other publications) is thus quoted:

"I believe in hard work, but hard work is not enough. I believe in travel. I believe that half the journalistic notions of what the public wants to read are wrong. I believe that the public is a far better critic than is usually imagined. I believe the public does not care one iota about size; if anything, a small journal is preferred. I believe that price has very little to do with the success of a publication. I believe that the attractions of illustrated journalism are enormously overrated. I believe the value of colored illustrations is grossly exaggerated. I believe party journalism to be practically dead. I believe in independence."

THE self-sufficient man is invariably a self-limited man. He has ceased to grow, and is on the downward road. Printers who know it all are preparing themselves for the retired list.



JAMES LYNCH, father of President James M. Lynch, of the Typographical Union, died at Syracuse, New York, on Tuesday, May 12, after an illness of two months. Deceased was born in Ireland seventy-three years ago, and came to this country with his parents when a boy. He had been a resident of Syracuse for twenty-six years. Besides President Lynch, a widow and a daughter survive him.

THE death is announced of Mr. John Millikan, formerly editor of the Crown Point (Ind.) *Register*, at his home in that city, after a brief illness. Mr. Millikan was born in Delaware county, Ohio, ninety-four years ago, and at the age of twelve became an apprentice in the printing trade, with which he was associated throughout his long and useful career. He was one of the few printers of the early days who knew the business thoroughly, from the manufacture of ink to the making of rollers. In 1880, after having been identified with numerous newspaper and publishing enterprises, he bought the Crown Point *Register*, forming a partnership with Frank S. Bedell, the business passing into the hands of S. B. Day eleven years later. Mr. Millikan enjoyed the confidence and esteem of a large circle of friends. He was probably the oldest member of the Independent Order of Odd Fellows in Indiana.

THOMAS J. SULLIVAN, director of the Bureau of Engraving and Printing, died in Washington, D. C., on May 4. His death was due to pneumonia. Mr. Sullivan was born in the District of Columbia in 1847, and entered the service of the Bureau of Engraving and Printing December 1, 1869, as an expert in accounts. He was made principal accountant in October, 1872, and assistant chief of the Bureau in March, 1882. The title of the office being changed in 1896, he was reappointed assistant director of the Bureau July 1 of that year, and director in April, 1906. Upon entering the service Mr. Sullivan devoted himself to the systematizing of the methods and forms in use in the Bureau and formulated rules and regulations to prevent the loss to the employees and the Government of the valuable securities handled in the Bureau. He was a consistent advocate of a firm enforcement of these regulations and of the transaction of the business of the Bureau on thorough business principles.

FROM the far-off Philippines comes a neatly printed "Tribute of affection of the American craftsmen instructors of the Bureau of Printing to the memory of Edwin C. Jones, late assistant director of printing of the government of the Philippine Islands." The appreciation of this popular craftsman is couched in the following phrase:

The Creator, in his infinite wisdom, has severed from earthly ties a loved friend and esteemed coworker in the person of Edwin C. Jones. In our hearts he filled a place which no other can usurp. He was the confidant of an abiding trust and a wealth of love and friendship that can not be measured by mere words. United in our grief, in sorrowing community of spirit, we pay this inadequate tribute to his memory:

WHEREAS, The American craftsmen instructors of the Bureau of Printing have heard with profound sorrow of the death of Edwin C. Jones at Long Beach, California, on April 7, 1908; and

WHEREAS, We realize that, individually and collectively, a staunch friend and considerate chief has been lost to us; one to whom no task was too

onerous, no duty more of a pleasure, if his performance of it would advance the interest of a friend and fellow-laborer; one who, despite daily untold suffering, at all times presented a cheerful exterior, proffered kindly words, and extended a helping hand to the needy; and

WHEREAS, Our sympathy and condolence go out to his bereaved family, a beloved wife and son and daughter, whom we all had the great privilege to know in their home life, and in whose grief our own is mingled with a kindred feeling of personal loss, the expression of which we trust will help to assuage their terrible sorrow in this the darkest hour of their earthly existence: Now, therefore,

Resolved, That in the death of Edwin C. Jones, late Assistant Director of Printing, the craftsmen instructors of the Bureau of Printing have lost an able, kind, and considerate chief and each of us a trusted and valued friend.

Resolved further, That these resolutions be suitably engrossed or printed, one copy of the same to be sent to the family of the deceased and one copy to be framed and kept in the Office of the Director of Printing as a lasting tribute to his memory.

Manila, Philippine Islands, April 8, 1908.

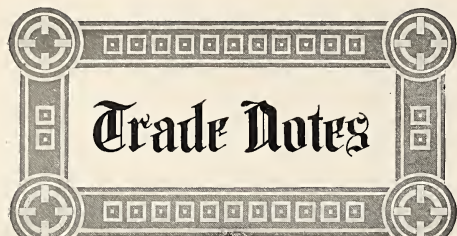
THE death is announced on April 29 after an illness of two and a half months of Ashland J. Beckler, one of the best-known pressmen and ink salesmen in the West. Mr. Beckler was born in Newark, Ohio, in 1851, and learned the business of a pressman with the Rand-McNally Company of Chicago, and held many important positions, among them that of superintendent of the pressrooms of Poole



ASHLAND J. BECKLER.

Brothers, the railway printers, of Chicago. He was for fourteen years a salesman for the George H. Morrill Company, and for seven years and up to the time of his death, salesman with Philip Ruxton incorporated, Chicago branch. His long experience on the road and his agreeable personality gained him many friends. Mr. Beckler leaves a married daughter with whom he made his home. The burial took place at Rosehill Cemetery, Chicago, on May 1.

THE I. T. U. Commission on Supplemental Trade Education have enrolled 175 students in the printing course in the last three months.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION.—President, Herman Ridder, New York *Staats-Zeitung*; Vice-President, Medill McCormick, Chicago *Tribune*; Secretary, Elbert H. Baker, Cleveland *Plain Dealer*; Treasurer, W. J. Partison, New York *Evening Post*; Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

CANADIAN PRESS ASSOCIATION.—President, D. Williams, *Bulletin*, Colingwood, Ont.; First Vice-President, L. S. Channell, *Record*, Sherbrooke, P. Q.; Second Vice-President, J. F. Mackay, *Globe*, Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star*, Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer*, Galt, Ont.

NATIONAL EDITORIAL ASSOCIATION OF THE UNITED STATES.—President, Will H. Hayes, *Bulletin*, Brownwood, Tex.; Second Vice-President, A. Nevill Pomeroy, *Franklin Repository*, Chambersburg, Pa.; Third Vice-President, R. E. Dowdell, *Advocate*, Artesian, S. D.; Corresponding Secretary, William F. Parrott, *Reporter*, Watseka, Iowa; Recording Secretary, J. W. Cookrum, *Journal*, Oakland City, Ind.; Treasurer, William A. Steel, *Some Daily News*, Seattle, Wash.

FEDERATION OF TRADE PRESS ASSOCIATIONS.—President, J. Newton Nind, *Furniture Journal*, Chicago, Ill.; Vice-President, Henry C. Lord, *Textile World Record*, Boston, Mass.; Secretary and Treasurer, Emerson P. Harris, *Selling Magazine*, New York city; Executive Committee, David Williams, David Williams Company, New York; W. H. Taylor, Taylor Publishing Company, Chicago, Ill.; C. K. Reissner, Midland Publishing Company, St. Louis, Mo.; W. S. Jones, Minneapolis, Minn.

UNITED TYPOTHETAE OF AMERICA.—President, E. Lawrence Fell, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, Thomas E. Donnelly, Chicago, Ill.; Secretary, John MacIntyre, Union Square, New York city.

PRINTERS' LEAGUE OF AMERICA (New York Branch).—President, Charles Francis; Vice-President, Henry W. Chermoy; Recording Secretary, William H. Van Wart; Treasurer, B. Peele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

INTERNATIONAL ASSOCIATION OF PHOTOENGRAVERS.—President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, F. Beyegh, Beyegh Engraving Company, Minneapolis, Minn.; Secretary, James W. Doran, C. J. Peters & Co., Boston, Mass.; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburg, Pa.

INTERNATIONAL TYPOGRAPHICAL UNION.—President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, J. W. Hayes, Newton Claypool building, Indianapolis, Ind.; Second Vice-President, Hugo Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Bramwood, Newton Claypool building, Indianapolis, Ind.

INTERNATIONAL PRINTING PRESSMEN'S AND ASSISTANTS' UNION.—President, George L. Berry, Rooms 702-705, Lyric Theater building, Cincinnati, Ohio; First Vice-President, William L. Murphy, Butte, Mont.; Second Vice-President, John G. Warrington, St. Louis, Mo.; Third Vice-President, Peter J. Breen, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705, Lyric Theater building, Cincinnati, Ohio.

INTERNATIONAL BROTHERHOOD OF BOOKBINDERS.—President and General Organizer, Robert Glocking, 132 Nassau street, New York; First Vice-President, Henry S. Keffer, Cedar Rapids, Iowa; Second Vice-President, Mrs. Annie McKee, Philadelphia, Pa.; Third Vice-President, Julius C. Otto, Detroit, Mich.; General Secretary, James W. Dougherty, 132 Nassau street, New York; Treasurer, J. A. B. Espey, 919 Westminster street, Washington, D. C.; Statistician, George E. Maas, 3543 North Fremont avenue, Minneapolis, Minn.

INTERNATIONAL PHOTOENGRAVERS' UNION OF NORTH AMERICA.—President, Matthew Wolf, 6216 May street, Chicago, Ill.; First Vice-President, Louis A. Schwartz, 52 West Rockland street, Station G, Philadelphia, Pa.; Second Vice-President, Andrew J. Gallagher, 416 Oak street, San Francisco, Cal.; Third Vice-President, Edward J. Shumaker, 49 Maple avenue, 81st Ward, Pittsburg, Pa.; Secretary-Treasurer, H. E. Galbraith, 2830 14th avenue, South Minneapolis, Minn.

INTERNATIONAL STENOGRAPHERS' AND ELECTROTYPERS' UNION.—President, James J. Freed, 1839 Eighty-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Fry, care New York, Indianapolis, Ind.; Executive Board, the following, and August D. Robrah, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

SHOW PRINTERS' ASSOCIATION.—President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Heunegon, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Roney, Cincinnati.

NATIONAL PAPER TRADE ASSOCIATION.—President, W. F. McQuillen, Boston, Mass.; First Vice-President, E. U. Kimbark, Chicago; Second Vice-President, John Lee, Minneapolis, Minn.; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

BROTHERHOOD OF WOOD ENGRAVERS No. 1.—President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Rau; Recording Secretary, Otto Kuhn; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

PUBLIC PRINTER HAS ARRIVED.—Mr. Leech sailed from Hongkong on May 2, and has reached San Francisco. It is said he will tarry at his parents' home in Bloomington, Illinois, to rest, and may not take charge at Washington till toward the end of June.

BOOKBINDERS' CONVENTION.—The convention of the International Brotherhood of Bookbinders will be held at Cincinnati during the week of June 8. The eight-hour strike and its results will be among the "burning questions" discussed, and industrial education will receive some attention.

BINDING SENT TO ENGLAND.—Efforts have been made through a complaint to Comptroller Metz, of New York city, by the Bookbinders' Union to prevent the binding of books for the New York Public Library by firms in England. The city officials in their reply to the complaint said that the Public Library was controlled by a private corporation which had a contract with a firm in Bath, England, and that therefore the city had no power in the matter.—*Printing Trade News*.

A CHICAGO PRINTERS' STAG.—More than a thousand persons attended the first annual stag and entertainment of the Chicago Typo Athletic Association at Brand's Hall on Saturday evening, May 16. The program was lengthy, including short talks, vaudeville turns and athletic exhibitions, and there was "something doing" from 8:30 P. M. to 4 A. M. The object of the association is the promotion of athletic sports among the members of Chicago Typographical Union, and the proceeds of the entertainment will be devoted to equipping a team to represent Chicago at the printers' baseball tournament to be held at New York next fall.

CORPORATION GUILTY OF CRIMINAL LIBEL.—For the first time in the history of New York city courts, a corporation was last week convicted on a charge of criminal libel, and a fine imposed. The corporation is the American Protective Tariff League, which controls a periodical known as the *American Economist*. In the issue of this paper of April 7, 1905, there appeared a paragraph charging that George Bergfeldt, importer of pottery, "controlled the consular service and the entry division of the custom house by manipulation, threats, and intimidation." He sued the league on a charge of criminal libel, and it was convicted in Part IV, General Sessions. Judge Swann imposed a fine of \$500.—*The Editor and Publisher*.

TYPOGRAPHICAL UNION OPPOSES BOYCOTT.—Petty labor politicians have received a heart-thrust in the town of Richmond, California. Some of the schemers ordered the central labor council to declare a certain paper hostile to organized labor and withdrew its support from the paper in question. Now comes the typographical union, however, which always stands on its own bottom and asks dictation from no other organization, and scores the action of the central council and characterizes that body's attitude as being hostile to free speech and an attempt to promote petty politics. That is another feather in the cap of the typographical union, and helps show why it is to-day considered one of the fairest and ablest bodies in the ranks of organized labor.—*Reno (Nev.) Gazette*.

A CANADIAN VIEW OF FREE WOOD-PULP.—Is the Canadian point of view considered by those who advocate the reduction of American duty on wood-pulp from this country? Our people are unanimously opposed to letting wholesale marauders destroy our valuable forests in whatever way they like. The fact is that exploiters have denuded the United States of its pulp-wood, shamelessly and wastefully; and they now want to clean out Canada. Both Governments spend enormous sums on their forest preserves, the main idea being to preach afforestation and conserve the timber

tracts against rapid destruction. The exportation of pulp logs to the States became such a dangerous abuse some years ago that the Federal Government imposed an export tax; and if the tariff is lowered, Americans will find that the tax will be raised correspondingly, so that the manufacture of paper in Canada will be encouraged and protected. So will the unjust high tariff come home to roost.—*Ed. Stephenson, in Typographical Journal.*

DEVELOPING A CREDIT SYSTEM.—The credit committee of the Ben Franklin Club, of Chicago, is endeavoring to shed light on the best method of obtaining a line on the credit of prospective customers. The preliminary move is of course to obtain data, and members of the club are asked to fill out a blank on which the following queries are propounded: "Are you a subscriber to *Dun's* or *Bradstreet's*? Are you a subscriber to any other commercial agency (if so, give name)? Is the service of such agency satisfactory? In giving credit, which do you value most—reports and statements or the experience of others in your line? Do you believe in an exchange of experiences on a fair and confidential basis? Are you willing to give your experience with any customer in exchange for the experience of all the other members of this club, it being understood your name will be kept confidential? Are you using our present system of reporting experiences with customers? What objections have you to the reporting system? Do you favor the addition of a collection system by the club? Do you give your collections to an agency or to a lawyer (if an agency, give name)? What does such service cost you? Are you satisfied with the results of such agency or lawyer? Have you any suggestions to offer?"

ONE EFFECT OF CANADIAN POSTAL RATES.—So far as influencing Canadians to purchase British publications is concerned, the Canadian postal authorities seem to have achieved a measure of success. Recently the British Postmaster-General stated in the House of Commons: "I am glad to say that the Canadian magazine post instituted last May is fully realizing the objects for which it was instituted. It has led to a very great increase in the number of British magazines and periodicals sent from the United Kingdom to Canada. It is estimated that the number of British publications sent to the Dominion each week is now one hundred and seventy thousand, which is at the rate of nearly nine millions per annum. Of this number it is estimated that one hundred and fifteen thousand per week, equivalent to nearly six millions per annum, represent the addition to the number due to the magazine post. The number of packets sent by the new post has shown a steady and continuous increase, and I am moreover informed, on good authority, that the increase has been greatest in the case of magazines of high class. This is, I think, not the least satisfactory feature of the new post." Which may all be, but why should the people permit a Government to so arrange postal rates that there will be discrimination against what members of the Government may regard as "the best kind of reading matter?" In obedience to the natural laws that influence or govern them, Canadian artisans and mechanics flock to the United States in order to earn a living. They do not go to Great Britain in any appreciable numbers. Would His Majesty's Postmaster-General hold it to be preferable that they read the trade journals of Great Britain, that has nothing to offer them as workers, or those of the United States, to which they may wish to migrate, and with whose workers they are in some sort of competition, even if they remain at home?

MAY MEETING OF NEW YORK PRINTERS' LEAGUE.—There was a large attendance and telephonic excuses from many who were prevented from being present at the May meeting

of the New York branch of the Printers' League. The treasurer's report showed the branch to be enjoying the best financial health of its career, which was taken to indicate that the membership has begun to appreciate the amount of work being done by the League. What at one time seemed an interminable squabble with the pressfeeders was brought up by President Francis. He said the local union had, by persisting in its exasperating dilatory tactics, compelled complaint being made to the officers of the International Union, which resulted in the feeders being required to submit the differences existing between them and the League to an arbitrator. Mr. Francis reported that the parties had agreed on Mr. Murphy, president of New York Typographical Union, as umpire, and the matter is now in his hands. Mr. Maune, chairman of the executive committee, reported that it had settled a large number of petty disputes between employers and employees; that many rulings and interpretations of clauses in contracts had been given in such a manner as to preclude the possibility of further misunderstandings. Pending the establishment of the court of honor, the executive committee, is, in addition to making warfare on the strike and lockout, keeping in touch with the trade and promoting the League's interests generally. Its observations led it to express gratification that cordial relationships exist between League offices when in competition and regret that employers not connected with the League were in their everyday transactions following the policy of "dog eat dog," which resulted in many customers getting their printing for less than cost. The committee reported that while the Newark branch had not displayed much enthusiasm, the news from Providence indicated earnestness and determination. President Francis is to visit Baltimore in response to the request of employers who have become interested in the movement. The requests for literature concerning the League shows a gratifying and growing interest in the work. President Francis reported progress on behalf of the labor-bureau which the branch has established. This bureau is a clearing-house for employers who desire qualified assistants and who do not care to have it known broadcast that they are looking for this or that man or wish to interview a hundred people before getting just the right one. The League's bureau thoroughly investigates applicants and when application is made to fill any particular position the bureau knows the right man and brings him in touch with the employer. There is no fee of any kind charged and, like all of the other movements of the League, this looks to the betterment of conditions for the wage-earner. There was discussion about the establishment of an employers' court of honor, which is designed to settle disputes between employers and employees and employers and customers or supply men on an equitable basis, thereby obviating hurtful misunderstandings and costly litigations. Positive action was not taken, but the matter was made a special order of business for the June meeting. The final subject discussed was the amount of business leaving New York through the agency of commission men. This practice is a serious menace to the trade. It was stated that active members of the various unions appreciated the danger that lurked in the system. To meet this condition those interested are discussing the feasibility of granting concessions to League houses whereby more of this work can be kept in New York. The opinion was expressed that in this, as in other matters, the obstacle to greater progress on the part of the League in its admittedly meritorious efforts was the indifference and lack of interest of non-member employers. The experience of the League shows that even in the great metropolis there is much trade pride and patriotism in the unions which is quickly made manifest when appealed to in the proper spirit.

FAREWELL PRESENTATION.—A pleasing incident occurred recently among members of the staff of the J. W. Butler Paper Company, when Mr. Raymond E. Parker was made the recipient of resolutions of regret by his associates on his resignation from that company, with which he has been connected for eighteen years, to become the western representative of the New York & Pennsylvania Company, manufacturers of book papers, with offices in the Tribune building, Chicago. As a further mark of the esteem in which he was held, Mr. Parker was presented with a pair of handsome diamond-set sleeve buttons.

PROMINENT EMPLOYER OPPOSED TO OPEN SHOP.—Marcus M. Marks, president of the National Association of Clothing Manufacturers, and chairman of the conciliation committee of the National Civic Federation, in a recent address surprised his hearers by taking a decided stand against the open shop, holding that it was uneconomic, and declared: "Union men, in trouble between capital and labor, have shown more consideration than the employers. Union men—in fact, all laboring men—should receive far more than a living wage. The best way to get work out of men is to treat them as men, not as beasts." He also said that the restriction of output as practiced by some unions is pernicious, as it is distinctly prejudicial to the best workmanship.

NEW HEAD OF BUREAU OF ENGRAVING AND PRINTING.—Joseph E. Ralph has been appointed director of the bureau, the vacancy being due to the death of Mr. Thomas J. Sullivan. On the retirement of Capt. William H. Meredith in 1906 Mr. Ralph was appointed assistant director, the position he held at the time of his promotion. It is said of the appointment that it gives satisfaction, as Mr. Ralph is familiar with the work of the bureau, and, though extremely efficient, is popular with the employees. The new director was born in Allegheny City, Pennsylvania, on August 22, 1863, but spent the major portion of his boyhood days in Joliet, Illinois. There he entered the machine shops of a large steel mill, and in time became secretary of the Amalgamated Association of Iron and Steel Workers. He moved still nearer the center of the stage when he became secretary of the Protective Tariff League of America, being an active supporter of the iron and tin schedules which were included in the famous so-called McKinley bill. He held several Government positions until 1897, when he was made custodian of dies and rolls in the bureau of which he is now the chief.

PRINTING INK IN AUSTRALIA.—F. T. Wimble & Co., Limited, of Sydney, Australia, who are manufacturers and dealers in "everything for the printer," take serious exception to a statement made in the Australian Notes in THE INLAND PRINTER for November, 1907. Our correspondent said: "And our printers complain that it (the proposed customs duty) looks like an effort on the part of the Commonwealth to force them into using the vilest inks procurable. There are printing-ink factories of a small character both in Melbourne and Sydney, and if the present high duty does not stimulate the production of the Australian-made article, well, then, nothing ever will." Wimble & Company take it for granted that the alleged complaint of the printers is merely the assertion of our correspondent, and sees in that assertion a direct attack upon the inks of Wimble & Company. Through the courtesy of Mr. Fred T. Wimble, managing director, we have received a large number of specimen books showing the inks manufactured by the company, and they indicate that the Australian printer is as well served by the home manufacturer as any printer could desire. In all questions regarding the tariff there are a great many assertions made which must

be taken in a Pickwickian sense, and judging from the specimens submitted by Wimble & Co. the complaint of the Australian printers must be regarded as having been made for effect rather than because of an actual grievance.

LYNCH AND BRAMWOOD RE-ELECTED.—The biennial election of officers of the International Typographical Union was held on May 20, and resulted in an "administration" victory. H. S. Hudspeth, of New Orleans, opposed President Lynch, W. N. P. Reed, of New York, contested with Vice-President Hays, and Thomas F. Crowley, of Cincinnati, tried to wrest the keys of the strong-box from Secretary-Treasurer Bramwood. The friends of the candidates showed their belief in printers' ink by issuing a flood of circulars, in which the vocabulary of denunciation and commendation was exhausted. The labor press was also excited about the election, for it is the way of the intense laborite to take himself very seriously. Apart from the issues born of personal prejudices or dislikes, the main objection urged against the administration was that it is extravagant in its business methods and the members of it have held office too many years. It is noticeable that though more than \$5,000,000 was collected and disbursed there was no mention of dishonesty in the heated controversy. Members of the board of trustees of the Union Printers' Home and delegates to the American Federation of Labor were also chosen. Many local unions held elections on the same day.

PRESSMEN'S CONVENTION.—The annual meeting of the International Printing Pressmen's and Assistants' Union of North America will be held at Mobile, Alabama, on June 15 and is expected to last throughout the week. Until a month or so ago, it was expected the chief item of interest would be the grilling of President Berry and his official family, but from the showing made by the officers in their reports it does not appear that there will be an unusual amount of administration-baiting. The board of directors recommends a continuation of present efforts to secure a universal establishment of the eight-hour workday. It declares that ninety per cent of the membership are either enjoying the shorter workday or working under agreements which provide for its institution within the next six months, and that one thousand one hundred members were on strike on May 1. A delicate question for the delegates to handle will be the demand of the web pressmen for legislative autonomy. It is said this move has not been as productive of as much acrimony and hard feeling as usually accompanies such departures in labor circles. There seems to be a disposition on the part of the flatbed men to agree to the demand if feasible coöperation can be secured and the probability of intertrade squabbles is guarded against. The status of the *American Pressman*, the official organ of the union, has also to be determined. Heretofore that publication has been issued by individuals operating under an agreement with the union, whereby the latter received a percentage of the receipts, and the publisher was pledged to uphold the policies of the organization. An incident of the eight-hour struggle was the abrogation of that arrangement and the publication of the paper by the board of directors, which appointed Frank Pampusch editor. It will be for the convention to say whether the present arrangement shall or shall not be made permanent. The consensus of opinion in and out of the union seems to be that the *Pressman* has been vastly improved since the change, but nothing is publicly known as yet concerning the financial success of the new management. As the capsheaf to the performance of the administration, it reports an increase of one thousand four hundred members during the stormiest year in the history of the organization.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

J. M. HUBER, manufacturer of printing-inks, dry colors and varnishes, has removed to 150 Worth street and 3, 4, 5 and 6 Mission place, New York.

C. W. MOORE, formerly New York manager for Golding Manufacturing Company and Tubbs Manufacturing Company, has entered the firm of Andrew-Marsh Manufacturing Company. This concern is to be the New York agent for Golding Manufacturing Company, Miller Saw-Trimmer Company, Tubbs Manufacturing Company and Western Type Foundry, and will also carry the Simplex Roller Washer and A. F. Wanner & Co.'s line of machinery and specialties for printers. The Andrew-Marsh Manufacturing Company will now supply everything for the printer at their capacious storerooms, 540 Pearl street, New York city.

A NEW HIGH-SPEED GOSS PERFECTING PRESS.

The Goss Printing Press Company of Chicago have in operation in the offices of the Cincinnati (Ohio) *Times-Star*, three of their recently patented high-speed sextuple presses, which the makers guarantee to have fifty per cent greater running speed than any perfecting press ever manufactured. The machine is of entirely new design, embodying many valuable improvements. Each press will print and deliver seventy-five thousand copies of 4, 6, 8, 10 or 12 page papers an hour, the folding being done by entirely new and ingenious mechanical movements. The screws of the large ink fountains can be adjusted their entire length by a small keyboard located at the end of the fountain, while the roller sockets are self-locking and self set-off. The Goss Company say that they have a large number of orders for these new presses, a full description and illustration of which appears in the advertisement on page 477 of this issue.

SALE OF RIGHTS TO RIBBON-FACE TYPE.

The American Type Founders Company have purchased, from Waldo D. Hallett, the patent rights to the Ribbon-face Typewriter Type, paying him a large sum for the exclusive rights in lieu of royalty. Hereafter the Ribbon-face Typewriter will be sold at regular body-type price and discount in fonts of twenty-five pounds and multiples thereof, the same as all other typewriter faces cast by that foundry.

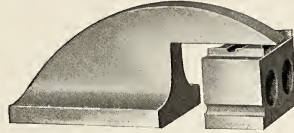
A NEW FEEDER—THE AUTO PAPER FEED.

The Auto Paper Feed is a new automatic feeder, which is said to feed any thickness of paper and cardboard, delivering only one sheet at a time, regardless of speed of feeding and kind of paper used. It can be attached to any cylinder press, folder or ruling-machine, no air being used

nor separate power required, as it is operated by a chain attached to the press. It requires about one-seventh horsepower to run. The method of feeding is claimed to be radically different from other machines of the kind. It is manufactured by the Auto Paper Feeder Company, 196 Broadway, New York, a new company incorporated May 15, 1908, with a capitalization of \$100,000.

GET WHAT YOU PAY FOR—ACCURACY.

Every electro and cut should be tested for accuracy in height by the printer. An ounce of prevention is worth a pound of cure in the pressroom. Insist on accuracy, but first be sure your gauges are accurate. Wesel's type-high gauges are not by any means the cheapest, but that is because they are accurate, and accuracy can not be bought



WESSEL TYPE-HIGH GAUGE.
Style B2, \$3.50; postage, 18 cents.

for less. It takes more than twice as long to make-ready a cut or plate that is more than type-high, and goodness only knows the waste when the blocks are uneven.

Just a line or so about another cause of delay in make-ready. Few printers know how much time is wasted



WESSEL PLATE LIFTER.
No. 1A, \$1.50; postage, 13 cents.

through bending plates when taking them off blocks to be underlaid. It takes a lot of make-ready to overcome defects caused by a bend.

Order now (and stop waste time in pressroom) from



WESSEL TYPE-HIGH GAUGE.
Style 1A, \$2.50; postage, 15 cents.

F. Wesel Manufacturing Company, 10 Spruce street, New York city, and 150 Franklin street, Chicago. Will mail to foreign countries at above prices.

THE FRANCIS PACKAGE SEALER.

This device is intended to do away with the use of twine, sealing-wax or rubber bands for fastening packages. The claims made for it include quickness and simplicity of operation, portability and durability. The sealer is made of oak and will hold enough water to moisten several thousand yards of gummed tape. It will dampen and cut any desired length of a roll 2½ inches wide, or two rolls of tape one inch or less in width can be used at one time. Two inches of tape, the value of which is too small to estimate, will bind a package securely where ten or twelve feet of string would otherwise be required. The use of the tape

makes a neat package, and the contents can not be tampered with, as it is impossible to remove the seal without that fact being detected. Full particulars may be obtained from the manufacturers, Francis & Co., 2157 Madison avenue, New York.

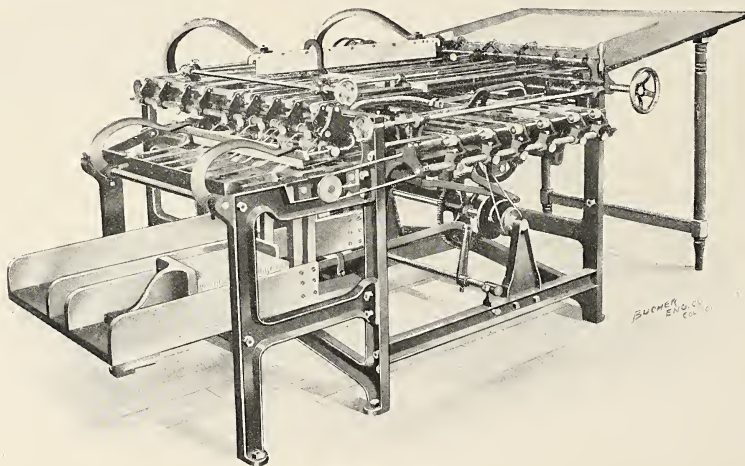
THE NATIONAL FOLDERS.

The National Folding Machine Company, of Sidney, Ohio, make some very broad claims for the National Folders, and are prepared to back up these claims by a definite guarantee. These machines combine in one what has heretofore required two or more machines to perform. The paper is fed into this folder to automatic stops or guides by a series of rubber-tired drop rolls, and is automatically straightened and registered, thereby giving an accurate fold and register. It is also automatically registered on

dent of the new company, is a member of the old-established lumbering firm of H. Lovell & Sons, of Coaticooke, Quebec. Russell A. Stinson and F. John Bell, vice-president and secretary-treasurer, respectively, have been identified with the manufacturing, construction, and sales ends of the electrical trade in Canada for the past fifteen years, and are particularly well known in Montreal, where the head office of the company has recently been opened in the Street Railway Chambers, Place d'Armes Hill.

FINE STEEL DIE EMBOSsing.

Some specimens of steel embossing and copperplate engraving received from the old house of William Freund & Sons, 45 Randolph street, Chicago, indicate that the tendency of this branch of the printing business is decidedly toward superior excellence. Among those submitted by this



NATIONAL JOB FOLDER.

every fold before going through the folding rolls. The latter are of solid milled steel set into spring-cushion boxes, and being positively driven throughout by machine-cut gears, they are almost noiseless when running at high speed. The National Folders are simple in construction, easily understood and with reasonable care and use will last a business lifetime. The manufacturers are prepared to install a machine on trial, and if it does not prove all the claims made for it, it will be taken back, the makers bearing all the risk and expense.

THE CROCKER-WHEELER COMPANY IN CANADA.

One of the many signs of returning confidence in the business situation is the organization of the Canadian Crocker-Wheeler Company, Limited, for the manufacture and sale in Canada of the well-known Crocker-Wheeler apparatus. The Crocker-Wheeler Company, Ampere, New Jersey, manufacture all types of direct-current and alternating-current motors and generators, power transformers, motor-generator sets, frequency changers, etc., some of the best-known lines being direct-current motors for special purposes, such as machine-tool and printing-press drive, and steel-mill work. Their alternating-current generators up to two thousand K. W. capacity have been in successful operation in Canada for some years. F. E. Lovell, presi-

dent of the new company, is a member of the old-established lumbering firm of H. Lovell & Sons, of Coaticooke, Quebec. Russell A. Stinson and F. John Bell, vice-president and secretary-treasurer, respectively, have been identified with the manufacturing, construction, and sales ends of the electrical trade in Canada for the past fifteen years, and are particularly well known in Montreal, where the head office of the company has recently been opened in the Street Railway Chambers, Place d'Armes Hill.

NO MORE CUT ROLLERS.

The N-M-C-R method relates to presswork. It comprises the use of ink-dividing bands which are applied to inking-rollers to prevent inks of different colors or qualities from mixing, one with another. It is designed to supersede cut rollers and color presses, but its use does not involve any change, either in presses or rollers.

Its bands and the rollers to which they have been applied, may be used again and again, throughout normal terms of usefulness, regardless of make-up of forms. It effects a very considerable saving in the proportionate cost of colorwork, etc., even in short runs, where the use of cut rollers is inadvisable on account of the expense incurred.

The bands, unlike cuts, are movable on the rollers. Like cuts, they permit perforating-rules, dies, etc., set in forms, to be used uninked; but unlike cuts, they save the

rollers, and they are applied in less time than it takes to cut rollers.

The satisfactory operation of N-M-C-R method is guaranteed by the N-M-C-R Company, 370 Smith street, Brooklyn, New York, who will send price-list and descriptive folder on application.

NEW ONE-INCH WIDE "WETTER" NUMBERING MACHINE.

The new one-inch wide Wetter numbering machine is especially designed for numbering strip tickets and for other "tight fits," and is a marvel of compactness. A demand for a Wetter machine that would occupy a small space and yet conform to the high mechanical standard of the older models has resulted in the Model 232 Wetter. It has six wheels, with condensed Gothic figures, and is of steel throughout, and all the parts are interchangeable. The ciphers are depressible and will not get low, while the figures are cut deep and have perfectly flat faces, which is characteristic of the Wetter machines. The Model 232 may be operated on the ordinary job press, printing figures alone if a frisket is used for the plunger to print on, the same result being obtained by using a sectional form inking roller, which is recommended when working any style of numbering machine on a cylinder press.

The new inch-wide Wetter is particularly well adapted for use on all presses intended for printing and numbering with great rapidity tickets, sales slips, coupons and other work which will not permit the use of the regular form of numbering machine. The capacity of a web job press can be greatly increased by using these machines equipped with "skipping" unit wheels. This feature was devised by the Wetter people about fifteen years ago, and has been in use by thousands of printers all over the world. A circular concerning these "skipping" wheels will be sent to those interested. The same machine is made with five wheels, the figures being slightly larger; this is known as "Model 233."

There is no question that printers everywhere, particularly those who make a specialty of small tickets and other numbered work of small size, will receive this latest achievement of the Wetter Numbering Machine Company with gratification. It has formed the subject of an immense amount of study and experimenting covering several years. Mr. William A. Porter, the president of the company, the main offices of which are at 331 Classon avenue, Brooklyn, New York, told a representative of THE INLAND PRINTER recently that much credit was due Mr. Henry Drouet of the Multi-Process Press of New York for his zeal and assistance in completing the Model 232, as he fully realized the necessity for that important improvement in numbering machines.

A NEW SEMI-ROTARY PRESS.

The Jackson Printing Press Company, of Jackson, Michigan, gave an exhibition recently of a new semi-rotary, flat-bed, web-perfecting press, the invention of the well-known Cox Brothers. It is an improvement in flat-bed and cylinder web-perfecting presses, is very simple in construction and is capable of very high speed. While the rapid rotary stereotype presses are favorites with the publishers of the large city dailies, it must not be forgotten that those having a circulation varying from two thousand to ten thousand copies per issue can save approximately

\$3,000 a year by the use of a press of the type just produced by the Jackson concern, because the cost of stereotyping and its attendant waste of metal is entirely eliminated.

An important feature of the new press, whereby speed is enhanced, is the peculiar arrangement of the type-forms on the beds, the columns running transversely and the pages end to end. This not only shortens the travel of the bed, but enables the press to print four, eight or twelve pages from one web, and also to split the web while running and assemble the slit portions before they reach the folder, by simply giving each part of the web a quarter-turn over angle-bars, thus dispensing with the necessity of running webs over a cow-catcher or former before entering the folder.

A feature of the new semi-rotary press which will appeal to all pressmen is its extremely light running qualities. The first semi-rotary is now running at full capacity with a ten horse-power motor, which has proven all and more than required. The main drive belt is but three inches wide, and when the press is under motion a single inch of the drive belt on the tight pulley is sufficient to keep the press and folder in full operation, even when printing the twelve pages of forms.

The new machine has been rapidly developed and now proves a mechanical success beyond the expectation of the inventors and manufacturers, while outside, practical men who have been permitted to witness it in operation are loud in their praise of the semi-rotary and predict a great future for this latest invention in printing machinery.

JOB TYPE AT BODY-TYPE PRICES.

Right now is the time printers can well afford to carefully scrutinize their type-cases and discard all those fonts of obsolete or seldom-used faces, and every printing-office has more or less of such type. It takes up just as much room in the case, stand or cabinet as good, live faces of type which are bound to please the most critical customer, such as the Cheltenham family, type for copperplate printing, Gothics, Texts, Bewick, Bookman, Pabst, Roycroft and other display types popular with leading advertisers, and users of the best printing.

These and other faces of display type are now sold by the American Type Founders Company at body-type prices and discounts in weight fonts. Printers will be consulting their best interests by buying the most-used sizes of the popular series in weight fonts and then adding the regular job fonts for the other sizes required for display lines. In this way the printer buys his type in the most economical way and at prices never before offered.

If you have had experience with time wasted on the press, on account of old and worn letters, you will realize that it is better to dump the old type, especially since the American's modern, up-to-date designs can now be bought in weight fonts at the price of body-type.

With the bringing out of type-faces in a large series and the development into families, has come a change in typography. A change which admits of harmony. A change which secures contrast by use of varying weights in the same family design. This, of course, necessitates larger fonts, and it is on this account that printers will appreciate the innovation established by the American of selling job type in weight fonts at regular body-type prices and discounts. An innovation inaugurated with Cheltenham Old Style and since extended to the other faces of that family and all display types.

This is a matter of equally as much interest and importance to the newspaper man as to the proprietor of a job-printing establishment. It is now possible to buy any of

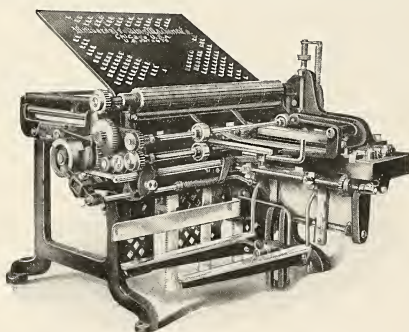


THE INCH-WIDE WETTER NUMBERING MACHINE.

the distinctive type-faces for his advertising columns and pay no more than heretofore he has been accustomed to pay for regular roman or old-style body letter. Without any extra outlay, therefore, the newspaper publisher can now add character and distinctiveness to his advertising columns which will unquestionably secure him increased business.—*Newspaperdom.*

UNIVERSAL FOLDING MACHINE.

This is an automatic folder for small sheets of paper, made by the Universal Folding Machine Company, Old Colony building, Chicago. This machine is not intended to displace existing folding devices, but to serve in large establishments as an auxiliary to the large folders, doing much that they are unable to do under any circumstances, and doing anything within its scope with greater speed and profit and less preparation, while in small shops using relatively small presses, it is claimed to be the only folder of flexible and universal range, suitable to their equipment. The machine is composed of a main frame and three simple attachments, which can be placed or displaced without tools



in a few minutes' time, the feeding, folding, stacking and counting being done automatically at speeds varying from six thousand to nine thousand pieces an hour, the necessary power being furnished by one-eighth horse-power motor. A comprehensive circular issued by the manufacturers gives a concise statement of what the machine can do, and contains testimony from several prominent users as to its effectiveness, utility and economy.

ANOTHER LARGE PRINTING PLANT FOR CHICAGO.

The W. F. Hall Printing Company purposes erecting a large building at the northeast corner of Superior and Kingsbury streets, Chicago. It will be one of the largest structures ever occupied by a single concern for printing purposes in that city, representing a property investment of about \$200,000.

The printing company has taken the building under a ten-year lease at a rental of \$170,000, and proposes to expend another \$200,000 for additional printing machinery and new equipment. The building will contain about one hundred and fifteen thousand square feet of floor space. It will be of heavy standard mill construction, seven stories and basement in height, and with an unusually attractive exterior. It will be thoroughly equipped with every modern convenience and ample provision made for protection against fire.

The plans are being prepared by Paul Gerhardt, architect, and it is expected that the building will be ready for occupancy about the end of this year.

AN OCULAR DEMONSTRATION OF MACHINE COMPOSITION.

Mindful of the old adage that "seeing is believing," the Lanston Monotype Company have made a collection of some forty specimen pages of "Monotyped Magazines" and bound them in a handsome book for distribution among those interested. All of these specimens are from the actual type or plates used in the magazine from which they were taken, and most of them printed by the same people on the same presses. Such a test as this is conclusive evidence that the Monotype is equally adaptable to the magazine problem as to the book, tabular, and jobbing office, and serves to point out the showing the Monotype people have recently been making in their booklets and literature. In addition, this collection serves as an admirable specimen-book for magazine publishers seeking data on the appearance of a contemplated new dress.

"EXECUTIVE COVERS."

The District of Columbia Paper Manufacturing Company, of Washington, D. C., has issued a sample-book containing specimens of their new cover-papers which bear the above title. These papers have a pronounced fabric finish, and are of two weights, the "light" being deckled the long way, while the "heavy" papers are plain. The colors have a very wide and useful range, and each color is designated by the name of a President of the United States, the first specimen in the book being a rich black, and is called "Washington." Then follows "Adams," "Jefferson," "Monroe" and so on down to the "McKinley," a pure white. Some of the specimens contain designs embossed in color, which shows the excellent qualities of the "Executive" covers for this purpose.

FAIZ & WERNER'S CATALOGUE OF PHOTOENGRAVING SUPPLIES.

The catalogue of this progressive firm, whose works are located at Leipsic, is of interest in showing the variation of practice on the continent as compared with that of America. It is fully illustrated and contains many novelties, among which may be mentioned the use of small punch-presses instead of drills for making holes in engraved plates for mounting on wooden bases. The catalogue also shows foot-power cutting shears, oval-forming machines, darkroom, safety-window material called "Antilumin," and etching machines, cameras, lenses, routers, etc. Some novel forms of studios and photographic quarters containing skylights are also illustrated. L. C. T.

SOME WORDS ON WORDS.

Telephotography, phototelegraphy, tellectroscopy, electrotography, teliography—what do they all mean? At present nobody knows, says the *Engineering News*. Take the first one, for instance, telephotography. It is being used in the public press to express two entirely different and distinct operations—one the taking of photographs over a long distance by means of a telescopic lens, and secondly, the transmissions of photographic images over wires by means of electric currents. The *News* believes the word should be limited to the first of these operations, and the electrical transmission called phototelegraphy. But then another difficulty arises because the last three words in the above list have also been used to describe the latter feat.—*New York Globe.*

An engine that expends all its steam in whistling has nothing left to turn the wheels. All that we can save in noise we gain in power.—*Charles Wagner.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.

BOOKS.

BATCHELDERS TIME-SAVING SYSTEM for printers, publishers, newspaper and advertising men. 50 cents; stamps; "tells proper size and style body-type to fill any space with certain number of words; tells number words that fill any space in various styles and sizes type; it eliminates guesswork; send to-day; dealers' discount; published by HERBERT G. BATCHELDER, 46 Tremont st., Taunton, Mass. On sale by American Type Founders Company, Boston, Mass.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions, or losses; it uses makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6x, 10 inches, cloth, \$1.50. **THE INLAND PRINTER COMPANY, Chicago.**

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the most advanced student, by Ernest Knauft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts: 246 pages, cloth, \$2 postpaid. **THE INLAND PRINTER COMPANY, Chicago.**

PAPER PURCHASERS GUIDE, by C. Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila, and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. **THE INLAND PRINTER COMPANY.**

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade, 50 cents. **THE INLAND PRINTER COMPANY, Chicago.**

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by Wm. J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. **THE INLAND PRINTER COMPANY, Chicago.**

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. **THE INLAND PRINTER COMPANY, Chicago.**

BUSINESS OPPORTUNITIES.

FOR SALE—A snap for the right people; a first-class printing and engraving plant in the best city in the West; will pay any one wanting a good opportunity to go in this business to investigate. F 227.

FOR SALE—An up-to-date job-printing office doing good business; Berwyn, Ill., 9 miles from Chicago; the only printing-office in town; reasons for selling—owner going abroad. Address S. F. CHAMPION, JR., Box 51, Berwyn, Ill.

FOR SALE—Country newspaper; exclusive field; population 3,500; 8 1/2¢, \$2,500; terms; real estate in connection; nets \$100 per month. F 298.

FOR SALE—Job-printing plant and bookbinding plant; part or all on easy payments if desired; established business in good Wisconsin city. F 281.

FOR SALE—Modern printing-plant in Brooklyn, N. Y.; has two jobbers, cutter, wire stitcher, 175 job fonts; established trade. F 294 care New York Office INLAND PRINTER.

FOR SALE—Printing-plant—one 23 by 30 pony cylinder, front delivery; one 8 by 12 Gordon; 26-inch paper cutter; 2 motors, 1 h. p., 3/4 h. p.; fine new layout of type; will invoice at \$2,000; will sell for \$1,400 cash. F 287.

FOR SALE—Three-press job plant as unit, need room for newspaper work; bargain. BOX 732, New Britain, Conn.

FOR SALE—Working interest in modern job office in Seattle; exceptional opportunity for practical printer or solicitor; my eyes have gone bad; price \$1,250 cash. F 284.

FOR SALE—\$40,000, a 15-years' established printing and bookbinding business in the fastest growing and most stable city on the Pacific Coast; all new and modern equipment; in 1906 net profits were \$15,000; in 1907, \$6,000, although the last few months were of printing the financial depression; owner will lease present quarters or build in new location if desired; owner desires to retire on account of ill-health; this is an opportunity of a lifetime; fullest investigation solicited. For further particulars address R. S. KITCHENER, 954-56 Clay street, Oakland, Cal.

NOVEL CIRCULATION PLAN for publishers of weekly newspapers; should quickly add hundreds of new subscribers to your list; more elaborate, more carefully worked out, higher grade, more dignified, and more practical than any other plan; it need not involve any cash outlay on your part; full particulars FREE to publishers. HOLLIS CORBIN, 924 Real Estate Trust Bldg., Philadelphia, Pa.

PRINTING-PLANT FOR SALE—Medium sized, completely equipped plant, nearly as good as new, well established in good central location in Kalamazoo, Mich.; price \$24,100. F 239.

TEXAS PANHANDLE—One of the best paying weeklies in a rapidly growing county-seat town of 1,000; no competition; official paper of town and county; high altitude and healthful climate; business has been netting \$150 per month; business house and lot worth \$1,100, together with plant, for \$8,500; good reasons for selling. E. L. MANSON, Stratford, Texas.

TWO EXPERIENCED OPERATORS will install Linotype plant in office which will use all or part of output; will buy established business if price is right; best references; state amount used, prices per 1,000 ems, etc. E 216.

WANTED—Man to take \$3,000 or \$4,000 worth of stock in business doing \$4,000 worth of work each month, and to take charge of composing-room; fine opening for right man; union shop; references required. F 272.

WE WILL INSTALL Linotype plant (equipped to do all kinds of composition) in any composing-room which will guarantee a minimum of 400,000 ems per week; for information address F 200.

YOUR ABILITY plus my capital will place you in control of an office where you can make \$4,000 per year; if YOU are an A1 printer, with ability to manage and deliver the goods, write F 282.

Publishing.

MONTHLY OUTDOORS PAPER—Gross business \$5,000; price \$2,500; terms. HARRIS-DIBBLE COMPANY, Brokers in Publishing Property, 253 Broadway, New York.

HELP WANTED.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. We received calls during the past month for the following: Job printers, 3; Linotype operators, 2; machinist-operators, 2; foremen, 1; all-around men, 2; bookbinders, 2; compositors, 3; artists, 2; pressmen, 4; proofreader, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. **THE INLAND PRINTER COMPANY, 120 Sherman street, Chicago.**

Bookbinders.

BINDERY FOREMAN—One thoroughly experienced on edition bookbinding; must have a thorough knowledge and experience of the business and be well up on all costs of manufacture; require man capable of estimating and possessing executive ability; good opportunity for reliable man with above qualifications; address, with full particulars, F 291.

Engravers.

PHOTOENGRAVERS looking for positions should apply to EMPLOYING PHOTOENGRAVERS' ASSOCIATION, who are placing help in good open shops. Address 116 Michigan street, Milwaukee, Wis.

WANTED—A high-class mechanical retoucher; man capable of doing the very best work; one with executive ability preferred; state salary and reference, with samples of work, in first letter. CORDAY & GROSS, Cleveland, Ohio.

Foremen, Managers and Superintendents.

A MODERN PRINTING AND ENGRAVING ESTABLISHMENT in the West is in need of a general superintendent, competent and thoroughly equipped to handle each department of a modern manufacturing stationery business; one who can install time and cost systems that will show results; an executive who can handle men and who knows how to turn out perfect work. F 291.

Miscellaneous.

FOREMAN for folding-box factory; a thoroughly reliable and experienced man, one who is capable of figuring on carton work and possessing a good general knowledge on all costs and methods of manufacture employed in large modern establishments; good opening for right man; address, with full particulars, F 269.

Operators and Machinists.

LEARN THE LINOTYPE—Practical operator-machinist course; individual instruction; \$56 for 7 weeks. EMPIRE SCHOOL, 208 W. 17th st., New York city.

WANTED—Machinist-operator for book and job work; union. Address, giving age and experience, F 274.

WANTED—Thoroughly experienced union machinist-operator for Mergenthaler plant of 6 machines; good wages. F 279.

Pressmen.

WANTED—First-class cylinder pressman; must have had large experience in half-tone and high-class colorwork; unless you have had the experience don't bother us; furnish references. **THE NEUNER CO., Los Angeles, Cal.**

Steel Die

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.
AMERICAN EMBOSING CO., BUFFALO, NEW YORK

Knife Grinders

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.
BLACKHALL MFG. CO., Buffalo, N.Y.

HELP WANTED.**Salesmen and Solicitors.**

REQUIRED IMMEDIATELY—Experienced salesman for printers' machinery, supplies, etc., for English house opening up agencies throughout Canada; only men with first-class references and connection and proof of ability to secure business need apply; fullest information and previous experience must be given with application or same will not be considered. Address, in first instance, MARKLEY, Room 1044, 73 Nassau st., New York.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. **THE INLAND PRINTER COMPANY**, 130 Sherman street, Chicago.

Bookbinders.

GENERAL FOREMAN in bindery desires change; capable of taking entire charge of large edition factory; thoroughly reliable, plenty of experience and executive ability; prefer Chicago or New York situation. F 275.

Compositors.

A1 PRINTER (German) desires position in weekly newspaper or job office; capable of taking complete charge. F 263.

FIRST-CLASS JOB COMPOSITOR will be open for position latter part of May; union, married. Address "K," Box 71, Elm City, N. C.

Electrotypers.

FOREMAN—Expert electrotypist on both ends; experienced foreman; locate anywhere. F 267.

FOREMAN—POSITION wanted by first-class electrotypist finisher; highest references; desirous of making a change; thoroughly knows business. F 87.

Engravers.

A GENERAL PHOTOENGRAVER with 20 years' experience, practical in all branches, thoroughly reliable, open for engagement; now employed. F 463.

PHOTOGRAPHER—Half-tone and color separation; competent to take full charge of plant. F 259.

Foremen, Managers and Superintendents.

ALL-AROUND PRINTER (German), 20 years' experience, wishes to take charge of small or medium-sized plant; sober and reliable; nonunion; West preferred. F 262.

COST-SYSTEM MANAGER, at present employed, desires change; capable of organizing or managing large concern. F 277.

EXPERIENCED ASSISTANT MANAGER, superintendent, salesman—printing, lithographing, blank-books—will answer inquiries; not out of a job; practical printer. F 645.

GENERAL FOREMAN of proven ability seeks change; well up on stock, a careful reader, a close estimator, and a hustler; Boston references; East preferred. F 140.

MANAGER, accustomed to handling all kinds of printing, desires change; 20 years' experience, always growing. F 246.

MANAGER with \$600 to take charge of incorporated printing-plant in large Ohio city; good wages, steady employment. F 290.

PRINTER, unusual ability, open for position of manager—superintendent; take entire charge; executive organizer, thorough salesman, estimator; would like interest. **MODERN METHODS**. F 292 care New York office INLAND PRINTER.

WANTED—Position as manager or superintendent of a well-equipped printing-plant, requiring the services of a thoroughly competent and skilled man in all branches of the business; able to handle the finest half-tone and color work, a designer of considerable merit, producing sketches in black and white or colors; a practical pressman on job and cylinder presses, unexcelled on artistic up-to-date composition; a thorough knowledge of photoengraving, binding, stereotyping, etc.; a qualified lithographer, from the polishing of the stone to the finished product; skilled in estimating and in purchasing stock and material—can save salary from the general waste and leakage; 30 years of careful study and application to this business has given me a store of knowledge hard to duplicate; have charge of a plant doing the finest grade of cut and color work, but would consider a proposition; am not a freak, and can deliver the goods in every capacity and am willing to demonstrate; can make any plant a profitable proposition. F 233.

WANTED POSITION as superintendent or foreman; have the practical experience of 20 years for sale; will contract for 1 or 5 years; 14 years as first-class compositor; 6 years as foreman and superintendent of medium-sized offices; good estimator. (Printers Board Office). J. F. MORRIS, 64 Frances street, Winnipeg, Man.

YOU BUSY, overworked managers, let me help you; thoroughly qualified; write me; experienced estimator and salesman. F 295.

Miscellaneous.

COST SYSTEM—Clerk with full experience in organizing and handling the cost system in a large printing firm desires to make a change. F 187.

Operators and Machinists.

LINOTYPE OPERATOR (female) wishes position; good average speed, clean proofs; Eastern city preferred. F 285 care New York Office INLAND PRINTER.

LINOTYPE OPERATOR, 8 years' experience, 5,000 per hour or better, sober and steady, union, employed, desires to make change; preferably newspaper work in city of 30,000 or over. F 276.

OPERATOR-MACHINIST, 6 years' experience, last 3 years operating and caring for 3 machines; speed 300 lines an hour; experienced on job and ad. composition in office issuing 12 and 16 page papers; thoroughly competent in keeping machines in first-class shape; machine-shop practice, course in leading State college; an all-around country printer, strictly sober, reliable; age 30; at last place 3 years; prefer day situation; open for engagement about June 15; can deliver the goods; who can use my services? F 239.

Paper Cutters.

PAPER CUTTER AND STOCKMAN with experience above the general average, complete knowledge of all details, pamphlet binding, shipping department, paper values, etc.; splendid executive ability and references. F 265 care New York Office INLAND PRINTER.

Paper Rulers.

STRICTLY FIRST-CLASS paper ruler wishes to make a change about July 1; must be head machine; open shop preferred. F 258.

Pressmen.

CYLINDER AND JOB PRESSMAN; 29 years' experience at the trade; thoroughly understands half-tone work, both in black and colors; am looking for a 1-man job, 2 or 3 cylinders and jobbers; references on application; will go anywhere; nonunion. F 250.

PRESSMAN—Capable on finest work, cylinders or platens; references; reliable. F 268.

PRESSMAN desires position; would take charge of small pressroom; union man; A-1 references. F 251.

Proofreaders.

PROOFREADER, strictly temperate and reliable, is open for engagement on machine-set matter, either on a salary basis or by the 1,000. C. A. BIGFLOW, Lansing, Mich.

WANTED TO PURCHASE.

WANTED—Harris press, style E-1; must be in good working condition; state price, condition, etc. F 252.

WILL PAY CASH for Colt's Armory half medium presses in good condition. Address—stating price wanted and description—F 257.

WANTED TO BUY a pony cylinder press—Miehle preferred; must be in good condition. Address WILLIAMS PRINTING CO., 6 S. Tenth street, Richmond, Va.

BUSINESS DIRECTORY.**Advertising Art Calendars.**

OLIVER BAKER MFG. CO., makers of art calendars and advertising specialties, Minneapolis, Minn., U. S. A. 3-9

Advertising Novelties.

BUSINESS SOUVENIRS, premiums, post cards. *The Novelty News*, Chicago, official organ; \$1 a year. 7-8

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and advt. thermometers. 1-0

Aprons.

THE COMFORT BRACE APRON FOR PRINTERS does away with the annoying neck strap; it rests on the back, not the collar; 3 sizes; 50c post-paid; patented. **HATTON MFG. CO.**, Lebanon, N. H.

Automatic Feeders.

MACHINE for feeding paper into ruling, folding, etc., machines; saves feeder; territorial rights sold or licensed; good terms to first right parties. **WM. ZIMMERMAN**, 1060 Tribune bldg., Chicago.

Automatic Presses.

FOR SALE CHEAP—Two "La Magand" automatic card-printing presses with cabinet of new type; presses and type have never been used. **Apply ROOM 623, 84 La Salle st., Chicago.**

HARRIS ROTARY PRESS—15 by 18 Harris rotary with numbering attachment; 2 six-wheel numbering machines and 4 1-50 numbering machines; top feed and perforating attachment with 4 perforating discs; printed side down delivery; 1—2 1/2 h. p. Janney motor; complete outfit cost \$8,225 and has been in use less than one year; it is to all practical purposes a new outfit; will sell cheap. **A. F. WANNER & CO.**, 340-342 Dearborn st., Chicago, Ill.

TWO-COLOR AUTOMATIC NO. 18 Harris press offered at a bargain; never been used, perfect condition; another press handling all our work. **CORNELL INCUBATOR CO.**, Ithaca, N. Y.

Ball Programs and Invitations.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball programs, folders, announcements, invitations, tickets, society folders, masquerade designs, etc. 2-9

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Inc., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-9

Brass Rule and Brass Galleys.

WANNER, A. F. & CO., 340-342 Dearborn st., Chicago. Makers of all styles of brass rule, printers' specialties. 6-8

Brass-Type Founders.

MISSOURI BRASS TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York. 6-8

Bronze Dusters.

THE DOWNING does the work of six girls. Makes bronzework a pleasure. Cleans any paper perfectly. No dust. Write Downing Duster Co., Box 758, Milwaukee. 8-8

Calendar Manufacturers.

NEW LINE of has-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-8

SHANE, JAMES H., & CO., 106 Duane st., New York. Big bargains in calendars. 8-8

STYRON, O. M., & CO., Washington, D. C. Daily date calendars and pads. Write for prices. 12-8

Calendar Pads.

THE SULLIVAN PRINTING WORKS CO., 1062 Gilbert av., Cincinnati, Ohio, make 71 sizes and styles of calendar pads for 1909. The best and cheapest in the market. Now ready for delivery. Write for sample-book and prices. 6-8

Calendars—Tin Mounted.

AMERICAN FINISHING CO., 113 W. Harrison st., Chicago, Ill. 8-8

Carbon Black.

CABOT, GODFREY L., 940-941 Old South bldg., Boston, Mass. 7-8

Cardboard Manufacturers.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Case-Making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-9

Charcoal for Engravers.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st., and E. Broadway, Brooklyn, N. Y. 8-8

Chase Manufacturers.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Sole manufacturers of Silver Gloss steel electric welded chases. 6-8

Coated Paper.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Composing Machines.

LINOTYPES FOR SALE—Two 2-letter Linotypes, one equipped with Rogers attachment; thoroughly overhauled and rebuilt; only reason for selling—have installed Monotypes. Address COURIER-JOURNAL JOB PRINTING CO., Louisville, Ky. 11

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-8

Counters.

DURANT, W. N., CO., Milwaukee, Wis. Counters for all makes of presses. See adv. 6-8

HART, R. A., Battle Creek, Mich. Counters for job presses, book stitchers, etc., without springs. Also paper joggers, "Giant" Gordon press hakes, printers' form trucks. 3-9

Cylinder Presses.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 6-8

FOR SALE—Secondhand Babcock drum cylinder newspaper press, 32 by 44 inches. Address HERALD, Columbia, Missouri.

Designers and Engravers.

BRAGDON, JOHN C., 711 Penn av., Pittsburg, Pa. Wood, zinc etching and half-tone. 6-8

Designer and Manufacturer of Special Machinery.

SWIFT, GEORGE W., JR., Bordentown, N. J. Machinery and attachments for printing and manufacturing paper goods of every kind. 12-8

Die Cutting.

AMERICAN FINISHING CO., 113 W. Harrison st., Chicago, Ill. 8-8

Die Sinks.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work. 1-9

Electrotypers.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. 6-8

BEUSTER ELECTROTYPING CO., THE, 873 Dearborn st., Chicago. 6-8

Electrotypers and Stereotypers.

BLOMGREN BROS. & CO., 76-82 Sherman st., Chicago. Electrotypers, photo and wood engravers. 11-8

McCAFFERTY, H., 141 E. 25th st., New York. Half-tone and fine art electrotyping a specialty. 3-9

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st. 11-8

Electrotypers' Foil.

CROOKE, JOHN J., CO., 149 Fulton st., Chicago. 7-8

Embossers and Stampers.

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade, 45-49 Randolph st., Chicago. 8-9

Embossing Composition.

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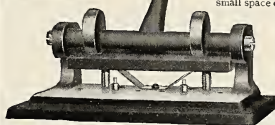
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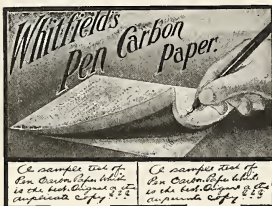
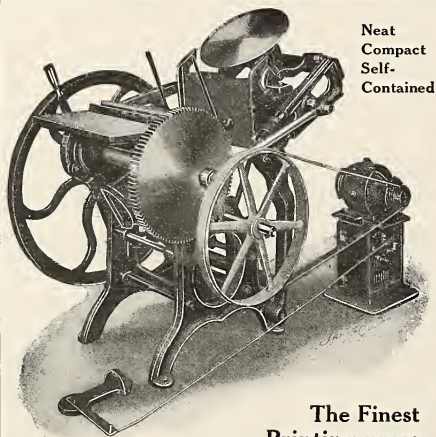


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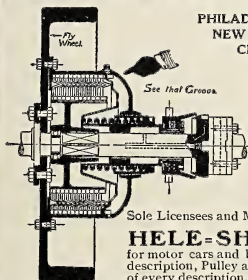
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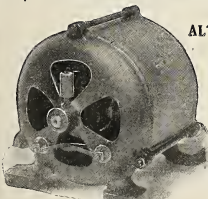
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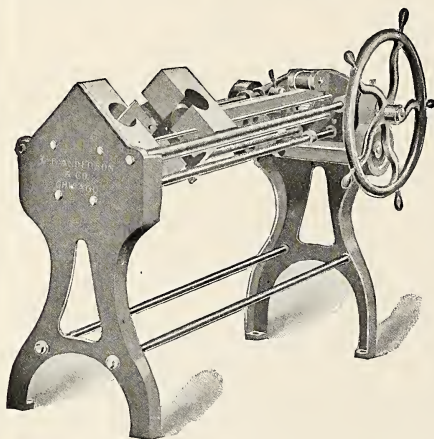
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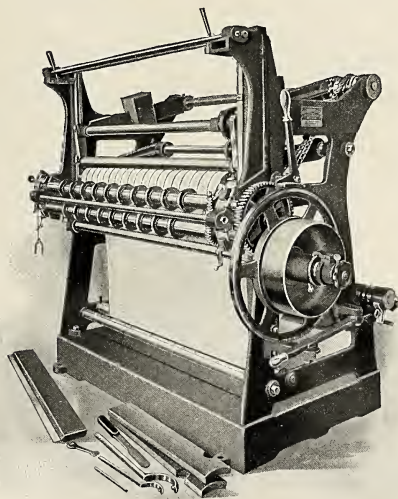
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Sample rolls cut on our machines sent on application free.

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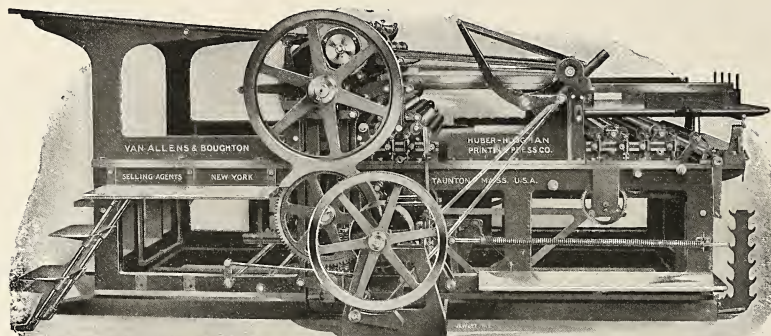
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Gentlemen,—We have your letter of Feb. 1, 1908, in which you ask us how we like the Sectional blocks we recently purchased from you.

In reply, would say, that we are delighted with the results obtained. For example, we are just finishing up a form that has been on the press for over two months, running continuously day and night. The plates show very little wear and the make-ready has not been changed since we started. We consider that on this form alone we have earned, in time and trouble saved, half the cost of the blocks. We also find that we are saving considerable time in imposition, make-ready and register.

The writer believes that you have the best and quickest handled block on the market and can heartily recommend it to any one doing the class of work that requires patent bases.

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6 x 6 "Gem," narrow margin, 90 cents.

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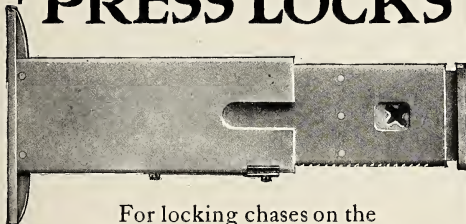


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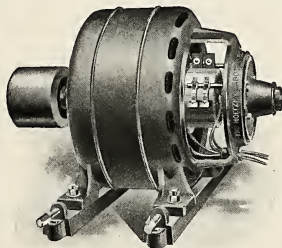
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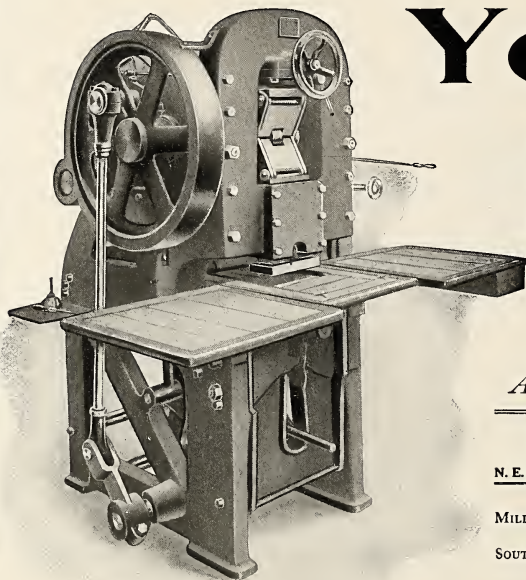
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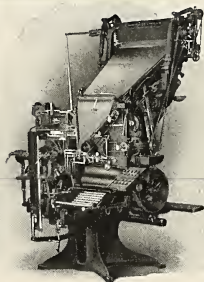
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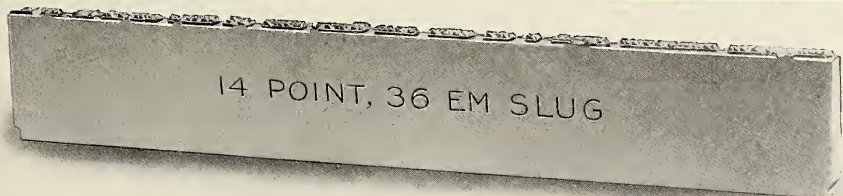


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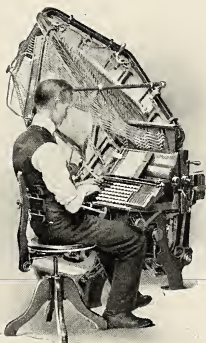
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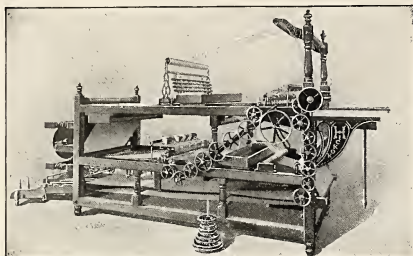
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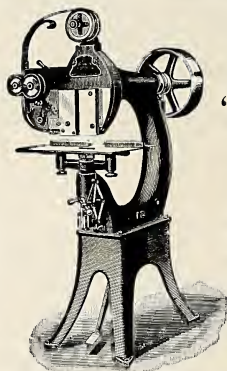
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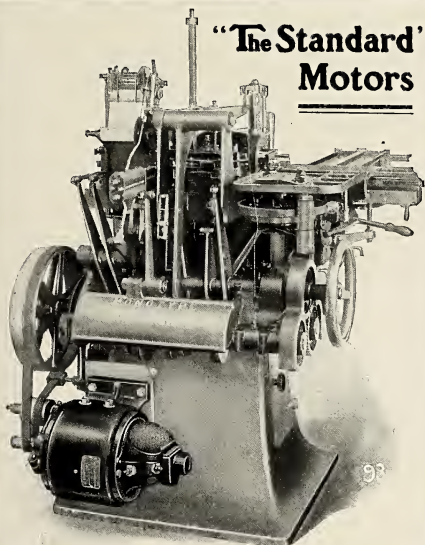
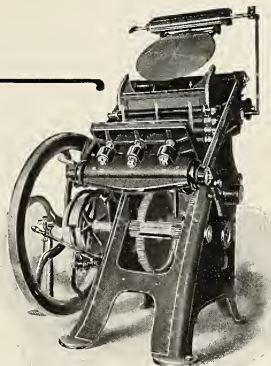
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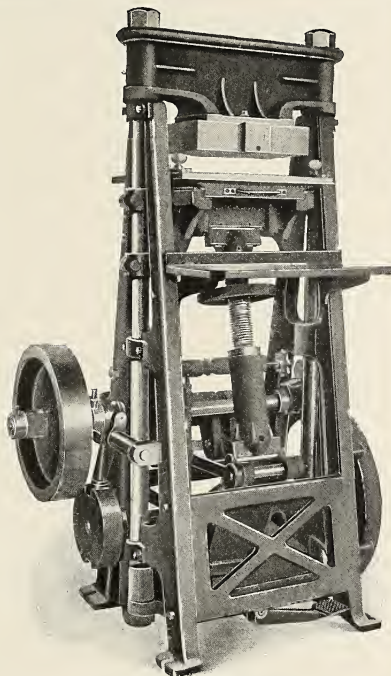
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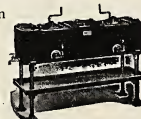
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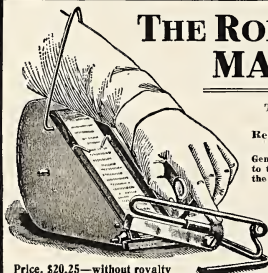
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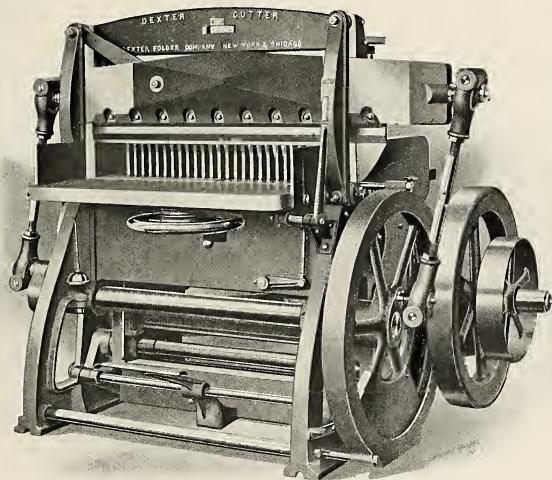
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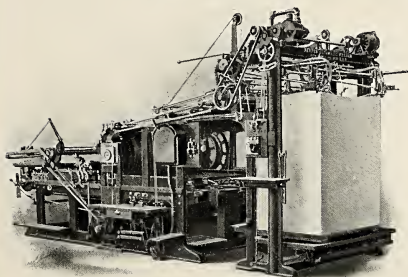
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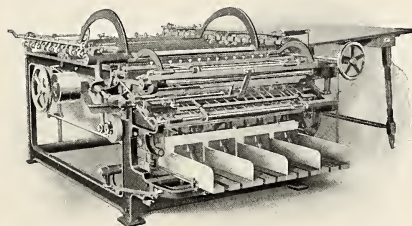
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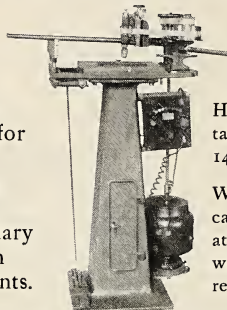
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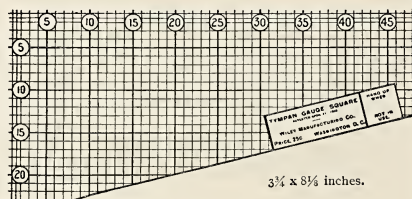
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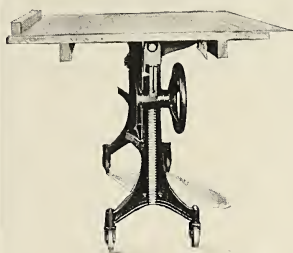
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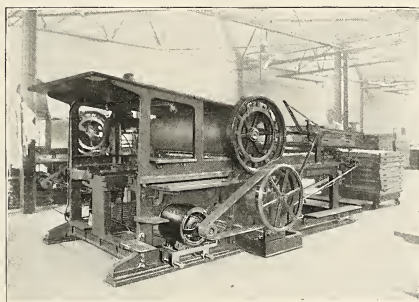
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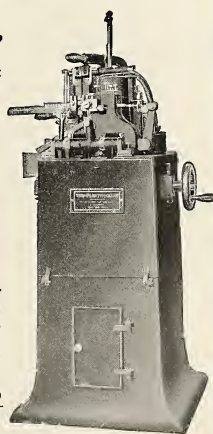
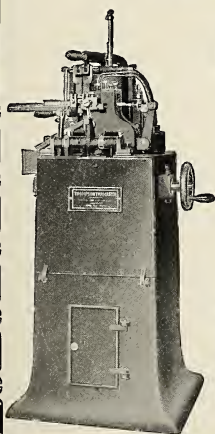
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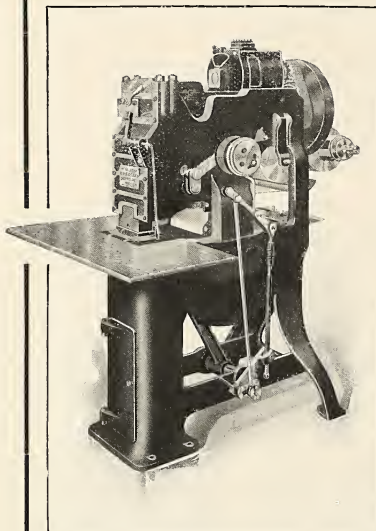
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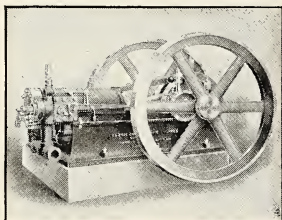
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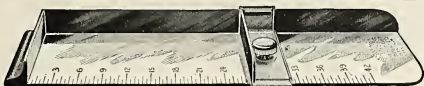
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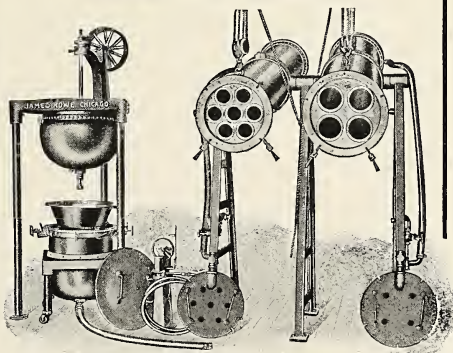
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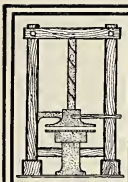
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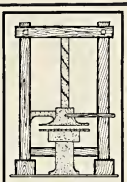
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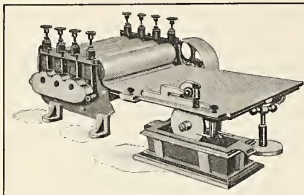
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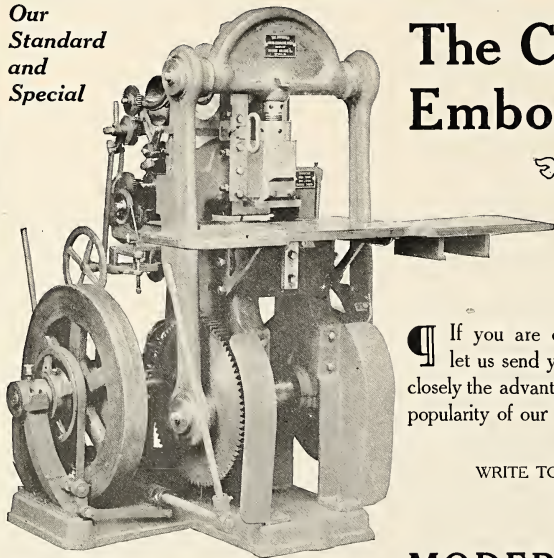
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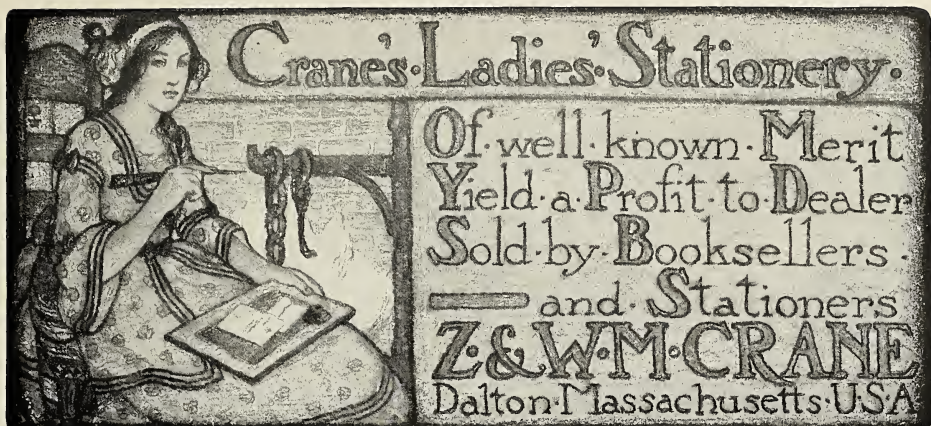


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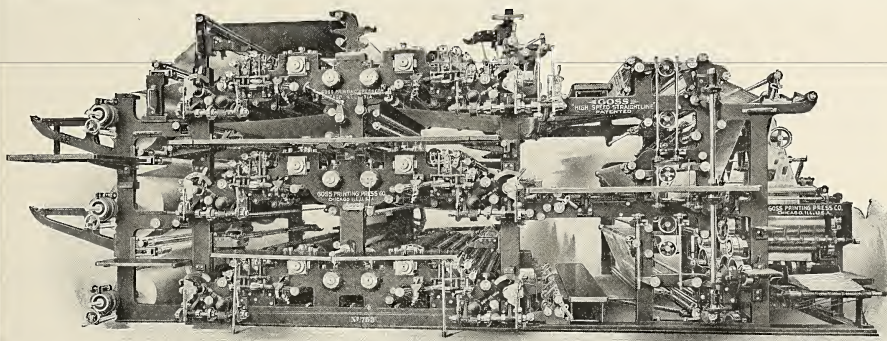
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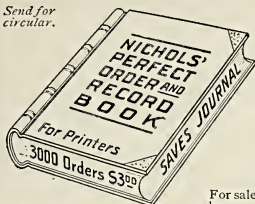
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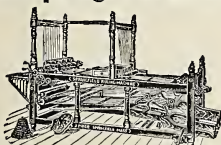
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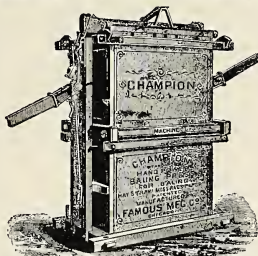
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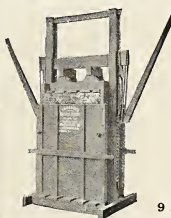
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THE INLAND PRINTER

JULY
1908



Let the Panic be dammed

**We had no panic
Because we make
Doubletone Inks and Ullmanines**

**Our customers had no panic
Because they use
Doubletone Inks and Ullmanines**

**Neither in result nor cost
Can you compete with
The printer who uses
Doubletone Inks and Ullmanines**

**If YOU do not use them
A word to the wise
Is sufficient**

Sigmund Ullman Co.

**New York
Chicago
Philadelphia**

SUCCESSFUL CANDIDATES FOR BUSINESS



THE
PRINTERS'
CHOICE

MAKE YOUR
VOTES
COUNT

There are many
reasons why you
should specify

BUTLER
BRANDS
OF PAPER

Correspondence
Invited.



OUR line of Cardboards and Bristols consists of 60 kinds, including a quality for every purpose, from the lowest priced to the most exclusive brands. It is our desire that every cardboard user possess samples. Ask for them if you are not already supplied.

DISTRIBUTORS OF BUTLER BRANDS

STANDARD PAPER COMPANY, Milwaukee, Wisconsin
CENTRAL MICHIGAN PAPER COMPANY, Grand Rapids, Mich.
PACIFIC COAST PAPER COMPANY, San Francisco, Cal.
SOUTHWESTERN PAPER COMPANY, Dallas, Texas
SOUTHWESTERN PAPER COMPANY, Houston, Texas
SOUTHWESTERN PAPER COMPANY, Oklahoma City, Okla.

AMERICAN TYPE FOUNDERS COMPANY, Spokane, Wash.
AMERICAN TYPE FOUNDERS COMPANY, Vancouver, B. C.
NATIONAL PAPER & TYPE COMPANY, New York
NATIONAL PAPER & TYPE COMPANY, City of Mexico, Mex.
NATIONAL PAPER & TYPE COMPANY, City of Monterrey, Mex.
NATIONAL PAPER & TYPE COMPANY, Havana, Cuba

OUR PLATFORM HAS BEEN APPROVED SINCE A.D. 1844

J.W. BUTLER PAPER CO. CHICAGO

Fairfield Covers



OME like Fairfield Cover because it is unusually handsome; some because of its quality; some because it is distinctive; some because of its beautiful finish; some because of its original character; some because of its fine colors; some because there are so many items that work with each other; some because it can be used for so many different purposes; some because it prints so well; some because it requires less ink; some because one impression is always sufficient; some because of this and some because of that.

¶ If you will look at your sample-book you will probably discover other good things. If you have not a book it will be worth your while to get one of any of our Agents or ourselves.

WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.

Where "QUALITY COUNTS"

THE MONOTYPE

Both Makes AND Sets Type
The only Sorts Caster AND Composing Machine

Casts Type in All Sizes
5-point to 36-point
Body Type, Display Type
Borders, Spaces and Quads

For All Kinds of Composition
Plain or Intricate
All Sizes 5-point to 14-point
Any Measure Up to 60 Picas

“The Versatile Machine that Keeps Itself Busy”

For those specialists in
versatility, the proprietors
of combination newspaper
and job offices, we have
prepared a special mes-
sage. Shall we send it?

LANSTON MONOTYPE MACHINE CO.

1231 Callowhill Street, Philadelphia, Pa.

EVERY TYPE border and space in MONOTYPE
this page cast on the

THE HAMILTON'S MONOTYPE BRACKET CABINET—No. 1

AND SYSTEM OF CASES

PATENTED NOVEMBER 12, 1907

THIS new arrangement of Cabinets and Cases, special in many essential features, but yet so simple as not to confuse any old-time printer, is now ready for the trade.

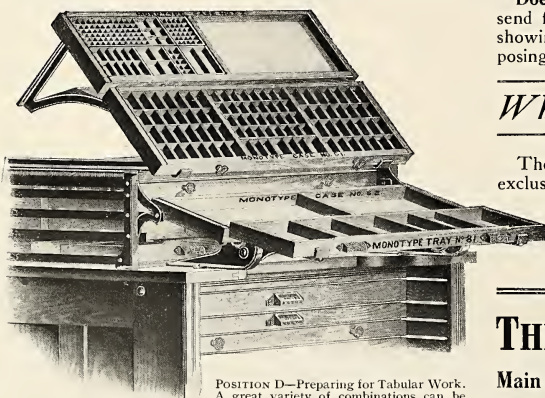
As a preliminary announcement, we are pleased to state that sixty-eight of these complete outfits have been installed in the Government Printing-office at Washington, D. C.

It is preposterous to presume that the printing-office furniture of *yesterday* will meet the requirements of machine-equipped offices of *to-day*.

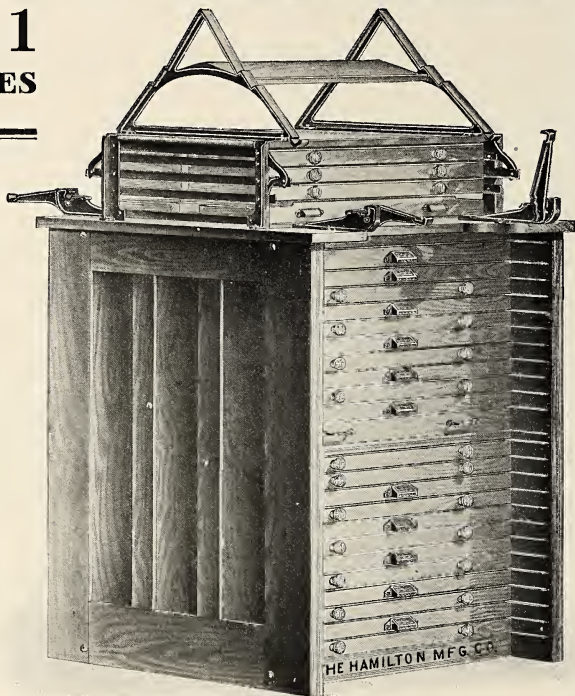
The Furniture should be changed with the balance of the equipment in order to reap the full measure of economy. The installation of these new Cabinets and Cases in machine offices will make this possible.

This equipment is not in any way an experiment. It has been in process of development nearly two years. It has the unqualified endorsement of the Lanston Monotype Machine Company, as being suited for work in connection with their machines. Every detail of construction has been thoroughly tested as to economical working qualities before being adopted.

The result is a system of Cases and Cabinets which will save not less than 25 per cent in space, as has been proven at the Government Printing-office, where sixty-eight Cabinets have been installed. Also it saves from 25 to 50 per cent in the time of the workman.



POSITION D—Preparing for Tabular Work.
A great variety of combinations can be arranged with the cases on the new adjustment bracket to suit the work in hand. Our circular shows five positions.



The No. 1 Monotype Cabinets and Correcting Cases

Showing new adjustment Bracket equipment. Both faces of the Cabinet are alike and contain the same assortment of cases.

Does such a saving mean anything to you? If so, send for the 16-page descriptive circular and price-list, showing forty half-tone illustrations of this new composing outfit.

When It's New, It's Hamilton's

The Monotype Cabinets and Cases are manufactured exclusively by the Hamilton Manufacturing Company, and are for sale by all prominent Dealers in Printers' Supplies.

SEND FOR CIRCULAR

THE HAMILTON MFG. CO.

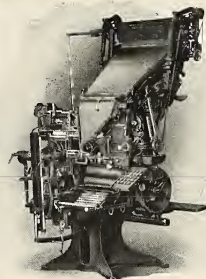
Main Office and Factory, . . TWO RIVERS, WIS.
Eastern Office and Warehouse, . RAHWAY, N. J.

A VALUABLE LINE GAUGE MAILED FREE TO EVERY PRINTER WHO WILL ASK FOR IT



Quick-Change Model 5
Single Magazine

LESS THAN
\$10⁰⁰
In three and one-
half years.



Quick-Change Model 4
Double Magazine

The Tribune Publishing Co. of Haddonfield, N. J., installed a Model 3 Linotype in August, 1904. They report to-day that it has never been out of commission since it was installed; that they never required the services of a Linotype machinist, and the total of their supply and repair bills has amounted to less than \$10—all of which speaks volumes for both the owner and the machine itself. They say, "The Linotype way is the sure way to success in their printing-office."

You can send one of your own intelligent employees to learn how to run and care for the Linotype.

Our school of instruction is free to every buyer.

ONE MAN—ONE MACHINE.

The maximum of efficiency and economy.

"Less than ten dollars" is another reason why

"The Linotype way is the only way."

NOTE---The country publisher should not fail to investigate the Two-letter Junior Linotype, \$1,500, easy terms. Twenty-eight sold in May.

MERGENTHALER LINOTYPE COMPANY

NEW YORK

CHICAGO

SAN FRANCISCO

NEW ORLEANS

PARIS

SYDNEY, N. S. W.
WELLINGTON, N. Z. } Parsons Trading Co.
MEXICO CITY, MEX.

TORONTO—The Mergenthaler Co., Ltd.
BUENOS AIRES—Louis L. Lomer
CAPE TOWN—John Haddon & Co.

HAVANA—Francisco Arredondo
TOKIO—Teijiro Kurosawa



\$20 Saved On Every 1,000 Invoices

And the saving in postage is but *one* reason why every one of your customers should use Dennison's Tag Envelopes.

They save time. They deliver invoice with the goods. Thousands of business houses all over the country have used our tag envelopes for years—they find them convenient.

Dennison's

Tag Envelopes

require but little effort to sell. They will thus prove a valuable and profitable line for *you* to handle. Tell your customers about them—show samples—orders will surely follow.

We furnish the envelopes—you do the printing—or we will fill orders for printed tag envelopes and allow discount *to the trade*.

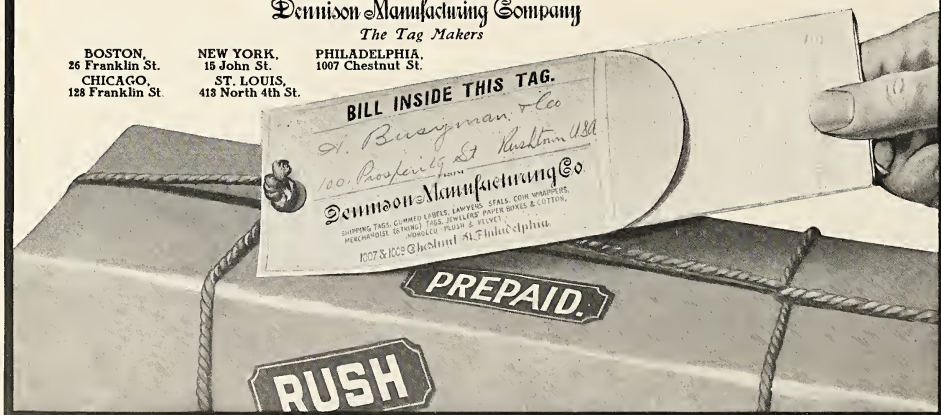
Full information and prices on request. Address our nearest store.

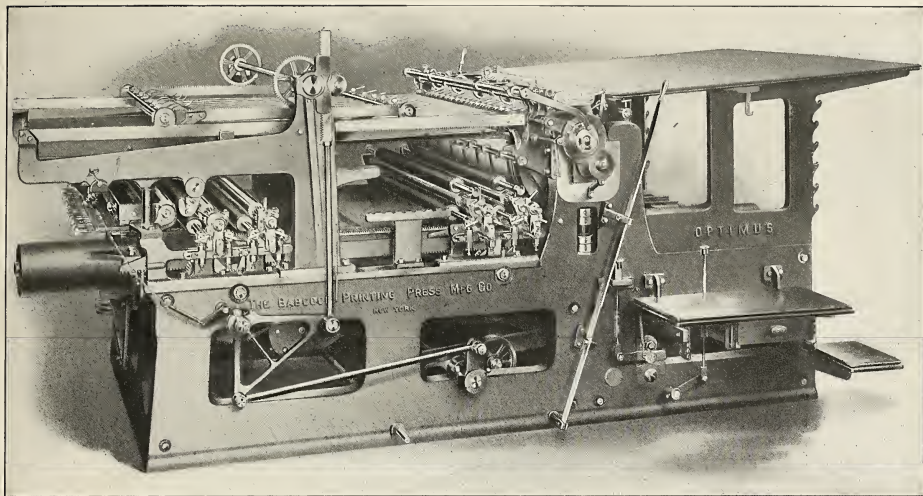
Dennison Manufacturing Company
The Tag Makers

BOSTON,
26 Franklin St.
CHICAGO,
128 Franklin St.

NEW YORK,
15 John St.
ST. LOUIS,
418 North 4th St.

PHILADELPHIA,
1007 Chestnut St.





THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; National Paper & Type Co., City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle; Pacific States Type Foundry, San Francisco.

The Babcock Optimus

The sure way to get a square deal is to give it.

We begin this away back with the blue prints, which demand unusual weight and strength, and with the raw material. Whatever is used in the Optimus is the best. Some of the steel is of our own special analysis.

All is worked and fashioned by men long trained in their tasks. Some of the machines and tools of precision are not found in any other factory.

The utmost care is taken in assembling and fitting. All important bearings are scraped and hand finished to perfect contacts. There is no other way to secure this excellence.

The finished machine is given thorough inspections and trials before it is shipped. Not one man does this, but a number, each an expert in his special feature of press construction.

From coal to paint nothing is neglected. Unstinted effort in alert and intelligent supervision aims at faultlessness.

As a result the Optimus goes out as good as human foresight and vigilant painstaking can accomplish. No machine can be better.

It moves off smoothly. It gives little or no bother all the years of its long life. It can be depended upon for the maximum always—in work, in endurance, in satisfaction.

From pattern to packing, from selling to settlement, the Optimus is a square deal.

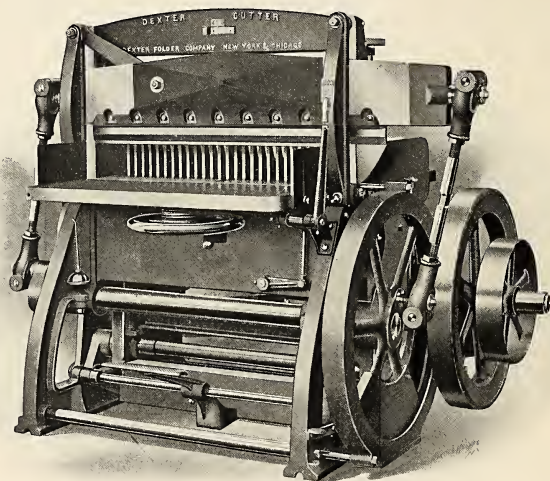
This is returned to us by customers who order again and again, until each owns many machines; by those who substitute Optimus quality for the less efficient, and in other ways.

The Babcock Optimus

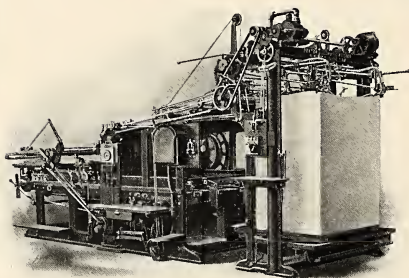
SET IN BARNHART OLD STYLE AND AUTHORS ROMAN

DEXTER

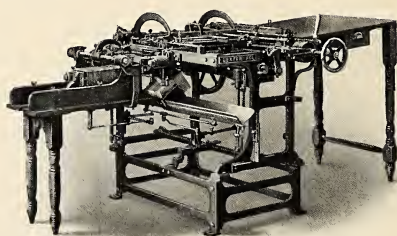
Folders—Feeders—Cutters



The Dexter Automatic Clamp Cutting Machine



The Dexter Automatic Press Feeder
Guarantees increased production and accurate register



The Dexter Pony Circular Folder
For miscellaneous circular work

The Greatest Efficiency and Best Service Guaranteed

Write for catalogues and particulars

A G E N C I E S

ATLANTA	DALLAS
LONDON	TORONTO
MELBOURNE	CAPE TOWN



DEXTER FOLDER CO.

NEW YORK CHICAGO BOSTON SAN FRANCISCO
MAIN OFFICE AND FACTORY—PEARL RIVER, NEW YORK

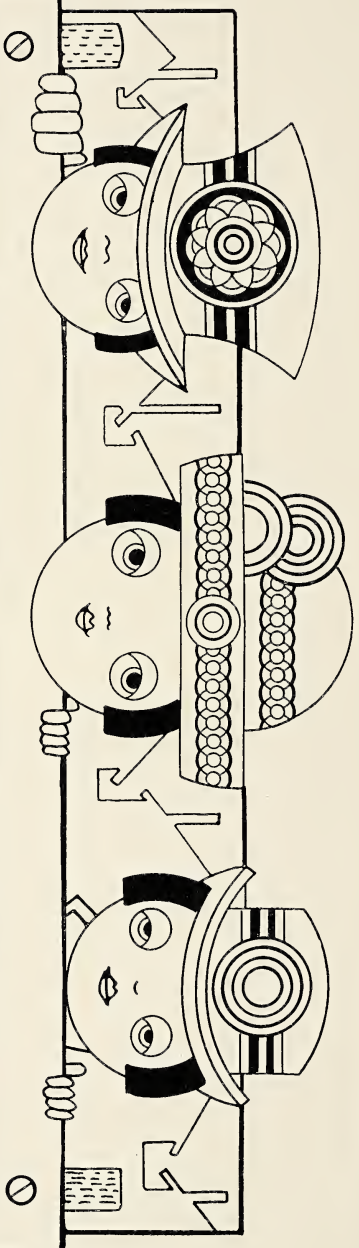


MAKERS
OF
HIGH GRADE PRINTING INKS
—*—
THE QUEEN CITY PRINTING INK CO.

CINCINNATI,
CHICAGO, PHILADELPHIA, BOSTON,
KANSAS CITY.

Queen City INK Habit Pays

H. D. BLACK, 113. DEEP GOLDEN YELLOW, 4710.



WE ARE HERE
TO TELL YOU

THE QUEEN CITY INK HABIT... PAYS

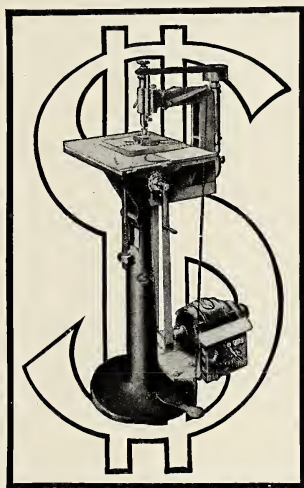
IT IS WORTH ALL IT COSTS AND THEN SOME

THE QUEEN CITY PRINTING INK CO.



Talks to Business-Like Printers

A PRINTER'S TOOL designed on lines suggested by the Practical Printer that will **Saw, Trim, Miter, Bevel, Drill, Route, Mortise**, inside and out, **Jig-Saw, Grind and Plane Type-High**—every operation to point measurement.



Our Selling Method

LET us send you the machine for a trial, and if it doesn't show you in thirty days that it is a worry-saver and a money-maker and worth keeping, send it back.

Talk No. 3—Doing All The Work

¶ Mr. Job Printer, do you ever experience delays and dissatisfaction with work that you send out; not to mention the expense?

¶ You want a plate mortised, inside or out, a line routed out, or a cut trimmed to standard measurement.

¶ The job is in the forms, or may even be on the press, when a change is desired.

¶ But you must send the work to the engraver's or electro-typer's. It is often delayed, sometimes only a little, but just enough to make the difference between today and tomorrow in the delivery to your customer, and enough to lose you a few dollars in waiting time.

¶ And when the work *does* come back! Does it fit?

¶ *Not always.* Hardly ever, in fact; (for engravers and electrotypers do not produce their work to point measurements.)

¶ More delay and more work in *making* it fit.

¶ But we haven't room to recount your composing room troubles, even if we knew them all.

¶ We just want to point the way to avoid them and save time and real money.

¶ On a Miller Saw-Trimmer you can do *all* the work you are sending out. That *saves the expense, the money.*

¶ The work doesn't have to wait. That *saves the time* of compositor, and pressman and PRESS.

¶ The work is *absolutely accurate.* That *saves further delay and work.*

¶ *And remember,* we have mentioned *only one or two* of the dozen time- and money-saving operations of the Miller Saw-Trimmer.

¶ It is considered indispensable in the newspaper composing room; and yet it saves the job printer in four times as many ways as it saves the newspaper man.

¶ Get one for 30 days and keep track of the saving. If it doesn't save an encouraging percentage of its cost, send it back.

¶ This trial guarantee is without strings or reservations. We don't want any printer to keep a Miller Saw-Trimmer if it doesn't do *for him* what we claim.

¶ We want *every* printer to have one if it *does* make him money.

¶ And the only way to prove its value is to try it.

¶ Now is the best time.

Miller Saw-Trimmer Co., Milwaukee, Wis.

TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830

Coes' Price-list is different, too.

LORING COES & CO

COPYRIGHTED, 1904.

40 41 42 43 44 45 46 47 48 49 50

1.20	12.71	13.02	13.33	13.64	13.95	15.64	15.98	16.32		
.82	13.98	14.32	14.66	15.00	15.34	17.20	17.57	17.95		
	14.61	14.98	15.32	15.67	16.02	17.98	18.37	18.77		
	25	15.62	15.99	16.36	16.73	18.70	19.16	19.58		
		15.12	15.48	15.84	16.20	17.94	18.33	18.72	19.10	1
		6.63	17.02	17.42	17.82	19.73	20.16	20.59	21.01	
			17.79	18.21	18.64	20.62	21.07	21.52	21.97	
			18.56	19.00	19.44	21.52	21.99	22.46	23.0	
			8.06	18.48	18.90	20.70	21.15	21.60	22.0	
			8.66	20.32	20.79	22.77	23.26	23.76	24	
			21.24	21.74	24.16	24.32	24.84	25		
			2.16	22.68	24.84	25.37	25.92	26		
			8.23	23.63	25.87	26.42	27.00	27		
			21.60	23.63	23.00	23.50	24.00	23		
			76	25.30	25.85	26.40	27			
				26.45	27.03	27.60				
				27.60	28.20	28.87				
				28.87	29.37	30.00				
					79.27					

Plain,
Open and
Easily Used.
No trick to use
it, and no "open
and shut" to it.



LORING COES

Because it is
plain, the Trust
says it is not
warranted and an
intrusion.

That MAY be, but it can't be juggled with.

Coes'
Knives



Are *Honest, Reliable and Sound.*

COES' RECORDS

- First to use Micrometer in Knife work (1890).
- First to absolutely refuse to join the Trust (1893).
- First to use special steels for paper work (1894).
- First to use a special package (1901).
- First to print and sell by a "printed in figures" Price-list (1904).
- First to make first-class Knives, any kind (1830 to 1905).

COES
Is Always Best!

Our warrant and reputation are
behind every inch of edge.

Why not ask us, now that the other
fellow has tried to make you believe he
knows it all? We'll be honest.

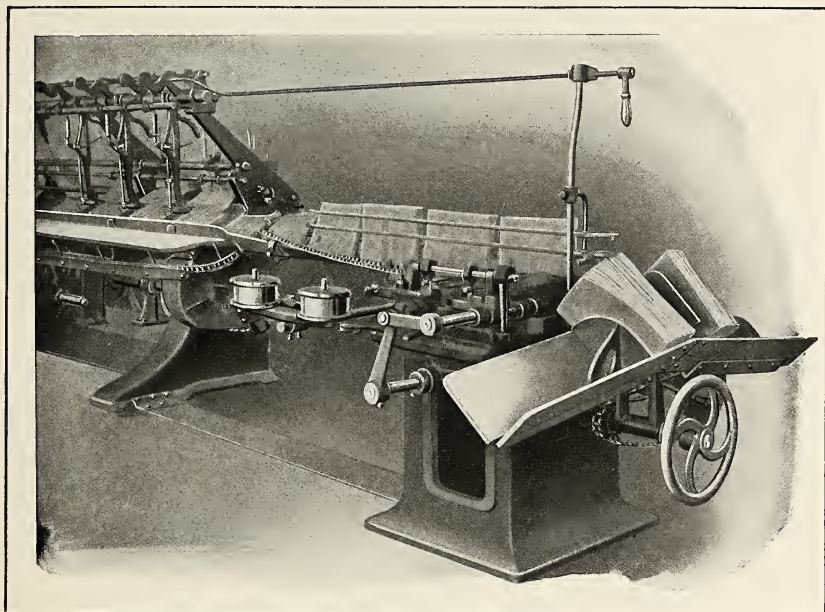
Loring Coes & Co. INC.
Worcester : : : Massachusetts

NEW YORK OFFICE—G. V. ALLEN, 21 Murray Street

TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES

The Juengst Gatherer Collator *and* Jogger

WITH STITCHER ATTACHED



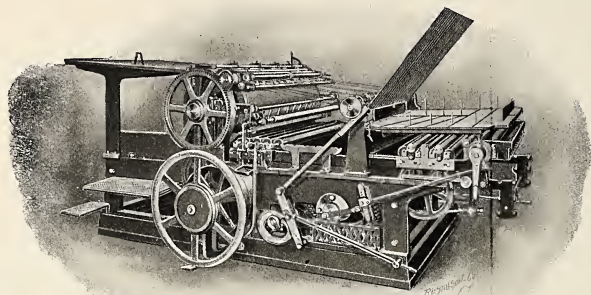
FULLY PROTECTED BY PATENTS

The only Gathering Machine
which detects imperfect signatures

Built in all sizes, with or without the stitcher attached

GEO. JUENGST & SONS
CROTON FALLS, N. Y.

The Owner of a Cylinder Press



IF IT IS THE WHITLOCK

KNOWS THAT HE POSSESSES

A PRESS built upon the right lines, one fundamentally perfect in design.

A PRESS constructed of honest material and by workmen who "know how."

A PRESS that will do its work properly without annoying delays for repairs.

A PRESS on which the make-ready is quickly and economically accomplished.

A PRESS having the most thorough and efficient method of distribution.

A PRESS in which speed as well as perfection of product are combined.

A PRESS that is a pleasure to consider a part of your plant.

You need one like this—You need the Whitlock

AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO.
Chicago, St. Louis, Cleveland, Cincinnati,
Minneapolis, Kansas City, Denver,
Los Angeles, San Francisco, Dallas.

MESSRS. J. H. SCHROETER & BRO.,
44 West Mitchell Street, Atlanta, Ga.

MESSRS. T. W. & C. B. SHERIDAN, 10
Johnson's Court, Fleet St., London, E.C.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, Fuller (Flatiron) Building, 23d Street and Broadway

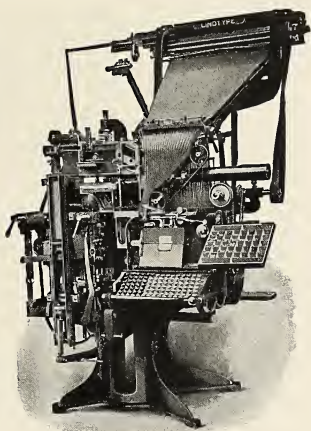
BOSTON, 510 Weld Building, 176 Federal Street

Rebuilt Linotypes

Model 1, **Two-letter** Linotypes.
All worn parts replaced by new.
Guaranteed to produce as good
a slug as from a new machine.

Price, \$2,000.00, f. o. b. Chicago. Easy terms.

Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. ¶ If you want other model Linotypes, write us.



We have completed special tools and attachments for the accurate
repairing of Spacebands.

Price for Repairing Spacebands, each - - 25c.
We Guarantee All Our Work.

We are now prepared to accept orders for repairing Linotype
machines or complete Linotype plants.

	<i>If you have a Linotype to sell If you wish to buy a rebuilt Linotype</i>	WRITE US	
--	---	-----------------	--

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO

Reliable Printers' Rollers



Sam'l Bingham's Son Mfg. Co.

CHICAGO

195-207 South Canal Street

PITTSBURG

First Avenue and Ross Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

507-509 Broadway

ATLANTA

52-54 So. Forsyth Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

675 Elm Street

MILWAUKEE

133-135 Michigan Street

Onyx Papers

Mexican Onyx

Sardonys

Malachite Onyx

Chalcedonyx

Carried in stock in 21 x 33—
60 and 80 lbs. to ream (500
sheets) in Crash, Repoussé-
Crash, Vellum and plate
finishes. Put up in half-ream
packages.

ONYX BRISTOLS

22 $\frac{1}{2}$ x 28 $\frac{1}{2}$ — 100, 120, 140 lbs.

ONYX BOND

22 x 34—32 lbs.—five colors

SEND FOR OUR NEW SAMPLE BOOK

KEITH PAPER COMPANY

TURNERS FALLS, MASS., U. S. A.

Announcements

Favrille

Parchment

Onyx

Parchment

These lines are *entirely new*
and *distinctive* from anything
on the market. Ask your
jobber for samples. If he can
not supply you write direct to

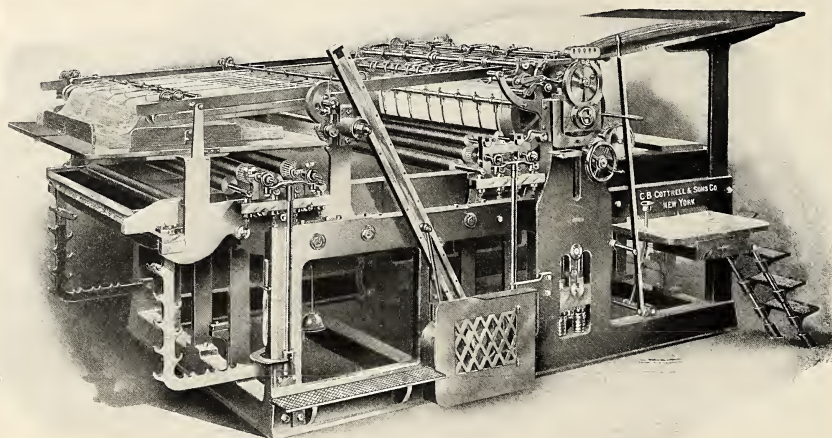
THE P. P. KELLOGG & CO. Division

SPRINGFIELD, MASS.

THE COTTRELL

HIGH-SPEED TWO-REVOLUTION PRESS

THE STANDARD PRINTING MACHINE OF PRINTERDOM



THIS Press is famous for its Convenience for the Printer, Economy in Cost of Product, Capability and Rigidity. ⚡ Because it is equipped with attachments that really enhance its usefulness. ⚡ Because of its Speed, Adaptability and Scientific Construction. ⚡ Built for the finest quality of printing, especially process color work, it has always exceeded the expectations of the purchaser. ⚡ Steady, reliable and easy running, the COTTRELL PRESS is universally known as a profit-making machine.

Its Distinctive

Features are

SPEED

RIGIDITY UNDER IMPRESSION

CONVERTIBLE SHEET DELIVERY

DISTRIBUTION

ABSOLUTE REGISTER

C. B. COTTRELL & SONS COMPANY

Manufacturers of Printing Presses

NEW YORK, N. Y.

41 Park Row

WORKS:

WESTERLY, R. I.

CHICAGO, ILL.

279 Dearborn St.

Representative in Mexico

U. S. PAPER EXPORT ASS'N, 440 Colisco Nueva, Mexico City

Representative in Cuba

HOURCADE CREWS Y CA., Muralla 39, Havana



THE AULT & WIBORG CO

MANUFACTURERS OF LETTER-PRESS^{AND}LITHOGRAPHIC

PRINTING INKS

CINCINNATI . . NEW YORK . . CHICAGO . . ST. LOUIS
BUFFALO . . PHILADELPHIA . . SAN FRANCISCO . . TORONTO
HAVANA . . CITY OF MEXICO . . BUENOS AIRES . . LONDON



DUPEGRAV INK, H. 917-65.



Perfect Working Qualities
Slip-sheeting Unnecessary
Dries Hard Over Night

MANUFACTURED ONLY BY

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Company**

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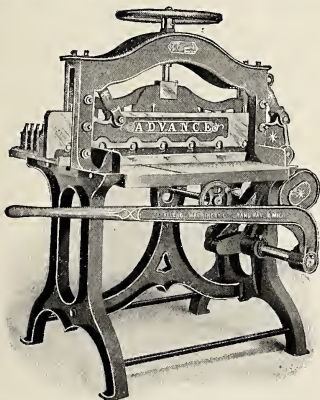
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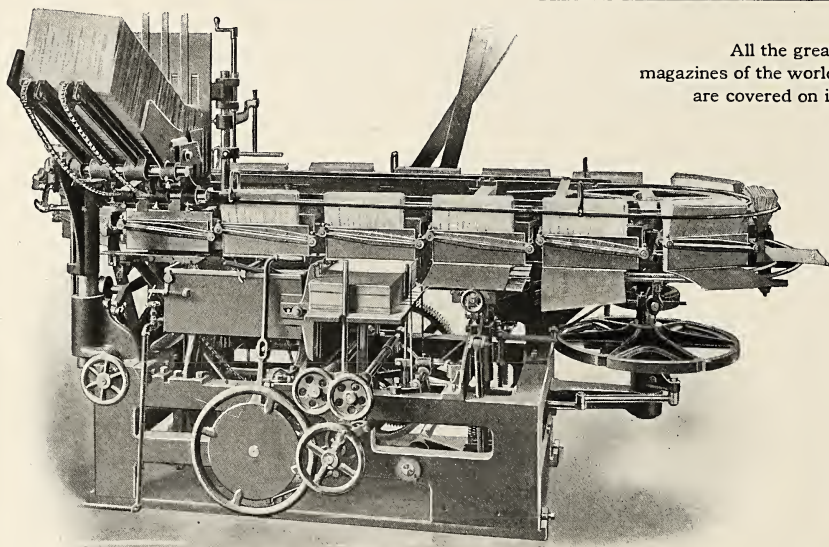
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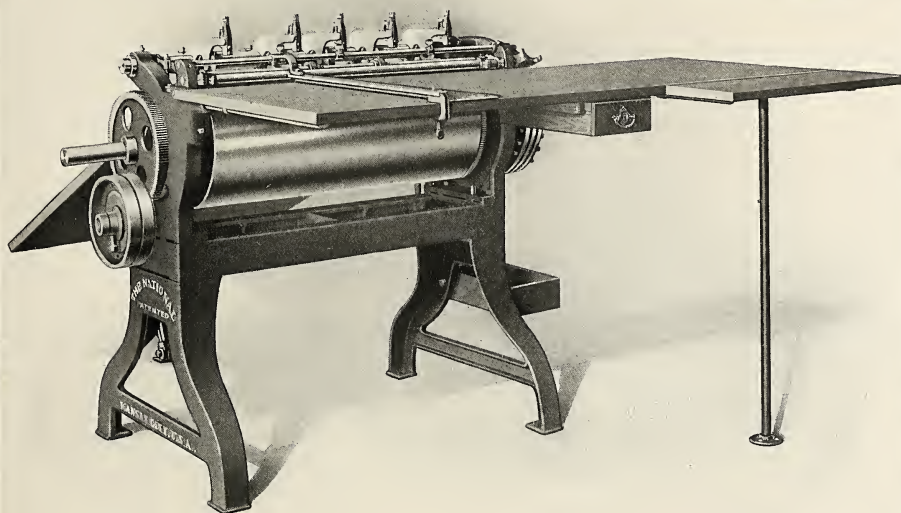
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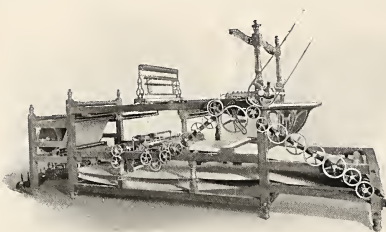
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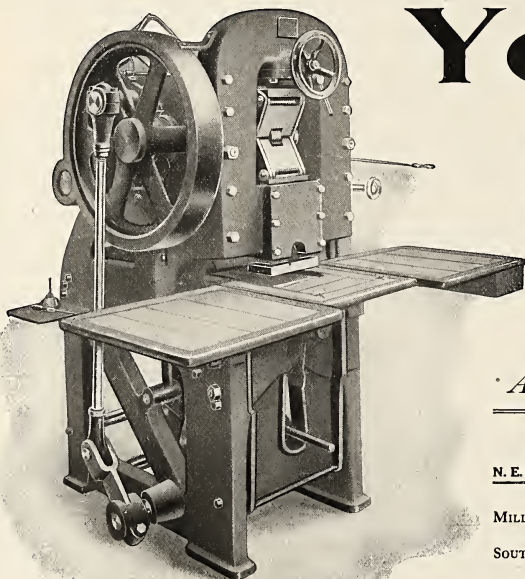


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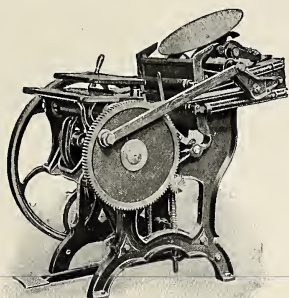
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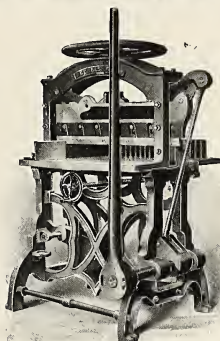
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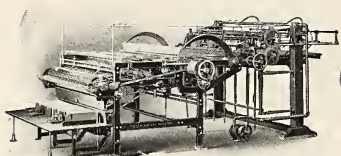
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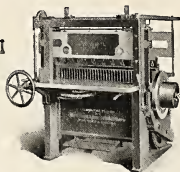
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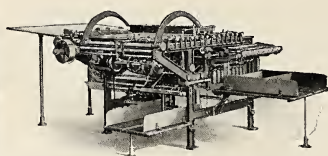
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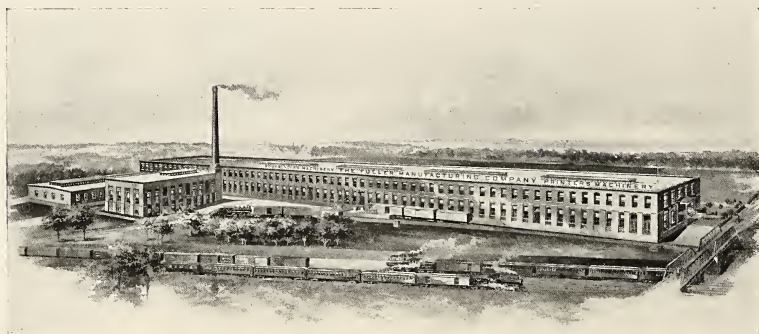
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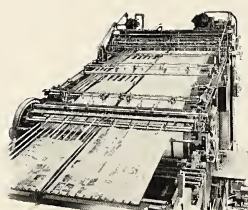
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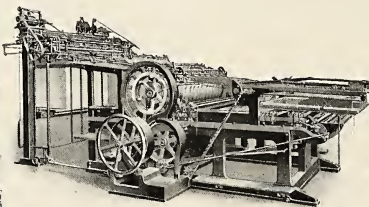
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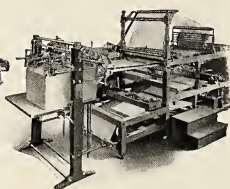
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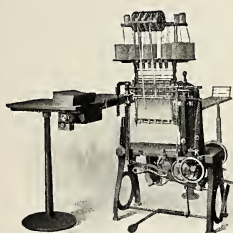
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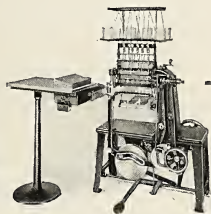
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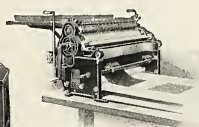
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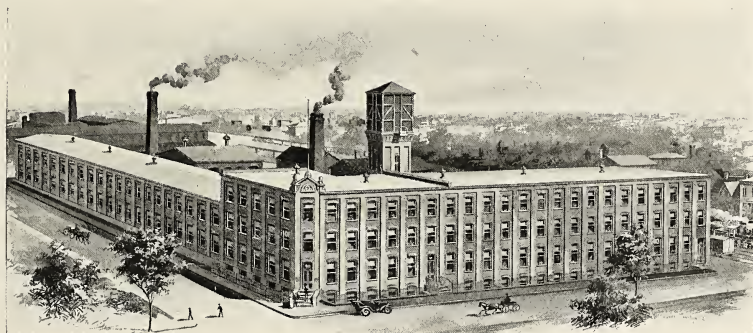
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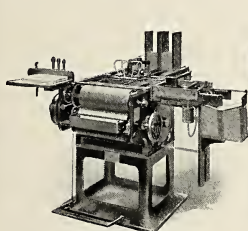
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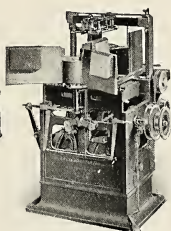
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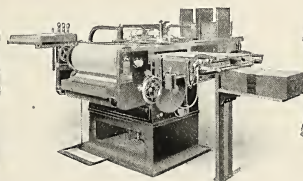
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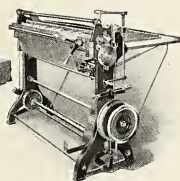
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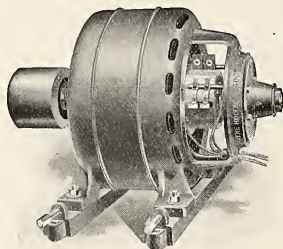
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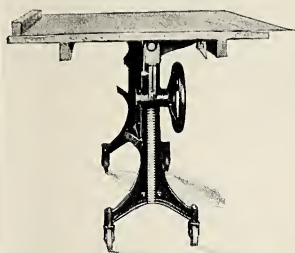
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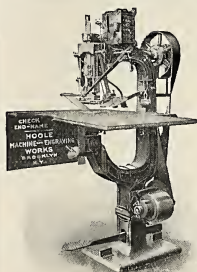
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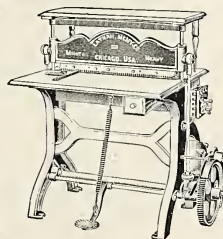
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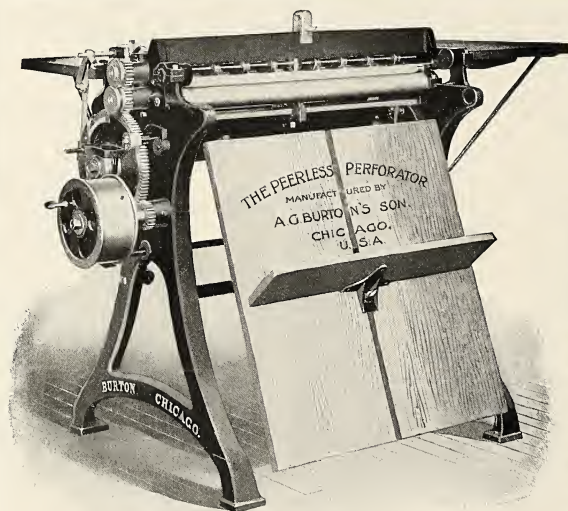
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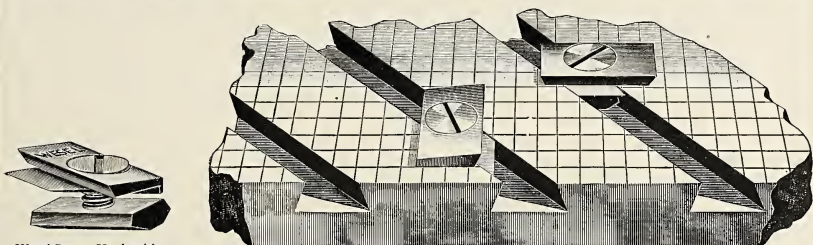
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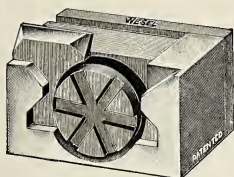
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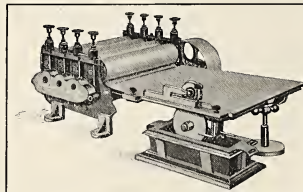
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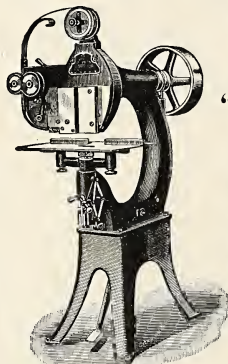
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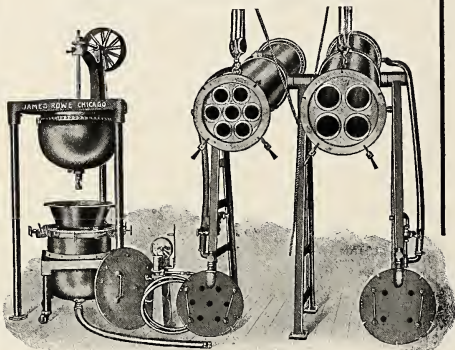
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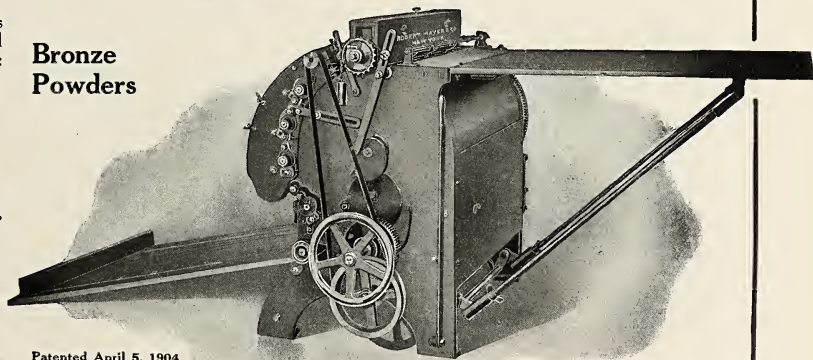
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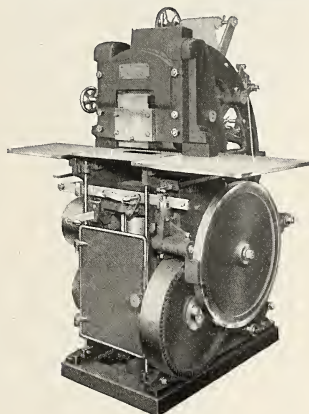


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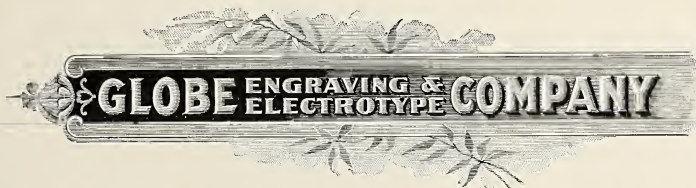
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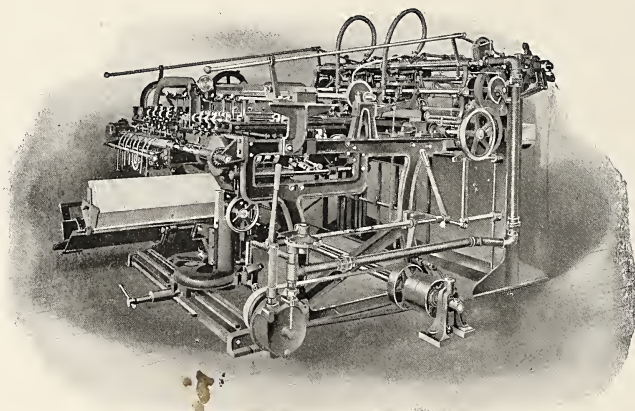


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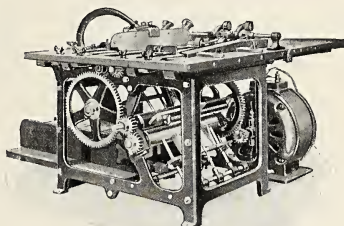
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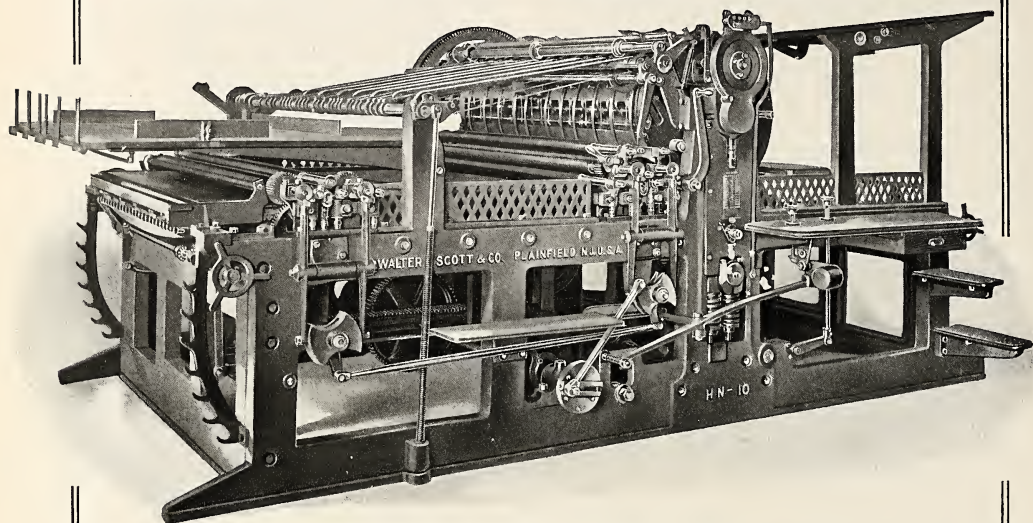
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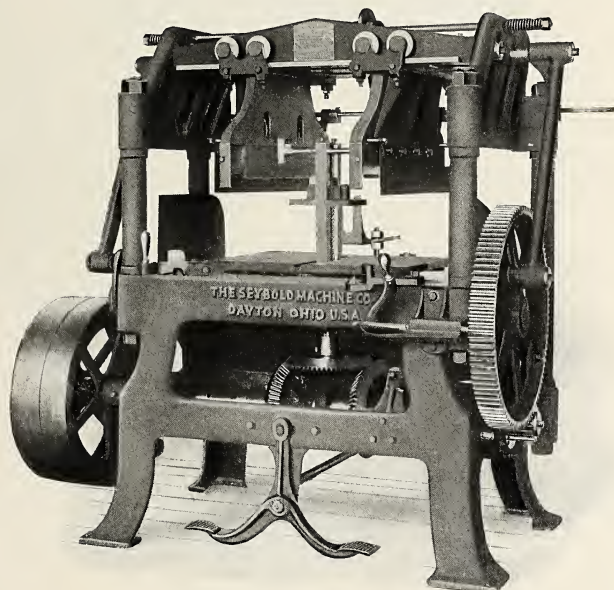
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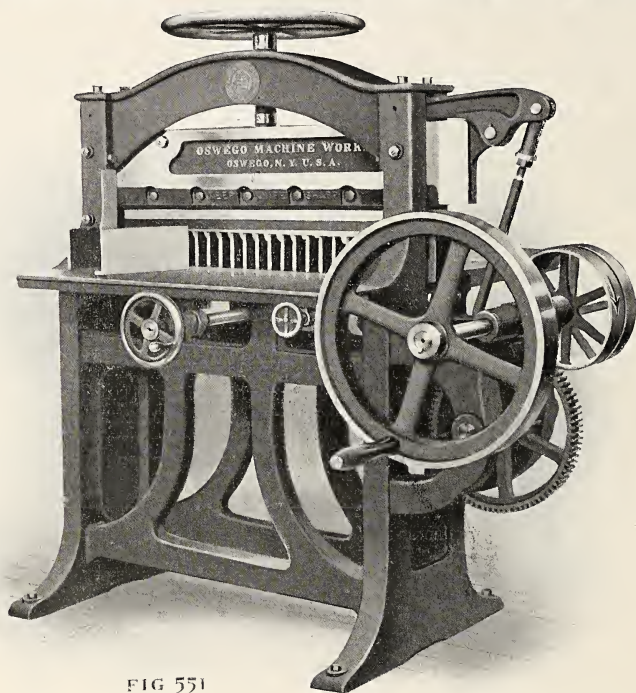


FIG 551

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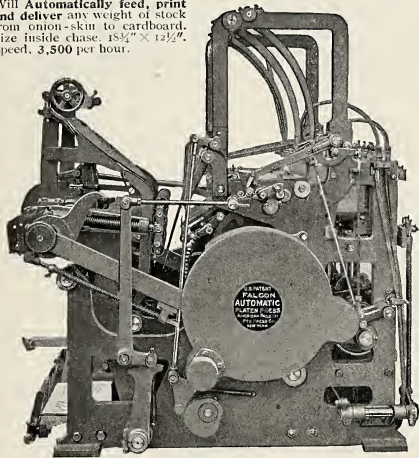
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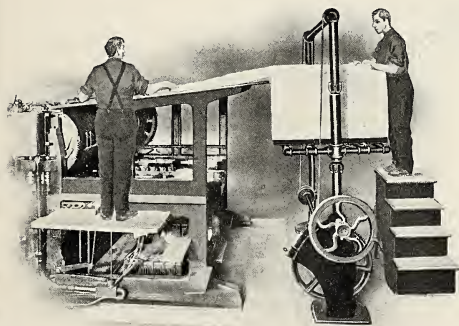


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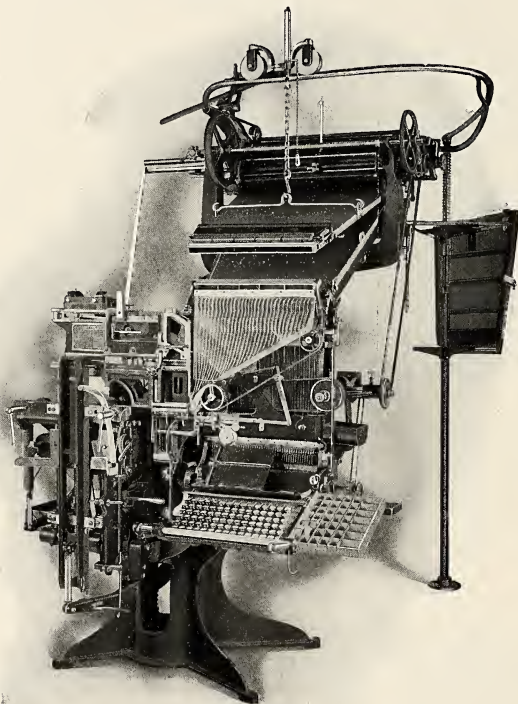
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Gentlemen,—As you have made the statement by letter and through your agents that the composing machines made by your Company are superior to those made by ourselves, we are prepared to have a competition between you make of Mergenthaler Linotype and our own. We therefore challenge you to erect one of your No. 4 Double Magazine Linotypes now in Canada alongside of one of our Model 4 Double Magazine Linotype machines in the City of Toronto. The machines to be run four hours a day for one week, the judges of the contest to be entirely disinterested parties. The competition to be for the sum of one thousand dollars, which is to be paid by the loser to the Typographical Unions of Toronto, Montreal and Ottawa for use in their benefit fund—and to cover the following:

No. 1. Speed of both magazines and output of matter in 20 and 30 em lines. 20 points.

The time in setting matter to be equally divided between upper and lower magazine each day during the test. Matter must be corrected and kept separate. The largest amount set during the trial on the Canadian upper magazine and the American lower magazine will count 15 points, and the largest set from the Canadian lower magazine and the American upper, 5 points, making the total of 20 points for speed.

No. 2. Running of distributor. 5 points.

The actual time lost by distributors stopping is to be kept account of during the trial, and the machine having the least lost time against it is entitled to the 5 points.

No. 3. Quick change of magazines. 5 points.

During the test copy to be furnished which will necessitate the changing of magazine. The time of these changes to be kept account of, and the machine on which the quickest time is made is entitled to the 5 points.

No. 4. Quality of slug produced. 5 points.

Test to be made as follows: Take the matter which was set on both machines during the test and set it side by side. Take out at random slugs, first from one set and then the same slug from the other set (at least 25 slugs should be taken). These are to be broken alternately and the set of slugs showing the best percentage of solids and good bottoms is entitled to the 5 points.

No. 5. Simplicity of machine from operator's point of view. 20 points.

TO BE DECIDED AS FOLLOWS:

(a) Which of the two machines will be least confusing for an operator coming from a standard two-letter Linotype.

The competition to take place within one month from date.

The award of the judges to be in writing and in detail, the same to be printed in THE INLAND PRINTER, Chicago, at the expense of the loser.

To facilitate the judges in making their decision, a total of 100 points to be allowed on the above eight items, divided as before mentioned.

(b) In which of the two machines will the operator be most liable to detect transpositions, and matrices not responding to the keyboard from either magazine by the customary click sound of the standard machine.

(c) By which of the two machines would the operator be least annoyed by noise when assembling matrices.

(d) Which machine, taken as a whole, appears the simplest to the operators.

No. 6. Accessibility of the working part of the machines from an operator's point of view. 20 points.

(a) Which of the two machines is most accessible in case of verges, verge springs, escapement pawls, or key rods going wrong on either lower or upper magazine while the machine is in operation.

(b) Which of the two machines is most accessible to the delivery mouth and assembler entrance of both upper and lower magazine.

(c) Which of the two machines, as a whole, is most accessible.

No. 7. Quick change of magazines on the machines by the operator. 10 points.

Which of the two methods used is the safest and which entails the smallest amount of labor and lifting to the operator.

No. 8. Simplicity and perfection in working of assemblers and two-letter mechanisms. 15 points.

Yours very truly,
CANADIAN-AMERICAN LINOTYPE CORPORATION, Limited.



Begin

Lose this day loitering—'twill
be the same story.

To-morrow—and the next more
dilatory;

Then inderision brings its own
delays.

And days are lost lamenting
o'er lost days.

Are you in earnest? Seize this
very minute—

What you can do, or dream you
can, begin it.

Courage has genius, power, and
magic in it.

Only engage, and then the mind
grows heated—

Begin it, and the work will be com-
pleted.

Goethe's *Faust*

THE INLAND PRINTER

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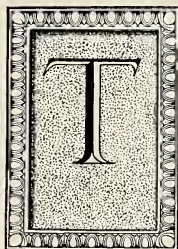
VOL. XLI. No. 4.

JULY, 1908.

TERMS: { \$3.00 per year, in advance.
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EGYPTIAN STONE CARVING.

BY VIRGINIA FISH.



“THE high priests and prophets, and those who go into the sanctuary for the clothing of the gods, and feather-bearers and sacred scribes, and all the other priests, who from the temples of the country had assembled at Memphis, before the king, at the festival of the reception of the crown, of Ptolemy, ever living, beloved of Ptah — assembled in the temple at Memphis, this same day, have said:”

So begins a decree inscribed unknown centuries ago upon a slab of black basalt which now occupies a place of honor in a famous museum. This fragmentary piece of stone is known to the world as the “Rosetta Stone.” The translation of its hieroglyphs conferred renown upon the name of Champollion and opened the whole field of the Egyptian language to scholars, after three centuries of almost futile effort. The inscription was carved with a hammer and chisel and the language in which it is written is fundamentally identical with modern Aryan languages, yet it is the first system of writing, so far discovered, inscribed by the hand of man. Between the Egyptian hieroglyphic writing and the letterless age of oral tradition there is not a single record, yet this most ancient of systems was so highly developed that to-day, centuries later, the same fundamental principles are used. Champollion’s discovery that the hieroglyphics were phonetic, as well as ideographic, was the key to the translation, and ignorance of this fact had long retarded the work of other scholars. The first attempts of all races, on emerging from a state of barbarism, to embody thought in writing have been expressed by means of pictures

only. While the hieroglyphs consist principally of such pictures, yet they are remarkable for their sound signs, the words in the hieroglyphs being spelled out, just as in modern languages.

There is something impressive in the thought of this mighty writing — carved in stone on the imposing structures of Egypt, retaining for perhaps forty centuries their sharp and beautifully delineated outlines, expressing at once the artistic skill of the nation while declaring its history. The ability to work in stone was indisputably the art of the Egyptians. No other people has utilized the rocky products of the earth with an equal degree of ease and skill. Granite as a carving surface taxes the skill of modern times, yet to the Egyptian this unyielding rock was as sandstone. Seen with modern eyes, the hieroglyphic inscriptions are sculptures of laborious construction, but to the Egyptian to write on granite with a hammer and chisel appears to have been a method devoid of any difficulty. A present-day worker in granite would be astounded at the elaborate workmanship of some of the inscriptions. Many are cut to the depth of an inch, some are embossed and counter-sunk. Preëminently architects, the Egyptians used all other arts as accessories to architecture. The hieroglyphs were treated from the earliest times as ornamental characters, decorative features of the temples, obelisks and stelæ on which they were carved. Their artistic value was further enhanced by the use of colors, in the composition and management of which the Egyptians were more expert than any other people of antiquity, except the Greeks. In many instances the symbols were painted in the colors that most nearly represented the objects depicted, and striking and gorgeous effects were thus obtained.

That such beautifully executed carvings were

wrought with a chisel of bronze, seems to admit of no question. No traces of steel or iron have thus far been found, whereas numbers of bronze chisels have been uncovered in Egyptian stone-yards and quarries, perfectly edged and bearing on the top the marks of many strokes of the hammer. One of these bronze chisels, in modern hands, will not bear a single stroke against the granite upon which it was formerly used, without turning the edge. There has been no satisfactory explanation offered of the methods employed by the Egyptians in cutting the hardest varieties of stone. This is but one of the many mysteries of that marvelous civilization which makes its entrance into history fully matured, phenomenally developed, seemingly a contradiction of the law of evolution. The monuments show plainly the manner of the stone carvers in performing their work: The workman stands, kneels or sits before his block, poises his hammer in his right hand, and with his left holds the chisel to the face of the stone.

In graphic pictorial delineation of their manners and customs, the Egyptians have surpassed all other nations, whether ancient or modern. On monument and temple wall, on polished tablet and towering obelisk they have carved the tale of life in Egypt. Simply and naturally these writings recite their stories, and we read, as though in an open book of to-day, the narration of events and adventures in that by-gone period. Of especial interest are the inscriptions devoted to the kings, who, as arbiters of the destinies of the nation, are the subjects of a large portion of the writings. Such inscriptions usually begin with an enumeration of the titles and divine attributes of the king, who was, indeed, regarded as a god. As these hieroglyphs were carved by order of the kings themselves, each ruler proclaimed his glories and good works to his entire satisfaction. Should any king feel enmity against a former occupant of the throne, the pleasing practice prevailed of causing the enemy's name to be erased from the inscriptions carved in his interest.

The carvings illustrative of the lives of the common people have much freshness and charm. The various occupations and pastimes of the nation are graphically depicted. The farmer, the fisherman, the huntsman, musicians, priests, and the innumerable gods, pass in panorama. Sometimes common folk inspired the Egyptian poets to expression, as in the case of this little outburst regarding the barber:

"The barber is shaving till evening.

When he placés himself to eat he places himself on his elbows.

He places himself at street after street to seek after shaving.

He wearies his hands to fill his stomach as bees feed by their labor."

The inscriptions on the tombs are of particular interest. The Egyptians were deeply religious, and their belief in the immortality of the soul is plainly shown. The most splendid objects, the costliest workmanship were dedicated to the tomb of the deceased by the relatives. The rich and wealthy Egyptian chose his own place of sepulture, and when all its parts were built under his superintendence, he caused the principal passages of his life to be carved upon the walls. He was pictured leading a life of luxury, he hunted, he fished, made expeditions, and nothing of importance was omitted. Often the outer stone case of the coffin was covered with hieroglyphics and on the scarabæi which were deposited with the mummy was inscribed the thirtieth chapter of the "Book of the Dead." This book seems to have occupied a place in the regard of the Egyptians similar to that of the Bible among Christian nations and extracts from it are found on papyrus, tombs, coffins, mummies, scarabæi and other objects. The motive is somewhat suggestive of Dante's "Inferno" and describes the vicissitudes of the soul, or Ka, after death.

Literature was a fine art among the Egyptians. Their versatility covered every literary form except the dramatic. They wrote fairy tales, composed epic and lyric poetry and many of the productions written on papyri in hieratic, the system of writing invented and used by the priests, the learned class in Egyptian society, are classics. That knowledge of the canons of literary art was possessed by the Egyptians is shown by this extract from a papyrus thirty centuries old, by Ptah-hept, artist and writer: "Beware of expressing crude thought; study until thy expression be matured." In the course of three thousand years the value of this counsel has not lessened.

The stone carver, with chisel and hammer, is a fitting exemplar of his race; the stone-inscribed hieroglyphics are consistent with the Egyptian character, which expressed itself in creations of solidity and grandeur. But evolution halts not. The mighty conception of the Egyptian is followed by the imaginative production of the Greek — the chisel gives place to the reed — papyrus and waxen tablets are substituted for the lasting granite. Yet against the Eastern sky, in an enduringness like that of eternity, stand graven stele and pyramid — monuments to man's progress from speech to writing.

WHEN confronted with a price-cutter's bid in the hands of a customer who is willing to use it as a club to beat down your established price, you sometimes, "just to hold a good customer," take the order at a loss, which is like so much poison to your business system. Now, let us ask if you think more poison a good antidote for poison; and if you expect to make profits and build up or maintain a business by losing money to hold customers?—*Keystone Insert.*

Written for THE INLAND PRINTER.

HERETICAL OPINIONS CONCERNING SPACES
AND QUADS.

BY HENRY LEWIS BULLEN.



UNDOUBTEDLY the inventor of the space and quad case was a benefactor, and although his invention made "spaceless" and "quadless" cases possible, he is not responsible for those time-wasting absurdities.

It is held by many typographers when spaces and quads are kept in job-type cases the supply is scattered and irregularly distributed and much time is lost in finding them in sufficient quantities in one case; whereas if they are concentrated in a few special cases the entire supply is always available for use. This, however, is only good practice in composing-rooms where the spaces and quads are inadequate, and is decidedly wasteful of time, a commodity more costly than spaces and quads.

If a compositor is setting several lines out of a "spaceless" case he undoubtedly loses time in journeying to the space and quad case to space out *each* line; he undoubtedly could work quicker if the spaces and quads were in the case. Again, if a job case is used in setting the text of an advertisement or circular it is necessary, under the plan of segregating the spaces and quads, to lay a temporary supply of spaces and quads in the case, and to remove them after setting, which uses up time unnecessarily. An equally unnecessary loss of time is inevitable in distributing into "spaceless" cases, as the compositor must first distribute the spaces and quads into the palm of his hand, or some other receptacle, and then redistribute them in the shape of pi into the special case and quad cases.

When it is remembered that the cheapest materials in the shape of type in a composing-room are spaces and quads, which are sold at a lower rate per pound, each pound covering more area than the letters, it is clear that the plan most economical of the compositor's time, both in setting and distributing, is to *carry ample spaces and quads in every type-case and also to carry a reserve supply in the special cases exposed for use on the tops of stands or cabinets.*

In the majority of jobs the spacing materials cover a much greater area than the letters, and yet the average practice is to buy about one pound of spaces and quads for each job font, relying on the spaces and quads in the body-type cases to make good the inevitable deficiency. Each body-type font contains twenty per cent of spaces and quads, but this proportion is based upon the requirements of solid, lean composition, while job composition is almost invariably open. *The job*

office which has in it one pound of spaces and quads for every pound of letter will be sensibly equipped, but the spaces and quads will not, of course, be purchased size for size of the letter; there will be a preponderance of six and twelve point bodies.

The too common scarcity of these necessary articles is a source of great loss of profit, not only in lengthening the time required in setting, but also in unnecessarily fatiguing and delaying the compositor. No wise employer who has himself set type for a livelihood will underestimate the loss of product due to discouraging the compositor who loses interest and ambition in proportion as he is hindered by lack of or vain searching for materials with which to complete each task. *Every hour so wasted costs the employer both the cost and profit of the employee's time.* Recently published statistics show that a compositor's time is charged in the work at from 70 to 90 cents in Boston and Philadelphia, 80 cents to \$1 in New York, and 90 cents to \$1.25 in Chicago. The loss of cost of labor is irretrievable, but if this loss is prevented on one job by a corresponding expenditure for materials, the expenditure creates a profit-making asset, preventing loss in that direction for many years and on thousands of jobs, for spaces and quads do not wear out or change in style or depreciate in value in a growing concern. Do not expect the compositor to "make bricks without straw"; if you do, you will be disappointed.

REPORT OF NEW YORK EDUCATION DEPARTMENT.—Perfunctory reports of governmental officials are usually bulky and often dry as Sahara is supposed to be. This popular notion is our excuse for sending to the wastebasket or placing on the uppermost shelves much informing and interesting reading. The volume before us, which is the fourth annual report of the department, is composed of 674 pages, many of them containing tables and others burdened with the woes of school commissioners. There is much of interest, but our particular concern as industrialists is a chapter on "Our Children, Our Schools and Our Industries." It is evidently from the pen of Dr. Andrew S. Draper, commissioner of education, and is an admirable exposition of the relation of our educational system to the industrial situation. As one reads he gets an inkling of the history of education among other industrial peoples, and a glimpse of the future of popular pedagogy, as well as an insight into what is being accomplished around us. Of course the purpose of the report is to have elementary training fit the pupil for industrial life, for in one place we find it asserted that "good citizenship is dependent upon workmen." Doctor Draper has pronounced opinions on trade schools, but he reviews the situation judicially, though with much sympathy for youth and the workers. Those interested in the moot question of industrial education, and especially those who "would like to know," are commended to a perusal of this able contribution to the literature on the subject. It is hoped that some of the interests devoted to the cause will issue the chapter in pamphlet form. It should not be allowed to hide its timely light between the dark and forbidding covers of a State document.

Written for THE INLAND PRINTER.

ART AND THE PRINTING CRAFT.

NO. VIII.—BY THOMAS WOOD STEVENS.



our last paper, speaking of the making of pictures, we touched upon the subject of *values*; and the fact was suggested that the truth of representation dictated the tones in every picture. The same fact applies, in a measure, to the colors used. Certain colors appear to retreat, and certain others appear to come forward. In this respect the requirement of structure is placed upon the use of color. But no sooner do we leave the realistic for the decorative field, than we find that this fact has loosed its grip; and the more conventional and the farther from realism the picture goes, the less structural limitation is placed upon its color. In the purely conventional and decorative arts, then, we must seek other guides in the use of color.

In printing, the craft began with a well-established scheme of conventions, devised by the illuminators. Recognizing that the book-page would always be, in the main, black on white, these artists reasoned that colors should be introduced for the purpose of disturbing the solemn state of the black-and-white mass, and lightening, or illuminating, the page. Hence the brightest pigments were most sought after. These colors, laid on in their prime intensity, often clashed, and the designer applied leaf gold as the richest and most dependable peacemaker.

Many artistic reasons can be found for the success of this idea. The actual size of the book-page is never very great; the paper is always white, or nearly so, the type of the body matter black; and this extreme contrast of tone is required by the condition of easiest legibility. Hence the basis on which the illuminator started to work was one of extreme contrast, but, so far as color was concerned, total grayness. The obvious suggestion was in favor of great strength and virility of color, laid on in comparatively small spaces.

The work which resulted from this conception was richer, more splendid, and better adapted to its purpose than anything we have done since. Yet some of the possible refinements of color suggested by modern methods may surpass the old work, when as full an understanding of the requirements becomes general.

The illuminator did not greatly care to make his color true to nature, preferring to paint the human figure blue or green when it so appealed to his decorative sense. This arbitrary separation of the design from the fact sometimes gave evidence of a bold and sophisticated decorative intention; and as frequently testified to the naive inability of his craftsmanship. But the excellence

of his scheme remained, because it was founded upon the basis before him—the white page printed in black letters—rather than upon an effort to follow the color subtleties of the maker of realistic pictures.

Out of this tradition we have preserved one scheme of the greatest utility—the black page with red rubrication.

The effect of this rubricated work depends upon two conditions, so far as the color is concerned. The proportion of red must be small, and the character of the red must be good. The printer can not shift far in the color of his black, but he is immediately aware that there are many different reds among his ink samples, and that they vary as much in color as they do in price. In view of this confusion he must have some conception which shall be inclusive, and which may help him in distinguishing red from red.

This brings him to the study of color from the scientific side—a study which need not be exhaustive, but which should be followed until the general idea has become familiar. Here he finds that color is disassociated from pigments, inks and paper, and becomes a property or condition of light. The spectrum is now the basis. And the spectrum represents all the possible colors, at their greatest intensity. This does not mean that every ink can be matched by spectrum color, but that the color of any given ink, when taken at its greatest intensity, or separated into its component parts, will be found in the spectrum.

But the spectrum, contrary to our traditional teaching, is not cut sharply into seven colors, nor into six—after the more modern idea. In the rainbow, color slides into color through infinite and unmarked gradations. Where, then, is red? We observe it in the spectrum as a band of color, slipping toward the violet on one side and into the orange on the other. In either direction it is modified. The only true and unmodified red, then, must be at the center of the red band in the spectrum.

From this central red we find a gradation of colors more or less bluish-red on one side, slipping imperceptibly toward the violet, but never losing the spectrum intensity; and on the other side a series of "warm" reds, approaching the orange center. From this scale we get our variety of red inks, each pigment taking a place of its own in the stripe of red.

But the pigments do not often represent the color at its prime intensity. They may be either mixed with substances which make them darker, in which case they are called *shades*, or, in the excellent system of nomenclature suggested by Mr. Louis Wilson, *submerged* reds—the colors of red in shadow. Or they may be modified by mixture with white, and are then called *tints*, or *blanched*, in Mr. Wilson's system.

Now, taking a general view of the matter, and conceiving of color as a whole, rather than colors as individual effects, we see that the spectrum is of some service after all, since it supplies us with the concept of a continuous stream, in which the prime intensities of all the colors flow into each other according to their physical relations. And on either side flow the modified shades and tints, subject to the same general relations as the prime colors.

The distinguishing of one red from another, then, involves the placing of it in the spectrum, and determining how it is modified—which side of the center, shade or tint. Practically this can not be done off-hand or without practice, and as the printer does not have the steady practice of the painter in analyzing and placing color, a wheel with paper slips, such as that described in Mr. Trezise's article in *THE INLAND PRINTER*, may well be employed. From this, one may readily acquire a knowledge of the complementaries, as well as a broad general view.

This phase of the question is purely a scientific one, of course, and involves nothing of personal taste—only knowledge of an elementary character. By this knowledge, then, let us examine the traditional scheme of rubrication in type-work.

The red to be used is for the purpose of brightening or illuminating the page. In the spectrum, we find that the orange side of the red stripe is the brighter. But the work requires that the red keep its place with the black, and that as the red slides into the orange it loses its relation to the darker colors, growing more and more sunny, and more and more akin to the white paper as opposed to the black ink. Inasmuch as we require it to carry letters, it must still be dark enough in tone to oppose the paper, in order that the letters may remain legible; the color must relate to the pattern of letters, not to the field upon which the pattern is spread. Theorizing in this fashion we arrive at the conclusion that the red used for rubrication should be on the orange side of the center and not far enough away to weaken its value materially; and if it is to be modified from this note (called red-red-orange in the color-wheel) the modification should be in the direction of a shade, not a tint. A casual examination of good old rubricated work will show that this is exactly the red which the illuminators usually chose.

Before we leave the scientific phase, we may consider the classification of harmonies, since this also is subject, to a certain extent, to scientific investigation. Thus we find that harmonies may be of three kinds: the harmony of monochrome, in which the shades and tints of a single color are employed; the harmony of similar colors, in which the colors, shades and tints of only a short portion

of the spectrum are used; and the harmony of complementaries, or contrasts—in which we cross the wheel directly, and set together two colors which have within themselves no elements in common.

The harmony of monochrome is that which we employ in printing two or more intensities of the same color on a stock which is itself a modification of that color—the schemes of brown on tan paper, and the like. It is a plan which can, with a little effort, be adapted to any stock, and which is always safe but may sometimes lack vigor.

The harmony of similar colors is an extension of the foregoing, and affords the best field for the ambitious student. It involves the use of grays, modified with various colors, and is capable of development in many directions. The recent work of the Germans in color-printing frequently follows this line. The designer chooses a key-note of color, which may be represented in the work by the color of the stock or one of the inks; or the key-note may not actually appear at all, but may serve as a base upon which the members of the harmony are balanced. The key-note being established, the range is determined upon, and the proportions of each member, no one of which may be farther than a given distance in the spectrum from the key-note, are determined.

This is practically the process by which the painter works in arriving at a picture of the type called an "analogy." In such a picture or decoration, if red be the key-note, the painter assumes that everything in the picture shall be modified with red, so that nothing can be introduced which is not related to this note. Thus the blues of nature become purples; the yellows become orange; and the blue-greens, which oppose the red most violently, become grays. The eye accepts this condition naturally, and the whole picture is seen in a warm glow, as if nature were, for the moment, viewed through a red glass. Yet a considerable likeness to nature is maintained, and the grays, which represent the blue-greens destroyed by the admixture of red, will seem to be the colors they represent—the gradations of blue-green.

This may be taken as a type of the painter's view of the use of color. His attitude is that of suggestion. Recognizing that he can never represent the force and violence of natural light and color, he assumes limitations, sets for himself a certain range, and works within that range. Knowing that he can not be the whole orchestra, he plays a single instrument; it may be a violin, or it may be a drum, but only the trick performer undertakes both at once. From this self-imposed limitation he usually contracts a habit of eye and hand, and acquires what we call personal color. It may be a scheme of grays which he varies interminably; or it may be a combination of strong

complementary harmonies in certain predetermined ratios and combinations. There is usually back of the painter's work some personal theory, some application of the scientific facts of color which he makes for himself. These theories fall into two classes—the idea of analogies being present in one, and the idea of balance (a certain proportion of warm color to cold) in the other.

As for the harmonies of complementaries, they are usually brought about by a plain statement of primaries from opposite sides of the wheel. The painter's idea of restraint finds few advocates among the printers. And this concept of harmony by contrast, which is often seized upon with avidity as a sort of philosopher's stone for transmuting all colors into good color, is a dangerous tool. The illuminators used a great deal of strong color, and often employed complementaries; but their problem was different from that of the modern cover-design. They placed the color as a final ornament of a page with a great mass of black letters, and then drew the colors together with leaf gold. In modern work, we find that the entire content of the page is color, and that the contrast is set down without any extenuation.

We have all seen modern printings of old initials and illuminations, in which the colors have been accurately matched, and gold bronze has been substituted for the leaf. The cheapness of the result is universally admitted, and the practice has declined to the base uses of the subscription-book designer. For this failure, since we find so much that is worthy of emulation in the old work, we must find a reason.

This reason lies in the quality of texture, and its application to inks and paper; a quality much considered by painters, and one which we shall investigate in the next paper.

A CANDID CYNIC.

News comes from London that British capitalists are preparing to establish a great daily newspaper which will tell the truth. If such a newspaper were started in the United States, backed by large capital, the denouement would be interesting. The enterprise would be, might I say, a novelty, to some extent. At various times I have read in country newspapers that Editor So-and-So, having decided to tell the whole truth in his columns, is confined to his bed with an exaggerated case of mistaken application, gangrene, or something of the sort. In fact, telling the truth always has been a dangerous procedure. Just what chances an English editor might be taking by strict observance to the commandment "Thou shalt not lie," is problematical to one not thoroughly posted on English manners and customs.

But, anyhow, the move is to the good. It hints of enlightenment and uplift, and should it prove financially successful there can be no doubt but that we, in America, and especially in Chicago, shall have truthful newspapers. Who knows but that, after a while, not only the newspaper men, but all of us, shall become thoroughly reliable as to veracity. There is still hope!—*Western Publisher.*

Written for THE INLAND PRINTER.

THE WRITING OF GOOD COPY.

BY S. ROLAND HALL.



THE subject of copy was covered concisely in the article on "How to Advertise," which appeared in THE INLAND PRINTER for April. Good copy is, however, so important and is a subject about which so many erroneous ideas prevail, that more detailed treatment is essential.

Important as effective typographical arrangement is, it is not so important as good copy. Comparing an advertisement to a salesman, copy may be said to be the salesman's body, while the typographical arrangement is only his dress.

Advertising is no magic art that will make up for the deficiencies of shoddy goods or poor store-service. In the retail field, the advertisement has done its work when it has brought the customer into the store. If the merchant is not enough of a merchant to supply that customer's needs and to give him such attention that he will come again, the advertising should not be blamed.

A great many merchants, particularly in the smaller cities, neglect the features that make advertising successful. Their store-signs are faded; their show-windows, if used at all, are filled with dusty goods and dead flies; show-cards and price-tickets, if there are any, look as if some child wrote them. The store is often an idling place for loafers. When goods are advertised at special prices, no special effort is made to display them in either the windows or the store. The clerks are often inattentive and know nothing about the advertised goods. Before advertising can be done for such a merchant, he must be imbued with a little of the modern merchandizing spirit.

All advertisements may be divided conveniently into two general classes, namely, *informing* advertisements and *reminding* or *suggestive* advertisements.

Informing advertisements are educational; they tell why the commodity is desirable. The reminding or suggestive advertisement is used mostly by (1) general advertisers whose goods are thoroughly distributed (i. e., whose goods are on sale in retail stores almost everywhere), and who aim mainly to "keep the name before the public," and (2) by another class of advertisers whose products are of such a nature that little or nothing in the way of interesting information can be written.

The advertisers of Ivory soap for years contented themselves with attractively illustrated advertisements that gave little information except that Ivory soap is ninety-nine and forty-four one-

hundredths per cent pure and that it floats. There is a little informing element in this concise statement, but the good qualities of Ivory are suggested rather than given as information.

Wilson whisky has for years been advertised with such brief phrases as, "Wilson whisky—that's all," and "Wilson high-ball—that's all."

Such advertisements may be used if the product is already thoroughly distributed or if it is of such character that little interesting information can be written about it, but the advertiser of a new soap or a new whisky would require large capital and the courage to advertise steadily in large space to succeed with the reminding kind of advertising.

The informing kind of advertising, in addition to informing, also "keeps the name before the public"; and there is much to be said in favor of this kind of advertising as opposed to the reminding style, even if the advertiser's goods are well distributed. It is obvious that reminding can not be most effective until people have been informed, and no matter how well distributed a product is, there are always some who do not know about it and who should be informed.

Almost any kind of advertising is worth something. A mere name repeated millions of times where it can be seen familiarizes people with the name of the commodity, and this familiarity will make some sales. But the present tendency is strongly toward informing copy for those commodities about which some interesting information can be written; and there are not many that do not possess some interesting features. Ivory soap, during the last few years, has been advertised with copy that is decidedly of an informing nature. One of this new series sets forth the superiority of Ivory for washing blankets; another deals with its good qualities for washing cut-glass; and so on.

The change in the style of advertising copy has been well described as follows:

Ancient style: Buy a Smith hat.

Medieval style: Buy a Smith hat. It is the best.

Modern style: Buy a Smith hat. It is the best because (*giving reasons for excellence*).

Most modern style: Buy a Smith hat. It is the best because (*giving reasons for excellence*). You should wear a Smith hat, and you can get one at (*giving address, etc.*).

There is still a great deal of the reminding style of advertising done by merchants in the medium-size and small-size cities—a field in which there is the least excuse for reminding copy. The retailer inserts a card in the local paper with something like this on it:

We are grateful for the patronage shown us during the past year. We desire to thank our customers for the same,

and to solicit a continuation. We are doing business at the old stand. Whenever you want anything in the way of hats, caps, boots or shoes, you will save money by calling on us.

Such an advertisement comes nearest to being worthless of any style of advertising. It tells the reader nothing that he does not already know, except perhaps that the merchant is grateful for the patronage received—and this information is of no interest whether true or untrue. Really, the farmer does better advertising than the typical small-town merchant. The farmer advertises in this style:

POLAND CHINA PIGS FOR SALE.

I have twelve fine Poland China pigs, three months old, bred from pure stock, for sale at \$2 each.

This is a good little advertisement and is likely to sell the pigs.

If a skilful clothing salesman should meet, away from the store, an acquaintance who was thinking of buying a new suit, would he be content to tell the prospective purchaser that the store has "the largest and best assortment of men's fine clothing ever offered in the history of the city?" He would not be a good salesman who did not know his goods and human nature better than to content himself with such a bombastic, indefinite statement. A skilful salesman would inquire if the acquaintance had any special kind of suit in mind. Then he would give the details of the suits his store had that closely approached what the prospective purchaser liked. If the prospective purchaser had no preference, the skilled salesman would suggest something. He would tell about the weight and color of the goods and its quality generally—stylishness, comfort, durability, etc.; he would describe the cut of the coat, give its length, and tell about any special features it had; any special features of the vest and trousers would also be mentioned. The salesman would not fail to comment on the fine workmanship of the suit, and he would tell *why* it was better than the workmanship of most ready-made clothing. *He would give the price.* He would speak of the ease with which a good fit could be had, owing to the superior designing of the suits and to the presence in the store of a tailor expert in making alterations.

In brief, the skilled salesman, by giving specific details, would try to *picture in the prospective customer's mind* the clothing he was trying to sell; and it is just this *picture-painting in words* that the ad-writer should strive for.

When you write, in a restaurant advertisement, that "Our mince pies are unequalled," you haven't written anything that puts in the reader's mind a picture of an unusually good mince pie. But if you give such specific details as, "We pay \$5 a gallon for the fragrant old Santa Cruz rum that goes into our mince pies, and the raisins are all hand-picked," you have drawn a picture.

If you are to advertise an ice-cream business, study it. To announce merely that the ice-cream is "the best you ever ate" isn't strong advertising. Find if there are any good features concerning the way in which this particular ice-cream is made; find where the cream comes from, whether it comes from the milk of any special breed of cattle, or is handled with unusual care for cleanliness. Ascertain whether or not superior flavoring is used. Does the maker of the cream put it up in a form that makes it very convenient for people giving suppers or parties? Does it keep particularly well in this form? Is the clerk service and delivery service of the maker courteous and never-failing? This is the kind of investigation you should make of any business or article that you are trying to advertise.

nothing about — of the new things and new styles that came in last week — of the merchandise that the merchant would be glad to sell at reduced prices?

To an experienced advertising man it is a constant mystery why so many good merchants, who, when people call at the store, can talk interestingly and to the point about their goods will, when they address these same customers in printed talk, be silly or write pure nonsense.

A great deal of space is wasted by some advertisers with ponderous and bombastic sentences about their progressiveness, their liberal policy, etc. Prestige is not created by advertising but by the goods and service of the store. If the complimentary things are true, there is no need of repeating them. If they are untrue, advertising will not

Slashing Cut in Prices

We got a great bargain in lambs last week—bought twenty-five at a time. Finest possible stock. The result is that we are offering lamb bargains this week at unheard of prices—bargains that sustain our reputation as the most progressive meat dealers of the city.

Come one, come all. Save money this week by dealing with us. If you start buying from us, you will buy from us always.

Bluff & Bragg The People's Meat Store

FIG. 1

Avoid the worn-out general phrases of description, such as up-to-date, first-class, well tailored, etc. Tell *why* the article is up-to-date, or first-class or well tailored. Give the facts. If the facts don't appear on the surface, dig for them. A good ad.-writer should work much like a good newspaper reporter. When something happens that affords material for a good news item, the reporter goes to the scene of the happening and sees what he can. Then he questions everybody that knows anything about the affair. Out of this mass of information he selects the features most likely to interest the public.

Such trite and general sentences as "Come early and avoid the rush," "Buy once and you'll buy always," "We are always glad to show goods," etc., not only take up valuable space but are positively detrimental. Good merchants do not tell people such stuff when they come into the store. Then, why put it in the advertisements? Why not tell about the goods in the store that people know

help matters. The space can be used to better advantage for detailed talk about merchandise.

The best way to write realistic descriptions is to see the goods, to put yourself in the place of the prospective customer, and to be truthful and earnest.

When you buy a hat or a pair of shoes, you make your selection for certain definite reasons; other people make their selections for certain definite reasons. Discover these reasons.

Be specific in your descriptions. Don't content yourself with general claims. If you are writing an advertisement about farm wagons, the words "thoroughly seasoned hickory" mean much more than "selected material." "Every wagon is tested to stand a dead weight of four tons before it leaves the factory" is worth half a dozen such statements as "strongest wagon made." Therefore, instead of claiming that articles are handy, superior or durable, always try to write the facts that show why the articles are handy, superior or durable.

When you merely make a general claim that a thing is best, you are taxing the belief of readers, and most of them have already had their beliefs sorely taxed. If the facts are strong enough, the simple telling of them will cause people to believe of their own accord.

Most writers of advertising copy use too many adjectives. Don't try to include all the descriptive terms that apply to the article; select the best ones. Copy is often strengthened by cutting out *very*. Moderate language is more likely to be believed than extravagant expression. "Finest hat on earth" is not as good as "No better \$3 hat made."

enough to show the importance of definite prices in nearly all retail advertisements.

Quality, style, and seasonableness are other strong points.

Figs. 1 and 2 illustrate a number of the principles laid down in this article. Fig. 1 is a fair specimen of extravagant copy full of general statements but giving little definite information; such advertisements can be found in almost any newspaper. Fig. 2 presents some interesting facts in a simple, earnest style that carries conviction.

Inspection of the goods that are to be advertised will not only make mistakes and exaggeration less probable, but will afford inspiration. It is dif-

FINE SPRING LAMB

15c. 18c. 20c.

Our buyer was approached last week by one of the best farmers of Henrico County. This farmer had a note to meet and needed a little more cash. The result was a deal for twenty-five fine, fat, spring lambs at a price much lower than we usually pay. We'll make our usual profit; you'll reap the benefit of this good purchase.

Beginning to-morrow morning, we will sell this fine, fresh lamb at the following prices:

Chops,	20c.
Best Roasts, . .	18c.
Stewing portions,	15c.

Free delivery to any part of the city. Telephone 180 Main, and let us leave you one of these roasts, or a stew, or a pound or two of chops.

BEVANS & BROWN

10 MARKET PLACE

FIG. 2.

When goods are damaged, or the advertised lot is composed of only odd sizes, or there are just a few of the advertised articles, it is better, for the future good of the store, to tell such facts plainly. While it may be possible, because of the constantly changing class of customers, for an unscrupulous general advertiser or mail-order advertiser to deceive continually and profitably, the retail merchant who hopes to stay in business does a bad day's work when he deliberately deceives or cheats his customers.

The advertisement that gives a logical reason for the special price is always more convincing.

The fact that about sixty-six per cent of the people of the United States live on incomes of \$900 a year or less, and that about seventy-seven per cent live on incomes of \$1,200 a year or less, is

difficult for even the most skilful writer to describe realistically something that he has not seen and knows little about. He may be clever or witty, but cleverness and wit are poor substitutes for real information; they do not give the honest, convincing ring that should be in copy written after inspection of the goods.

It often happens that the writer is not familiar enough with the goods or service to be advertised to get the information he needs. In such a case, he must question those who know—the manufacturer, the salesmen, the users, etc.

It is not *always* advisable to include in one advertisement all the important information about a commodity. Often it is best to do so, as in a special sale of overcoats, for example; but in many other cases, such, for example, as in the

advertising of bank service or plumbing work, it is better to have a series of advertisements with one or two strong points in each — to give the public the information in interesting instalments.

If the advertisement is to appear before a constantly changing class of readers, it may stand unchanged for a long time without being greatly weakened. But if the medium in which the advertisement is to be inserted reaches largely the same readers issue after issue, the form of the advertisement should be changed frequently, lest it become like the milestone that is passed unnoticed after it is once familiar to the sight.

No set rule can be laid down as to the proper amount of space to use. It depends on the article and the prospective customer. The manufacturer of an automobile can not advertise his product effectively in the space of one inch — a space that, on the other hand, is ample for the offer of a card-plate and one hundred cards for a dollar. The only safe rule is to present a complete canvass or as much of it as the prospective customer is likely to read. This can be determined only by a careful and exhaustive study of the commodity and the typical prospective customer — and this study, in the final analysis, is the secret of all good copy-writing.

THE BEGINNING OF PRINTING IN AMERICA.

The first printing-press made in the United States came from the shop of Adam Ramage, in Philadelphia, about 1795, says the *Philadelphia Telegraph*. In 1810 there were two printing-press factories in Philadelphia, reporting products valued at \$26,000, and two manufactories of hydraulic engines, reporting products valued at \$25,000.

The first printing-press in Pennsylvania was erected in Philadelphia in 1686, four years after the first English settlement was made in the colony. The publication of magazines and other periodicals was attempted by Franklin as early as 1741. In 1810 it was estimated that half a million volumes were printed annually in Philadelphia.

For fifty years after the Revolution the city was first in the printing industry, the first daily paper in the United States having been established there in 1784. Shortly after the beginning of the century one hundred and ten wooden presses were in operation in Philadelphia — a larger number than in any other English-speaking city in the world except London.

The growth of book publishing was promoted by annual fairs and auction sales established in 1802 by the American Company of Booksellers, and held for a while alternately in New York and Philadelphia.

In 1810 seventy-three newspapers were published in Pennsylvania, eight of which were daily papers — a larger number than was published in New York State at that time.

In 1817 the Columbian, a hand press, was invented by George Clymer of Pennsylvania, and was introduced in the following year in England, where it remained in use until 1860. It was the first press built in the United States capable of printing both sides of a newspaper at once.

In 1900 there were in Philadelphia six hundred and twenty-two establishments engaged in the printing and publishing business, representing a capital invested of \$23,020,333, whose products had a total valuation of \$23,448,875.

Written for THE INLAND PRINTER.

THE RISING OF QUADS AND SPACES — CAUSES AND CURES.

BY VERNON POSSNETT.



NOTHING illustrates more forcibly the extent of an evil than the variety of remedies which are suggested. That is a fair test in matters physical or metaphysical, political or industrial. It may be because "every man is a fool or a physician at forty" that we have so many recipes for overcoming the common ills of life. We ought not to slight any reasonable suggestion. While we can not try all the good things at once, we are occasionally compelled to admit that a simple device contains wisdom to which we have been blind.

One of the first sentences in one of my recent articles on this subject referred to a multitude of causes being contributory to the trouble of spaces rising, and "the folly of stating a few devices as being generally sufficient to effect a cure." We have endeavored to explain a considerable variety of causes, therefore we may claim some justification for submitting a few notes on cure. The folly to which we referred consists in suggesting or attempting to cure before understanding the cause. It is a species of technical quackery exemplified by the man who imagines that every troublesome form is of necessity badly justified; or by his confrère who contends that a chase which rises must of necessity be a bad chase.

Neither compositor nor pressman should hastily assume that the other is chiefly responsible. There may be faults on both sides, as there may be trouble when neither is fairly to blame.

There must always be a connection between cause and cure and we should never put forth an effort without a logical deduction as to the probable effect. A device which proved entirely successful yesterday may be quite inapplicable to a case in hand to-day. The cause being different, so also must the cure.

In enumerating cures, we may give precedence to a few devices which have the distinction of being "on the market." There may be others in addition to the three included in this article. If so we shall probably hear about them, either from the inventors or users.

Readers of THE INLAND PRINTER are already aware that special column rules are made for use along with lino slugs. When columns of lino are separated by a rule there seems to be trouble almost universally, and although this is not exactly "spaces rising," it is surely near enough to the subject to merit a few remarks. It is admitted on all hands that lino slugs are a shade smaller at foot than at shoulder, and the pressure of ordinary lock-up is liable to develop a slight spring in

the form. This deficiency in the lino is always present the set way, and occasionally the body way also. The special rules under notice are slightly thicker at the foot than at the shoulder, thus compensating for the deficiency at the end of the slugs. For frequent or regular use the special rules are a great economy when compared with the alternative. For it is possible to scheme a similar result (as concerns the forms) by pasting a narrow strip of paper on each side of ordinary column rules, or a strip of thin card on one side only. Of course, this takes time and brings quite a series of troubles on its own account. In making up the pages, the slugs are apt to rest on the pasted strip, tearing small pieces away, and giving the make-up just cause to complain of inconvenience. If corrections are necessary at press there is the further liability to tear away the strip and form an underlay for the end of the slugs. Hence, for regular use, the special rules are to be commended.

Another device embodying the same principle can be used with type or lino — anywhere in fact. This is a special space or “lead” made of aluminum, and designed to be used where trouble is encountered by spaces rising. The aluminum leads are wedge-shaped, the top being one point thick and the bottom two points thick. In every case where a strip of card can be used advantageously it is reasonable to claim a further advantage for the special spaces alluded to. Most of us have found at one time or another that a strip of card is apt to get out of place. Not infrequently it is necessary to unlock the forms simply because the card which should have been as low in the forms as possible has mysteriously got nearer the shoulder than the foot of the type. When aluminum leads are used this is impossible. There is never any doubt as to the extra thickness lying at the foot of the type. A little care in distribution will insure the scattered pieces of aluminum being collected and returned to their box. A single piece in a job here and there which has been troublesome emphasizes the point that a small box is enough for even a large job office. This device is of German origin, but notwithstanding several inquiries the name of maker or agent has not been ascertained.

The third device is sold under the name of “rubber reglet.” “Rubber reglet” is a strip of India rubber, the height and thickness of a three-point lead. It is supplied in reels containing eight or nine yards, and may therefore be cut any requisite length. The idea is to remove a thick lead from the region where trouble is being experienced, and insert a corresponding length of rubber. This should prove a useful resource. The effect of a strip of this material being alongside a line of type is not difficult to conjecture. In fact, an apt comparison suggests itself. In some offices old-standing forms are sent to press at intervals,

and it will be observed that when a form is too dirty to permit proper justification there is yet no trouble with spaces rising. The fact is the accumulated dirt almost molds the pages into blocks. There would be trouble enough if forms of this character were distributed and reset without effective cleaning of the type; but so long as they stand they run through press all right. We may claim for the rubber reglet that it is a species of “clean dirt.” It has the virtue without the villainess of the real article.

Consideration of space forbids an extended reference to the foregoing articles. The vendors will doubtless be glad to give further details, or answer inquiries. We have yet to offer various suggestions concerning other “cures,” which help to create a reputation for resource for the man who understands them.

A few paragraphs back we had a word or two about a strip of card. This is probably the most widely known and extensively used of all devices to combat the rising of spaces. The material is nearly always handy and incurs no immediate expense; hence, its popularity. But the expense in time is often a serious item. In the writer's practice this item is reduced considerably by keeping on hand a good stock of suitable material. By arrangement with the binding room thin card or similar material is cut into strips one-eighth of an inch wide. In reality we get the shavings from nine to twelve points wide. These are rolled within a wrapper and pasted up in small bunches an inch or less in thickness. Thus they are always straight and easy to handle. Whole series of forms in which lino slugs predominate are regularly sent to press with this strip card alongside every column of lino. This proves an excellent precaution, and trouble at press is largely obviated. Most of the lino columns are separated by a twelve-point wood reglet. We have tried pasting a strip on all the reglets, but the inconvenience in making up (to which reference has already been made) induces the compositor to turn the card uppermost. This aggravates the trouble if not detected while on the stone, and it is obviously better to know exactly what is needed than to lose time in learning what has been done by the make-up. An eight-page form similar to THE INLAND PRINTER would be treated in two or three minutes.

This is not the only feature wherein lino slugs give trouble. A single column or a full-measure page of lino will sometimes spring into an arch with the slightest pressure of lock-up. First let the stoneman make sure the slugs are erect when slack. Either type or lino will spring if not on its feet to begin with. If spring is developed after due care spent on the loose matter, it is evident the lino or some material in immediate proximity is at fault. The fault may be localized in the slugs, and

in this circumstance a strip of card should be put between the line at such intervals as appears necessary. In an octavo page a single strip about the center of the page may be enough. Occasionally several strips may be needed. But always the strip of card should be at the foot of the slugs, and may be pasted there for safety.

On many other occasions this simple remedy is most effective in allaying trouble. There is apparently a rule obtaining in defective forms. The defects generally prove to be of the kind we are familiar with in lino—broad at the shoulder or hollow or narrow at the foot. A great proportion of chases have this fault. So also has type when not carefully cleaned. Blocks, too, show a tendency to become smaller at the base than at the plate. This is especially to be noticed in the flat side of the grain in wood mounts. A block once literally perfect becomes compressed or shrinks or is damaged, and when a mount is really old it will generally prove defective in the respect we suggest. Whether it be chase, or type, or blocks, or lino, any unit which is smaller at the foot than shoulder may safely be treated with a strip of card as herein explained. The same cause must be met with the same cure.

In a previous article, mechanical action was set forth as a cause of spaces rising. In many jobs where no fault could be found with the justification, and where the lock-up on the press could not be improved, the writer has found an effective remedy for the spaces rising. At first mention it will appear to some a far-fetched and even laborious idea. But in practice it is justified by results. When the forms can not be turned to grip at the head or foot of the page, a space or a letter should be withdrawn from near the center of each line, and a small piece of thin card tipped on to the foot of the type before replacing. Each separate line is thus made firmer at the foot when locked up again. There may be twenty or thirty lines in the page, and the smallness of the cards may make the work rather tedious, but where a long run must be printed from type, and spaces mark within a short time of the start, it is best to approach the subject seriously. This device is applicable to a single page—say quarto, or folio, which is naturally put on the press with lines parallel to the bearers, or to a four-page form of similar character. Leaflets and circulars of this kind are generally so displayed that the matter is leaded or double-leaded, and frequently leads rise along with the spaces. It will be noticed by occasional comparisons that the leads tend to obey a definite law. They will remain down at the end nearest the grips, and rise at the opposite end. Special care should be taken with the lock-up in jobs of this kind. Every line should be tested for accuracy in justification. While the form is quite slack at the foot, moderate

pressure should be given at the side, and any short-spaced line should be rectified. Ease the side again and lock firmly at the foot, finally giving a sufficient squeeze to the side. Another feature concerning this phase of the subject, and emphasizing our previous notes on mechanical action—small cylinders are far more liable to give trouble than large ones. In fact, there is a strong argument in favor of platen machines for small jobbing, because of the frequency of spaces rising on a cylinder press.

Occasionally there is great annoyance and loss of time by the persistence with which full-points, leaders and similar characters puncture the paper. A perfect make-ready is ruined directly, and the planer seems useless as an aid in restoring evenness to the page of the forms. The rising of these small-faced characters is a sure indication that the whole of the surrounding type is sprung slightly. Simply because they have less face in proportion to body, the cylinder does not force them down so readily as other type. Hence, their height gradually increases. If only a few such characters are giving trouble, relief may be found by pasting a tip of thin card at the foot of each one. When they are so numerous as to put this device out of question, a remedy should be sought in preventing general spring in the forms. Heavy planing is practically useless. The best use of the planer is when the quoins are about as tight as they can be pushed with the fingers. Then, when lock-up is complete, a second planing (rather firmer than before) will suggest whether the spring has been overcome.

The arguments we have submitted may be all the more forcible for the "artful aid" of illustra-

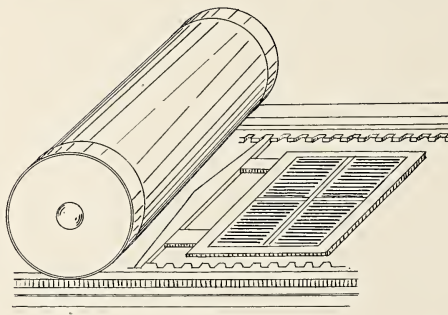


FIG. 1.

tion. We reproduce two mechanical drawings. In Fig. 1 a form is represented with the lines end on to the cylinder and parallel to the bearers. This is quite the natural way to work such a form, but the cylinder has far more influence with this kind of form than with the one shown in Fig. 2. When a form was put on the press as shown in Fig. 1, very serious trouble arose; but in each case the trouble

disappeared when the form was turned so as to grip at the foot of the page. As a matter of fact two forms were experimented with, being the same as those referred to in a previous article dealing with "mechanical action." Both jobs were repeated on more than one occasion, and by feeding alternately end-on and broadside on, the trouble with spaces rising varied so remarkably as to leave no room for doubt concerning the source of the mischief. Other forms fully demonstrated the same point. One eight-page form in which a center column in each page was leaded monotype,

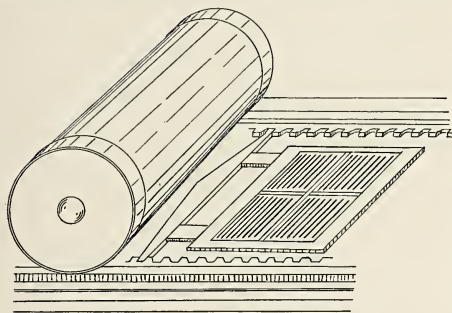


FIG. 2.

worked up badly after a run of 150. The insertion of a single card less than one-point thick in this column enabled over ten thousand runs to go through without further trouble.

Every man who is called upon to find a remedy for a troublesome form should approach his task with as little prejudice as possible. The stoneman who has been ordinarily careful in imposing a job may be inclined to resent the imputation that his workmanship can be improved. He may have tested the form most carefully while on the stone, yet a weak spot here and there may have escaped notice. Attention is focused on one particular spot when spaces mark, and naturally that will be the weak spot.

Justification is so delicate a science that a large page may be vitally affected by an error of half-a-point. Where a page varies in character in its different parts or columns, faultless justification is almost impossible. One needs the sympathetic spirit of craftsmanship in order to attain success — alike in justifying a line, in making up a page, and in imposing a form.

It is equally important for the pressman to concede a point occasionally. Speaking from a wide and prolonged experience of press troubles and pressmen, we realize that it is a great task to convince the average pressman that his own workmanship may be the cause of his troubles. Therefore, in concluding these notes, we appeal for the "let-us-consider" spirit between pressman and

stoneman. We are contending against a great evil. We need a large measure of "sweet reasonableness." And one of the first essentials in trying to understand a common enemy is that we understand each other.

THE VALUE OF A NEWSPAPER.

Out of the Great West comes this gem of eulogy to modern newspapers. At Boise, Idaho, says *Newspaperdom*, an old, illiterate and inebriated man named Harry Wharbarton, stole a copy of the *Statesman* from a subscriber's door. He was arraigned before Justice Davidge for the offense and pleaded guilty. Justice is sometimes peculiarly affected by situations confronting it, and this seems to have been where opportunity for a scathing denunciation and the man "onto his job" met. The petty, miserable man at the bar was perhaps more completely humiliated by the following lecture than he could possibly have been had the limit of the law been given him:

"The offense with which you were charged and to which you entered a plea of guilty was that of larceny. The punishment under our statute might be a fine of \$300 or six months in jail, or both. The market value or the actual cost of the article that you stole is most insignificant, but to those who need it and to those who appreciate it, it becomes of great value. It is like a ray of light in a sick room or a drop of water to a thirsty flower. The modern up-to-date newspaper to-day is the poor man's friend and the busy man's guide.

"We may not be able to teach a man of your age and habits to read it, but we will prevent you and others from depriving us of its benefits. In stealing it you enrich yourself not at all, for you have no comprehension or appreciation of the wide information and friendly greeting and benefit that it brings. For, although a pity, it is true that a man who has the brass and abandonment to steal a newspaper has not brains enough to read it.

"The newspaper comes to us as a friend; it greets us every morning and every evening and advises us of the news of the day and of the ships that pass in the night. There is no civilization and no happy home in our land to-day without the newspaper.

"The prospector, the miner, the herder, the forest ranger, and even the criminal who is trying to escape justice, will ride for miles and miles over rough mountain trails to get from the little wooden box nailed to a tree the newspaper. It tells him of home and friends and if all are well; it tells him of sickness or of fortune or of the condition of the market. It is food and thought and joy to him; he welcomes it as his teacher and his friend. It gives him and every intellectual man, woman and child a sort of hand-hold on the doings of the day and the pulse of the country. And yet you will steal that little budget of news and sell it, or trade it, or exchange it, with all of its teachings and benefits, for a drink of whisky, for that which only blights, destroys and brings more darkness and more ignorance and shame.

"In all kindness, Wharbarton, and sincerely hoping that the experience will be helpful to you and others, I will allow you to go your way, for we have no punishment quite commensurate with the offense. And as long as mercy and justice go hand in hand, and this matter presents itself as it does to me, I am going to give you a larger measure of mercy than justice.

"I hope your case may serve as a lesson to others, for while you have been let off easy other offenders will not be dealt with so leniently. This matter of stealing newspapers must be stopped and this court will aid in preventing acts of the nature which has brought you into court."

Written for THE INLAND PRINTER.

TECHNICAL EDUCATION OF THE COMPOSITOR.

BY LEWIS C. GANDY.



THERE has been considerable discussion in the technical press during the past few years regarding ways and means to bring about a higher standard of efficiency and wider knowledge among workmen in the printing trade, particularly compositors, who appear to be more in need of training in their branch than pressmen, bookbinders, etc.

Any one who is at all familiar with conditions in modern composing-rooms realizes that the present apprenticeship system is worthless, so far as producing competent workmen is concerned. For many years every convention of the International Typographical Union systematically dodged the question of apprentices, as did likewise the Typothetæ. Whenever it was brought up before either body, it was referred to some committee, to be buried for a year, and then resurrected for another funeral. At the 1905 convention of the International Typographical Union, however, Mr. Charles T. Peyton, of New York, submitted a proposition to appoint instructors to give lectures throughout the country to compositors and apprentices. His proposition was unfavorably reported upon, but the committee did report favorably a proposition submitted by another delegate, as follows:

Resolved, That the Executive Council of the International Typographical Union be and is hereby instructed to submit to the next annual convention of the International Typographical Union such recommendations and detailed plans as may seem most practical in the work of establishing a better and still more efficient workmanship in the International Typographical Union membership.

Resolved, That the subordinate unions of the International Typographical Union be encouraged, assisted and urged to establish technical libraries, and otherwise work for a still more efficient workmanship among their members and apprentices.

Since the Toronto convention, the fight for the eight-hour day has taxed to the utmost the strength of the union, but now that the struggle is happily over, it is encouraging to note that the question has been again taken up, and the report of the Commission on Supplementary Education, published in the January number of THE INLAND PRINTER, should receive the hearty approval of every member who has the welfare of the craft at heart. The brief report of the commissioners shows that they have thoroughly studied the question, and with such an able adviser as Mr. Thomas Wood Stevens, the correspondence-school method should prove successful.

Several systems of teaching typography by mail have been launched under private auspices

during the past few years. They did not prove wholly successful, but personal knowledge of at least one enterprise of this character leads to the belief that there is a demand for education of this kind, and that the method outlined by the commission need not fail for lack of students.

While the I. T. U. Commissioners will find it quite possible to train an intelligent boy to be a good workman, it is not so feasible to teach an old dog new tricks, and for that reason any attempt to induce the journeyman to improve himself is not going to meet with a very flattering success. The average compositor suffers from an overabundance of ego and considers his knowledge complete when his apprenticeship ends.

That the need for more efficient workmen is a pressing one is admitted by all. If any foreman in New York or some other large city is asked, he will tell you that it is impossible to secure good compositors. Of the ordinary and incompetent there is an army, but really high-grade men are exceedingly scarce. While a good jobber can occasionally be secured, and sometimes an efficient stone-hand, the man who is equally proficient at stone, display, or book work can no longer be found in the printing trade. An apprenticeship system, or lack of system, that produces so few good workmen—and those skilled only in one branch—must be radically wrong, for to master them all does not require the overcoming of any great or insurmountable obstacles. They can be learned by any ordinarily bright, ambitious boy in a four years' apprenticeship, if he is placed in the proper shop, and if, in addition, he can supplement his shop training by a technical-school education. The universities turn out lawyers, physicians, civil engineers, etc., in less time because they *instruct* their students—do not compel them to fight for their education against obstacles of all kinds; surely it requires no more intelligence to master a trade than a profession!

Methods have greatly changed in the printing trade from those of olden times, when a youth entered a master's employ to stay there all his life, with the goal for his ambition of some day marrying his employer's daughter and succeeding to the business. Under modern specialized conditions the old, thorough apprenticeship way of training boys has disappeared, except in a few country shops, and nothing has as yet been devised to take its place. As a system it had many faults, but it was infinitely superior to the haphazard manner in which a youth is supposed to learn his trade at the present time in any large city office. During their apprenticeship, no opportunity is now offered boys to learn many things that are vital to a compositor's success. The youth who nowadays secures the opportunity to learn the compositor's trade, after a few years as an errand-

boy, is given a composing-stick and a "take" of copy and left to his own devices. No painstaking efforts are made to teach him the niceties of justification, correct punctuation, grammar, etc. The boy, perforce, imitates the journeymen surrounding him, many of whom, perhaps, have not a much clearer idea of how to do their work than he. Because of his lack of knowledge, he is unable to discriminate between the right and wrong way of doing things, and as a result is likely to adopt incorrect methods which will cling to him through life. If he essays to become proficient in anything more than plain composition (a rapidly narrowing field)—to understand the intricacies of imposition, to comprehend the principles of display—no one has the time or inclination, and few the requisite knowledge, to give him a helping hand. The average compositor, none too well informed regarding the technicalities of his craft, is scarcely fitted to "teach the young idea how to shoot." Driven by a cast-iron time-ticket system and an equally adamant foreman, he is compelled to devote his whole time to the work in hand. Even if he could occasionally spare a few moments to assist some perplexed youth, it is doubtful if he would. Few of us possess the pedagogic faculty, and still fewer are willing to exercise it. We are prone to forget the troubles of our own "cub" days, and consequently make no effort to inculcate workmanlike habits in a boy. Technical books and periodicals too seldom appeal to the apprentice, for they are usually ridiculed by the more garrulous workmen, after whom, boylike, he patterns his career. Many, when at the end of their apprenticeships, find they are unable to command the wages of journeymen, and endeavor to remedy their deficiencies, but with small chance of success, for it is well known that in the formative period of the mind, namely, from ten to twenty, perception is the keenest and impressions more vivid and lasting than in later years. If a boy has not during that period adopted correct methods and habits it is not likely that he ever will, for other and more insistent interests then intrude themselves and little time is left to devote to self-improvement.

To one who has given the problem considerable thought, the solution put forth by the I. T. U. Commissioners appears to be an excellent one. This method, however, will only be successful when we have better material to work with than at present. The bright, intelligent, well-educated boy, it seems, no longer seeks to become a disciple of Gutenberg. Has the printing trade fallen into disrepute? And if so, what is the cause? There was a time, not long past, when the art of the compositor was considered akin to one of the learned professions. Then only an unusually studious, ambitious lad was thought fit to be taught the "art and

mystery." Nowadays, the boy who turns to the printing-office for a means of livelihood is usually one who has failed at everything else. The reason for this is not far to seek. A better class of apprentices will not be attracted to the printing trade until the financial rewards of the compositor is equal to that of other trades. In proportion to the skill and intelligence required, the high-grade jobber of to-day is poorly paid indeed.

The great change that has lately taken place in the status of the job compositor in large city offices can be traced directly to the present method of training apprentices. In the days of the "bent-rule artists," the commercial jobber was a tyrant in a small way as regards the style of work turned out by a shop, but now, in those concerns doing the better grades of printing, his work is designed by some one in the front office—it is the period of the "typo-architect" and "layout man"—the compositor blindly follows a penciled sketch. That the trade of the job compositor should have thus fallen to a position scarcely better than that of a common laborer is very clearly his own fault; printing-office owners would not employ designers at large salaries if equally as good work could be produced by their own compositors. It was owing to the lack of training, and consequently the inability of the compositor to advance, that caused the entrance of the commercial artist to the printing field, and if this condition continues, if the compositor does not soon become a more skilled and intelligent workman, competition will force his wages to those of the laborer. If his craft so evolves or changes that it can be mastered by any one in a few months instead of by a long apprenticeship, one need not be a seer to see his finish.

ANOTHER BASE FOR MYRIADS OF RULINGS.

Through an amendment added to the Postoffice Appropriation Bill the postal officials will soon have authority to maintain complete censorship over the American press. The item is intended to keep out of the mails publications which disseminate anarchistic doctrines, but the word "anarchistic" has been stricken out and the paragraph reads:

And the term "immoral" within the intendment of this section shall include matter of a character tending to incite arson, murder or assassination; and the Postmaster-General is hereby authorized to exclude from the second-class mailing privileges any publication which contains matter that suggests, advocates or approves the abolition, overthrow or destruction of any and all government, or the commission of arson, murder or assassination.

The Postoffice Department's powers over the second-class mail is considered, in many quarters, to be irksome even now, and it takes but little imagination to see how the item against "immoral" publications may be expanded to embrace almost any paper or periodical which the Department wishes to stifle. It might have prevented, for instance, many of the unpleasant features in the case against the Lewis Publishing Company, which are so fully set forth in Mr. Madden's book, "The U. S. Government's Shame."—*Printers' Ink*.



DECORATIVE DESIGN
By Alphonse Mucha.



A. H. McQUILKIN, EDITOR.

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SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C.
JOHN HADDOX & Co., Bouverie House, Salisbury square, Fleet street, London, E. C.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. MCCOY & Co., 31-32 Eagle street, Holborn, London, England.
Wm. DAWSON & Sons, Cannon House, Brems buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
CORN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nimbbergerstrasse 18, Leipzig, Germany.
H. CALMELS, 155 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

It is not the amount of work he brings in but the profit there is in it that makes a good solicitor.

THE greatest undertaking of the day is being developed in Great Britain, and is the establishment of a daily newspaper that will contain nothing but the unvarnished truth. Now, what is truth?

MEN working at the case or at the machine are informed as to many shop deficiencies that are money-wasters the superintendent or the boss wot not of. Employers who encourage their employees to think about such matters by discussing them in a friendly, all-in-the-family manner never lose by the transaction.

WHERE the habit of trifling while ostensibly at work pilfers cents from the employer's pocket it robs the delinquent of untold wealth in the bad reputation that flows from debasement of character. To deliberately "soldier" is to cheat, and there is force in the admonitory taunt of juvenility—"Cheating never prospers." If you can not be honest because it is right, be so for the reward.

THE growth of classified advertising is indicative of an increased appreciation of the value of publicity. These columns offer a market place to those who have wants or some small article to sell. If one desires to exchange or dispose of a press or any other machine, he can secure a salesman at trifling cost. Wide-awake readers always peruse the classified columns, which are in reality a market in black and white.

FROM a Federal Government bureau comes the severest blow to simplified spelling. An official publication gives publicity to the fact that some American publishers spell such words as "colour," "cheque," etc., in the archaic style for the purpose of pleasing British readers, many of whom are much averse to the shorter way. Thus does gross commercialism obstruct progress and lay low aspirations to revise the dictionaries with a big stick.

THE failure to modify the so-called "priority law" will be regretted by every reasonable well-wisher of the typographical union who is not a member. We venture the assertion that no unbiased student of American trades-unionism can be found who will not regard this law as one of the most glaring examples of typographical union foolishness. So far as known, not an experienced official of high or low degree approves the regulation, and yet an attempt to modify it was defeated

by a vote of 17,136 to 14,643. Notwithstanding this decision, those who see the light clearly on this matter owe it to themselves and the good name of their organization to continue the educational campaign among their fellows for the repeal of the law.

SPEAKING of industrial education and the establishment of trade schools, Dr. A. S. Draper, Commissioner of Education for New York State, says, among many other good things, "Let the teaching be done by real artisans, who are intellectually balanced and can teach, rather than by teachers who can use tools only indifferently." The wisdom of that can not be gainsaid, even when the education of youths is concerned, but when it comes to teaching those working at a trade, much more depends on the teacher being able to talk the same language as the student.

POSTAGE on letters to Great Britain on and after October 1 will be 2 cents. This is done in the interest of trade expansion; the result is foregone conclusion, and in a year or so the postal revenue will be increased also. The same natural laws apply to second-class matter, which includes the greatest of business promoters, and yet our postal department reports with glee that it has succeeded in keeping millions of copies out of the mails, hampering domestic trade, the promotion of which should be the most important incidental function of the postoffice.

THE influence of organization works in mysterious ways, as it is responsible for an organized body of printers going to church on Sunday. It happened in Glasgow, Scotland, and the occasion was the annual meeting of the Federation of Master Printers and Allied Trades of Great Britain, which opened on Friday, June 12, and continued till Tuesday, the 16th. Possibly the influence of the community had something to do with it, but we venture the program committee had some trepidation as to the outcome of such a "stunt," even in Sabbath-loving Scotia.

AN esteemed contemporary is sure that a business man—not a practical printer, as the law requires—should be Public Printer. Though believing the Government office should be put on a sane business basis, recent experience does not convince us that the law should be changed. Did not Mr. Stillings' major blunder consist in putting the office in the hands of a "business man," in the shape of the audit system, which was the personification of the commercial spirit? It seems that an important element in conducting an office with four thousand employees is ability to handle men as a leader and not merely as a driver.

OUR old friend, the London *Times*, is emerging from its troubles with indications of renewed youth. The management doesn't advertise the fact—for the *Times* is not yet rejuvenated to the point where it will advertise—but in a letter to a magazine tells what it has in view. The paper will be enlarged and an elaborate new equipment is to be installed to meet the needs of a greater output. Thus we see the demands of the day are inexorable, for even "The Thunderer," erstwhile maker of governments and leader of the Fourth Estate, has to submit to be measured in some degree by the standards of the Harmsworths and the Hearsts.

IN our last issue we devoted considerable space to a case which had an airing in a Chicago court. There was little disclosed that added to the glory of the craft, but the evil genius seemed to be the venal purchasing agent. He it was who made the printer dance attendance at expensive amusements, and pay the piper, too. Truly, this particular species of the wicked ones seems to flourish like the bay tree. Not a printer but has suffered at the hands of his kind. If the printer refuses to become *particeps criminis* he is hopelessly out of the running so far as work is concerned; if he tickles the itching palm, his profits and self-respect go glimmering. The craft appears to be enmeshed in this commercial corruption; the arousing of a healthy sentiment may accomplish something in the way of preventing a spread of the evil, but can not eradicate it. Plainly we need laws in our statute books making commercial graft a felony.

DURING the late wood-pulp controversy THE INLAND PRINTER sounded a discordant note in the concert of the trade press. The sense of loneliness—of being apart from one's natural congeners—is not pleasant; but much as we desired to see paper cheapened, we were unable to comprehend how it could be done without inflicting injustice on the papermakers. In the attack on the trust, there was great disparity between the assertions made in the headlines and the facts proved in the text, and it did not seem credible that Congress would at this time open the tariff question, much as we deplore the nonprogressiveness which "standpatism" typifies. The result was as we anticipated, and there is some balm—not in being a successful prophet, but in having the main reason for our attitude sustained by the orthodox *Editor and Publisher* in this way: "It seems to us that the inquiry at Washington showed that the case of the publishers was not as carefully prepared as it should have been. Perhaps those in charge of the campaign were too much engrossed with their own business affairs to devote the attention to the work that the case demanded. Or,

perhaps, too much was taken for granted in the matter of proof." That's just it; the publishers failed to convince those with an open mind that the papermakers were worse than others who bend to the economic requirement for coöperation. In passing, did not the publishers display a wonderful sense of "class consciousness," which President Roosevelt has denounced in scathing terms?

STEADY though quiet progress is being made in rousing the workers to the necessity of combating tuberculosis. The typographical union at Washington, D. C., has appointed a standing committee to deal with the problem. Press reports have it that members of the union are to report cases of death on account of this disease to the committee, which will investigate and endeavor to devise means whereby the white plague may be checked. The police and health departments have notified the union they will coöperate with the committee in improving the sanitary condition of printing-offices. It is assumed the committee will not confine its work to such perfunctory services as are here outlined. Largely owing to their being rented properties, many offices and workrooms are not all they should be from a hygienic standpoint. But the human element is vastly more important. Through inexcusable ignorance men do the things that disseminate the disease they dread. If the unions through such committees spread the light on the proper treatment of consumption and consumptives they will be engaged in the highest class of protective work. A sanitary workroom peopled with workers indulging in disease-breeding habits, will avail little; while correct habits born of a knowledge of disease will accomplish wonders in an apparently unhealthy shop.

If you are one of the unfortunates bound to the wheel in this holiday time, when, in conventional parlance, "everybody is out of town," do not repine. Vacations are good for man, and all who can should enjoy at least one every year. But they are not absolute necessities, nor do they always promote the cause of good health. So, let the stay-at-homes be of good cheer. They will not be called on to drink of strange waters which may be full of typhoid germs, nor have their sleeping moments made miserable by the pests that are common to simple country life, though unknown to the well-kept man of the city or town. After all, the holiday-maker has but little advantage in the way of getting a supply of fresh air—that is, if the "unfortunate" one wants it that way. There is an abundance of health-giving ozone, every whit as good as that at the resorts, in the parks and outskirts of our cities. Take a trolley ride to these spots, and then walk and run and loaf—do whatever you feel like doing, so long as

you keep in the open. Be as careful as you can and let nature talk to you, while you talk back by gathering her wild flowers and grasses. Do this so frequently that it becomes a habit, and by the time the town "fills up" you will be as fit physically for the fray as any of those who have spent much money and lost their grip on business entirely. And why not? The beneficence of a holiday lies in change and fresh air—both of which are for the stay-at-home if he will but go out and get them. There are worse things than the treadmill of work; and sometimes it is a full-fledged vacation with all the fashionable trimmings.

If the reader is interested in a printing-office in the remotest degree he can not afford to neglect reading Mr. Beckett's article, which is the leader in the "Method and Cost" department. It is expressed with the convincing clarity that denotes sincerity voiced through a simple, direct mind that aims at the bull's-eye of its desire. The fallacies that possess so many owners of small shops fall to pieces under the smashing blows of our contributor's logic, and so he writes on, making clear and distinct as noonday sun things that were heretofore dimly comprehended by too many. He is especially forceful when dealing with a phase frequently overlooked—the coöperation of the workmen, and how vitally they are interested in all efforts to put the trade on a businesslike basis. Nothing could be truer than this: "If the concerns are figuring too low on work or are losing money, the workmen are soon affected; if all concerns are figuring too low, all workmen are badly affected. Proprietors can not afford to pay high wages when they are losing." Mr. Beckett believes the workers of all degrees will gladly coöperate if they are shown that in opposing the installation of a system "they are hurting themselves as well as proprietors." Tact, common sense and straightforwardness will aid greatly in bringing the truth home to the employees. Many a cost system has been wrecked because it was introduced in such a manner as to give the workers the idea that the real purpose was the making of a whip to drive them—that, and nothing more. Rightly or wrongly, men with red blood in their veins resent such methods. Whereas if it were understood ascertainment of cost was the chief reason and the honest worker need not quicken his pace or change his ways, there would be coöperation and not opposition.

COMMERCIAL printing owns the future. This can be said with more certainty than is usual when prophesy is indulged in. It was this branch of the industry that experienced the wonderful growth of ten per cent per annum, and the causes behind the increase are still existent and becoming more

powerful. The utilization of pamphlets, booklets and circulars as selling media was responsible for much of the growth. Advanced business methods have always tended to a greater use of printers' ink. The present lull is temporary, and while the current five-year period may not be so prosperous as the one referred to, yet the craft will continue to show a larger output year after year. Within the trade this will compel changes in methods. Accompanying greater volume there will be an insistent demand for finer quality, and to meet it will require the combined energies of workers and managers. There can be no shirking here — the forces behind the demand will not permit that; and 'tis well such is the case, for catering to the demand is the most effective way of increasing the volume of printing, which operates with the certainty of a natural law. The improvement will also force the introduction of better business methods. The haphazard ways of the past and to a great extent of the present must be relegated for the most scientific the commercial world has devised. If that is not done, then the craft will write itself as incompetent to stand prosperity. But it will not; the problems of costs and methods now occupying the minds of printers prove that. We are putting our house in order and preparing to take a place even better than seventh in the industries of the country.

IN another column extended mention is made of the decision of Arbitrator Murphy in the dispute between the Printers' League and the press-feeders' union of New York. The real nub of the controversy was whether employers should have one feeder for each automatic machine. The arbitrator decided there was no good reason why a feeder should not attend two machines if his employer desired him to do so. In taking this position the arbitrator got on high ground and placed himself above successful assault. The theory that men should simply idle away a portion of their time is the fruitful mother of many evils. Primarily, common honesty demands a fair day's work for a fair day's wage, and the employee should do anything within reason that his employer desires him to do. But perhaps more important is the effect which the practice has on the party of the first part. That he receives wages for doing nothing, or not doing all he might rationally do, undermines his character, causes his moral fiber to deteriorate, and each succeeding day sees him — imperceptibly it may be, but none the less surely — relaxing his grip on the intangible things that go to make manly men. From the material aspect, idling inflicts incalculable injury on the idler in that it fixes on him a habit that in a very short time renders him incapable — it is the surest possible method to bring on one the evils of old age,

for unused powers soon become atrophied. That an organization composed for the most part of young men should attempt to enforce such conditions is almost criminal. It is noteworthy that Mr. Murphy, who doubtless saw all these things clearly and decided against the union, is a prominent trades-unionist, and at the time of his selection as arbitrator was president of New York Typographical Union, No. 6. The outcome is a pleasing one, and creditable to the Printers' League and Mr. Murphy, whose high standing among his fellows will go far toward making the basic principle of his decision a precedent.

MR. FRANK A. MUNSEY is getting into the limelight as a reformer of the daily press, and as a preliminary is buying a paper here and launching another there. Organization is the key-note, and he speaks of an editorial chief at \$150,000 or \$200,000 a year and a genius at the head of the advertising department at a like salary. In this way the demand Mr. Munsey sees for a saner and more accurate class of journalism is to be met, and ability will supplant inability, sincerity take the place of sloppy and insincere writing. Competition is said to be responsible for these and other faults in the American press, and the apostle of progress says the number of newspapers is sixty per cent more than it ought to be. The inference is that when the Munsey plan is in full operation, the newspapers will be brought down to a non-competitive number, and the news and the views thereon will be subject to the domination of a small group of men. The iron and steel interests may be manipulated in that way — but those commodities are not newspapers. The centralized systems of gathering news and the substitution of capitalists for great writers and publicists have caused our papers to lose much of the individuality and prestige they at one time enjoyed, but they yet make a strong appeal to people on account of their mental attitude on the host of public questions and the "style" in which they present their views. Mr. Munsey seems to regard newspaper-making from the business side only, whereas the intellectual and sentimental elements are an important factor. In some way the thought of the people will be reflected in their papers to a greater or less degree, despite high-salaried geniuses at the editorial and managerial desks with peerless commercial organizations behind them. Intellectual development must go on apace, and with its growth it will be less likely to make obeisance to a press that is subject to one great mind. But the probabilities are Mr. Munsey is indulging in the pleasant and occasionally profitable pastime of day-dreaming, for we do not recall having heard of his present dailies being spoken of as paragons — indeed the casual comment that has come to our ears has not

been enthusiastically commendatory. A "reforming" publisher is not a preacher—it is by his works and not his precepts that he must be judged.

RESTRICTIONS on the mailing facilities have one unerring tendency—that is, the encouragement and support of some monopolistic agency. A regulation which makes it difficult for a struggling publication to exist at the same time improves the opportunities of the well-conditioned publication by discouraging competition. Though not always discernible, postoffice inhibitions always operate to the disadvantage of the great mass of the people. As those who have followed the discussion of postal affairs know, the Canadians have gone farther than we along the line both departments seem to be drifting. For political and administrative reasons the Canadian authorities put serious imposts on American magazines and weeklies. It was justified on the ground that the department was spending much money in distributing second-class matter and that Canada should have a literature of its own. At first great stress was laid on the economy that would be effected. If the department has anything to say now in defense of its action, it is probably sounding the patriotic-literature key. The *Printer and Publisher* of Toronto gives us an insight into how "reducing the deficit" by penalizing second-class matter has worked out in the Dominion in this comment: "If no modifications are made the present ruling will throw the entire magazine business of the country into the hands of one big trust—the American News Company, with its branches, the Toronto News Company and the Montreal News Company. This concern has contracts with the express companies whereby they can supply the bulk of their customers in Canada at 1 cent per pound, as against the postoffice rate of 4 cents. It is the most profitable thing that has ever happened to them. The News Company makes from $\frac{1}{2}$ cent to 2 cents per copy on the various United States magazines. On the *Ladies' Home Journal* it would make $\frac{3}{4}$ cent per copy. Assuming that it secures the distribution of one hundred thousand copies per month, it would thus make a profit of \$9,000 per annum out of that one publication alone. According to the latest advices from Ottawa, the Postoffice Department is still considering the new classification. Meanwhile it is interpreting the law strictly, and is refusing recognition to all publications, both United States and Canadian, which fail to live up to the requirements." If the ruling was made in the interest of the Canadian news or express octopus, it serves the purpose admirably; if in the interest of the people, it seems to have failed. Canadian publishers and printers are aroused to the iniquity of bureaucratic control, and are making vigorous

efforts to bring the department back to a sense of its duty to the public. The lesson we should learn from our cousins across the border is to wake up now, before the evil becomes as deep-rooted as it is in Canada. Happily, there are gratifying evidences that the heaven is working.

THE Kansas State Agricultural College has added a course in printing to its curriculum, and the prospectus is not impressive. If an experienced, practical man had any part in its production, he succeeded admirably in concealing his participation. It is composed of a hodge-podge of what various persons have said about the public "awakening to an appreciation of what is truly artistic and beautiful," "the average printing-office does not provide a thorough training for the apprentices," "the printing industry is athirst for men who are able to take charge of or fill commanding positions," and so forth and so on. Then, we are told, "There will be no theoretical work—all practical," though the equipment is given as consisting of one cylinder, two Gordons and "an assortment of job faces, all in series and in cabinets, and enough body-type to keep three stated publications going." There is not a word as to the quality of the instructors; nor are we informed as to just how, with such a plant and no supplemental training, the student ambitious to be an "all-around man"—he who knows when work is properly done and can profitably direct those in his employ, to paraphrase the prospectus—is going to acquire his knowledge. The course evidently does not comprehend all the operations carried on in the composing-room, and the related crafts—binding, designing, etc.—are apparently relegated to the limbo of the moon. The college also says that men capable of running a country newspaper are growing scarcer every day. Possibly the lessened demand for them has something to do with this; but whether or no, the prospectus sheds no light on how the course in printing will develop such workers. A successful Kansas printer, who evidently regards the affair as a joke, says the real reason for the departure is that the Agricultural College has experienced difficulty in securing printers to do its work, and it is hoped in this way to overcome the obstacle. Whatever the motive, unless the prospectus does the course great injustice, the State of Kansas is embarking on a questionable enterprise in which some men may be induced to waste their time in such a manner as will lead to ruined lives, for much depends on how a youth is started on his life journey. In a large way, the innovation gives no cause for alarm. If the college's course is as inefficient as we apprehend, it can not endure; it may here and there launch a derelict on the typographical sea, but it will not make any impress on the craft.

THE I. T. U. COURSE IN PRINTING AND ITS STUDENTS.

ELSEWHERE the public-spirited Mr. Gandy dilates interestingly on "Technical Education of the Compositor." The vivid sketch of the apprentice and the troubles that beset him is worth the reading by youths so that they may know what is before them, and by those who work with apprentices as a reminder of the duty of grown-ups toward the rising generation of craftsmen. Our contributor wrote when the I. T. U. Course was in the making, and while he was clear-eyed as to the need and the object in view, he was not hopeful as to results. He knows the tendency of specialization, and fears an evolution whereby one may become what is conventionally known as a compositor after an apprenticeship of a few months instead of four or five years. Mr. Gandy despairs of teaching "old dogs new tricks," and opines that the Commission's method "will only be successful when we have better material to work with than at present." We wish to take exception to that view. While the average compositor may not tower above his fellow workers as he once did, it does not necessarily follow that he is a mental decadent as compared with those of a previous generation; the explanation is, in part, that the general standard is higher, which at once robs the compositor of his preëminence and widens the field of eligible candidates for trade honors. We have faith in the compositor; if decadence there has been, a less stimulating environment is largely responsible. In these later days his ambition to learn his trade has been dampened by the fact that conditions contemplated his fitting himself to hold a job. Before his eye the wise ones are always dangling the wages of the specialist and holding out the hope (vain in the vast majority of cases) that his craft is but a stepping-stone to something better. Against all this it is asking too much to expect inexperienced youth to prevail. It is almost inevitable that he will succumb to the sophistry that assails his ears from every side. There is an awakening, and the apprentice is now as never before the object of consideration. The employers and journeymen who have struggled through similar conditions are willing — some are eager — to aid any cause looking to a betterment of conditions. This is evidenced in the resolutions of unions and employers' associations. For years and years, these were barren of accomplishment except as expressions of aspirations, but crying out in the wilderness is a hopeful sign, and one resolution did result in something tangible. The craft has now an ambitious educational plan which makes clear the difference between "the right way and the wrong way of doing things," and prepares the compositor's mind for self-education and unlimited expansion along trade lines. Once the

compositor begins to think clearly — which he is unable to do until grounded in correct principles — he will not only grow but have a vitalizing influence on those with whom he comes in contact.

No one will be more pleased than Mr. Gandy to know — as he does know if he has been following the reports appearing in the trade press — that the promoters have no reason to be disheartened at the reception accorded the I. T. U. Course. Those impressed with the need for trade education, and imbued with the idea that in the new system a discovery has been made, may think the students should be enrolled in shoals. But that is not rational. We must take into consideration the natural disposition to wait and see if there is merit in a course, especially if it be imparted by correspondence, an educational system in whose name many offenses have been committed. There has also been the business depression, which has thrown not a few into the ranks of the unemployed and caused many more to be chary of spending their money. In the face of these obstacles, and the approach of the dog days, the Commission's report in this issue states there are more than two hundred students, which presages a round thousand in less than a year. Another gratifying feature is that they are not apprentices; at least, the ages given indicate that they are journeymen. The apprentices are evidently not alive to their needs and the possibilities of the craft. It is hoped that employers will realize that they have some responsibility in the matter and point youths of promise to the way they should go.

THE INLAND PRINTER has abundant faith in the working printer; he has his frailties; as have other men, but he is alert and progressive, and quite willing to learn if he has the opportunity and is convinced that the pabulum offered is worth while masticating and digesting.

A MATERIALISTIC BOOKBINDER.

The Earl of Beaconsfield (Benjamin Disraeli) was very fond of walking in Kensington Gardens, and when the air was warm and genial he would seat himself and indulge in his favorite amusement, the study of man — and woman — kind.

"On one of these occasions he was addressed by a provincial-looking person, who asked the way to the House of Commons. 'Dizzy' pointed out the way, and then inquired why the man wanted to go there. 'I want to see the Herl of Beaconsfield,' replied the countryman, totally unaware, of course, of the fact that he was talking to the very person he was desirous of gazing upon. 'Why?' queried 'Dizzy.' 'Because he's written such wonderful books.' 'You admire them?' 'That I do, sir.' 'And which is your favorite?' 'Well, I don't exactly know.' 'Have you read them all?' 'Well, no, I can't say as how I've read any of them.' 'Then why do you admire them?' 'Between ourselves,' said the man, lowering his voice to a confidential whisper, 'I've had the binding of 'em.'" — *The Pelican*.

Written for THE INLAND PRINTER.

PHOTOGRAVURE FOR BEGINNERS.

NO. IV.—BY CHARLES E. DAWSON.

DEVELOPING THE "MOLD."



THE mold is developed in a bath of warm water at a temperature of about 110° F. If you have gas, then a tin dish will serve. This should be supported on a light metal frame six inches above the flame. The dish should be about three inches deep and if the sides are vertical the water will be less liable to slop over during the washing of the mold. The water being heated to the right temperature and having a piece of glazed tile in the dish to keep the copper from the bottom, through which the heat of the flame would injure the mold, allow the latter to soak for say ten minutes. During this period it is well to turn the gas down very low, or to put it out entirely, to avoid danger from the highly heated water striking the underside of the copper, which sometimes bakes the gelatin onto the copper. When well soaked the paper may be carefully stripped off, starting at one corner and using very little force but on no account pausing while stripping off the paper, as a stop will leave a mark across the picture difficult to remove. Having removed the paper backing, gently wash away the unfixed gelatin. The washing should be continued until *all* free gelatin is removed, and unless the printing be sufficient to allow of perfect washing, it is best to reprint. When it is thought that the washing is complete rinse well under the tap. It is well to tie a couple of thicknesses of stout calico over the nozzle of the tap in the form of a bag, so as to break the force of the water. Then stand the mold up to drain, when, if the washing has been incomplete, a streaky appearance will be seen. In this case return it to the hot water and wash again. When no streaks appear set on one corner to drain for a few minutes.

DRYING THE "MOLD."

The excess of moisture is "dabbed" off with a very clean *linen* cloth, which has been often washed and is soft. This is a delicate operation, and its object is to leave an even amount of moisture all over the mold so that it will dry equally. If the mold be allowed to dry without this dabbing off, the upper corner will be dry before the lower and so will *always be that much ahead* as it were, which will produce serious results when etching, the damp portions etching through the high lights much too soon. Having evenly removed the moisture from the mold place it in the drying cupboard for about six hours, or better still, leave it in all night. To avoid too much dryness in the film—which is as bad in its way as too much

moisture—place an open dish of water in the cupboard with the mold.

Now let me say a few words regarding the sort of mold best suited to our purpose. It should show no bare copper, even in the extreme dark, but there should be just a trace of printed gelatin left. Then in the high lights there should not be too much gelatin, but the copper reflection should be visible and also all detail.

PREPARATIONS FOR THE ETCHING.

While the mold is drying and *maturing*, which means an equalizing of the moisture throughout the gelatin and which takes some hours, we will prepare for the all important and final operation—the etching. This is done by means of perchlorid of iron and it is particularly necessary that this solution be free from acid. The perchlorid can be bought in either liquid or solid form. If the former, it is well to evaporate it down in a porcelain evaporating dish until when cold it is like syrup, and crystals tend to form on the sides of the bottle. While boiling down if there be a strong smell of chlorine gas, add water and continue boiling. This will drive off the chlorine. If the perchlorid be bought in lump, dissolve it in the evaporating dish with water and boil down as before. When using small quantities it is almost impossible to determine exactly the proper consistency of the solution, but it should be such that when poured over the mold there should be no action in the dark at all, even if there be the merest trace of gelatin present. For this reason it is well to be on the safe side and have it quite thick, as, if the crystals form even to the extent of solidity, they will immediately redissolve when the bottle is placed in warm water. Then the addition of some water will prevent their reforming.

Now, having our perchlorid in readiness and the mold having "matured," we will prepare it for etching by painting off the margin with resisting varnish; ordinary asphaltum varnish is suitable. To produce a nice clean edge to the subject the proper plan is to rule a nice square line of varnish around the subject by means of a common draftsman's ruling pen. If the varnish is too thick it will not flow from the pen and must be thinned with benzol. But if it is too thin it will run and so cause a ragged line. It will be well, therefore, to experiment on the margin of the plate before ruling around the subject. Having ruled a line around, nice and square and well inside the safe edge so that the subject comes right up to the lines, paint over the edges outside the lines with a brush and the same varnish. This is to retain a clean strip of copper around the subject. Also paint over the back of the copper plate; now set on a corner against the wall *but away from drafts and sunshine*, until the varnish is quite dry, which

should be in about twenty minutes. Touch out any pinholes with varnish and a fine brush.

ETCHING THE COPPER.

Now have a porcelain developing dish ready, somewhat larger than the copper plate to be etched, and when the varnish is dry place the plate in the dish, face upward. Place yourself before a window with a good light so that you can see through the dark perchlorid and watch the etching. Have by your side all things necessary, as there will be no time to hunt for them once the etching is started. The articles needed will be a small basin of water and a *dropper*, such as is used for dropping lotion into the eyes; it consists of a short piece of glass tube about one-quarter inch diameter drawn to a fine point at one end and having a small rubber bulb at the other. Also a watchmaker's lens of about one-inch focus; have your etching bench handy to the water tap and keep your watch in easy view; now place your mold in the dish and pour over it sufficient perchlorid to pretty well cover it, though if it does not do so naturally and can be made to by rocking the dish it will be sufficient. Having rocked the solution rapidly over the whole face of the mold and observing that it does not attack the copper in the dark, drop three or four drops of water by means of the dropper into a glass beaker, which you should have ready, and pour the solution from the dish into the beaker. Quickly shake up so as to distribute the water through the perchlorid, and pour back over the mold, rocking to and fro to cover the whole surface. Watch the dark to note if etching commences, and if not, repeat the dropping and mixing until you see the action start; then note the time.

(To be continued.)

WRONG NATIONALITY.

Did you ever suh on the *Ocean* in the hand-set days,
When Bill Kennedy was foreman and so sot in his ways,
When you showed up on the floor, a-lookin' kind-a pale
And walk over 'n hung your coat up on a ten-penny nail,
And Bill'd sort o' size you up, with half grin and half frown,
He'd rubber at your make-up; ask you when you got in town,
He'd say somethin' about Quebec, lookin' at the floor of glaze,
When you started into suhlin' in the old hand-set days.
Old Bill'd soon get wise that you were not a real Canuck,
If the whole force wasn't Nuckles, he'd swear the sheet was stuck,
And if you didn't hail from some place north of the great lakes
'Bout the hest you'd ever draw would be solid market takes.
The Canucks would get the pick-up heads and all the other phat,
If you ever drew the stocks, you have to give up that,
And if you made a holler, Bill'd say: "That's just our ways,"
When you're suhlin' on the *Ocean* in the hand-set days.
The only print that ever busted in that Canuck band
Was a little skinny fellow hailin' from Kansas land,
Bill thought that he said Canada when he told him where he'd been
And the fellow went on settin' with a near-Canuck grin.
But by-and-by Bill found him out and then—it was a sin—
This skinny print discovered that his nail was driven in.
And then it seem'd to dawn on him—he saw it through the haze—
He'd done suhbin' on the *Ocean* in the hand-set days.

—Del B. Kell, in *Oklahoma City Times*.

SOME people are so constituted that it would be odd if they were not trying to get even.—*Paper Dealer*.

Written for THE INLAND PRINTER.

EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.



RATHER pretentious title is chosen for this writing, because a simpler one was not easily found without making it too long, or sacrificing some part of its intention. The purpose is to call attention to some facts of change in form, especially in spelling, and with particular reference to the question of how to determine when a new form has actually displaced an old one—a field of inquiry that can not be exhausted in any writing less than a good-sized book. Little more can be done here than presenting the subject for consideration and urging it as one to which proofreaders may profitably devote more attention than they usually do. A trite quotation from the poet Pope gives us a suggestion as good to-day as when he wrote it—and it was and is very good:

In words as fashions the same rule will hold,
Alike fantastic if too new or old;
Be not the first by whom the new are tried,
Nor yet the last to lay the old aside.

Pope's advice most directly applies to those who write or speak, and comparatively little to proofreaders. But the proofreader may often help the writer in following this advice, if he knows enough about such matters to make queries of the helpful sort; and how is he to know without study? The quotation is copied from A. S. Hill's "Principles of Rhetoric," the book most convenient, Pope's own work not being at hand. In that book it is preceded by this, from Ben Jonson: "Custom is the most certain mistress of language, as the public stamp makes the current money. But we must not be too frequent with the mint, every day coining, nor fetch words from the extreme and utmost ages; since the chief virtue of style is perspicuity, and nothing so vicious in it as to need an interpreter. The eldest of the present and newest of the past language is the best." Professor Hill says in a foot-note that this is borrowed from Quintilian (a Roman rhetorician of the first century). The book contains a great deal more, on this topic and on many others, that is worthy of careful study by proofreaders.

Everybody must know that custom in language undergoes change, and it might almost be said that nobody would now advocate, as Swift did early in the eighteenth century, "that some method should be thought on for ascertaining and fixing our language forever, after such alterations are made in it as shall be thought requisite." Even Swift, however, recognized the fact that new words must be added from time to time; his proposal was not aimed against progress of that kind, but toward the adoption of certain forms, as in orthography,

in some way that would secure them and save them from future change — an impossibility, of course. Many changes in spelling have become established since his time, and probably a great majority of them are not such as he would have approved. Unhappily for some of us, the establishment of forms is not dependent on our personal choice, and if the forms suit some people, they are sure to displease some others. The only recourse we have is the acceptance and use of the forms that are unmistakably prevalent in currency at the time; and almost always many words and expressions are on an uncertain or transitional footing that makes it impossible to be sure which form will prevail, and we must simply be content to make our own choice for our own use, and to allow the same freedom of choice to others.

Many processes of evolution are possible in language, some of which may be positively defined and set upon a basis of principle, but many of which are apparently lawless and dependent only on whim and popularity. Of course one magazine article can not specify even the various definite ways of word-change. The best that can be done is to note the sources of information. "Words and their Ways in English Speech," by Greenough and Kittredge, is the one satisfactory book for the student, though even that work does not satisfactorily fulfill a promise made in its preface as follows: "The practical man, who rides in electric cars, talks by the long-distance telephone, and dictates his letters to a stenographer, seldom has time to think that he is the heir of all the ages. Yet, however busy he may be, there are moments when the amazing phenomenon of articulate speech comes home to him as a kind of commonplace miracle. To answer some of the questions that occur to one at such moments is the main purpose of this book." It would not be unnatural for one to expect, from this, to find the answer almost immediately at command, through some arrangement of the matter made for that purpose; but, while something is included somewhere that will answer almost any possible question for which one could expect an answer, the information is available only to one who reads and studies the book or a part of it. No other study could be more advantageous to proofreaders, unless it might be a thorough study of etymology, especially of the Greek and Latin elements used in making words by combining them.

Because the book named is so well fitted to furnish a useful study, the subjects of some of its chapters are here noted: Learned words and popular words; learned words become popular; technical or class dialects; slang and legitimate speech; fashion in language; development of words — roots, stems, and inflections — derivation and composition; the conventional character

of language; generalization and specialization of meaning; special processes in the development of meaning; transference of meaning; degeneration of meaning; folk-etymology; doublets and homonyms. There are twenty-six chapters, and the subjects here named are not selected as more interesting than the others. Every chapter is full of valuable information. The Macmillan Company, New York, are the publishers.

One of the problems of evolution in language is the puzzling one of determination of whether a word or expression has really become prevalent in a form other than one formerly prevalent. None of them can become so without a period of uncertainty, but often that period passes beyond question and the old form dies out altogether. Programme and rhyme are now in the transitional stage. Program is widely used, and seems likely to prevail. Rime was the original form of the word afterward made rhyme, probably because of the influence of rhythm, with which it has no real etymological connection. It is only a few years since Professor Hill wrote that "it is in vain that the writer who can not forgive the language for taking so kindly to 'its' would have poets called 'makers,' and rhyme, 'rime';" and even now rhyme is certainly prevalent, but it seems more than likely that it will eventually be displaced and rime restored.

The source of many of our words furnishes a very interesting as well as valuable study, and one not more useful to any persons than to proofreaders. As examples we may mention lieutenant, which is from Latin *locum tenens*; kickshaw, formerly kickshaws, from French *quelque chose*; hoax, from *hocus pocus*; and especially our host of words that are either Greek or Latin compounds Anglicized, or made as original English compounds of classical elements, or such French or other Romance words Anglicized.

There is something very important that should be said, by way of warning, on this subject of language evolution, particularly about misconceptions as to periodicity of form-change. We have not space for it now, and shall have to defer it for a while.

THE USE OF PETROLEUM IN PRINTING.

The employment of petroleum instead of spirits of turpentine is ever becoming more common. In fact a considerable economy is realized by use of petroleum to clean the rollers, inking table, forms, machines, etc. The following is a process given by *L'Imprimerie* to remove the characteristic and unpleasant odor from petroleum: Mix two per cent chlorid of lime with the petroleum and add a little hydrochloric acid; then shake briskly to distribute the chlorin produced uniformly in the liquid. Pour out the mixture into another vessel containing quick-lime and again agitate, so that the lime can remove all trace of chlorin. Let rest, and the petroleum will be quite free from odor.—*British and Colonial Printer and Stationer.*

Written for THE INLAND PRINTER.

THE PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS.

NO. XXVIII.—BY N. S. AMSTUTZ.*

(11) WOOD ENGRAVING.

CONCLUSION.

IN concluding this series of articles the author finds it necessary to depart somewhat from the plan mentioned in previous issues of calculating a small number of tables showing the relation of tool, machine and groove angles as applied to a few fixed tool angles. Certain complications have crept in during the preparation of these tables that, to a degree, would nullify their value; hence, another plan has been followed.

CROSS-LINE GROOVE WIDTHS RULE.

The rule from which Fig. 147 of the April, 1908, INLAND PRINTER and Fig. 151 cross-line curves have been made is as follows: *The unit square value corresponding to a given number of lines per inch is divided into white and black parts according to the tone value desired. The black area is used and the square root of this gives the sides of the black dots, or the widths of the black lines. This, subtracted from the line pitch, gives the groove or white-line widths.*

UNSYMMETRICAL TOOL ANGLES.

A number of sample tools were sharpened by different engravers—experts—and the variation in angle as between them has been found entirely too large to insure *uniformity* of results for any given tone values.

But this is not the most serious condition. There exists a variation as between the two sides of each tool, thus absolutely confusing the whole subject to which the addition of *definite* tables would be making confusion worse confounded.

The lack of symmetry of the tools used on ruling-machines in relation to the two parts of their included cutting angles is at the bottom of practically all of the so-called mystery of treatment and technic of interpretation. This discrepancy is so far-reaching that unless some means are used to do away with the formation of unsymmetrical tools—those that have both sides of the “V” of the same number of degrees—no practical range of uniformity can be secured. A device to accomplish this result with sufficient accuracy for practical results has been made by John Royle & Sons, of Paterson, New Jersey. This toolholder was illustrated and described on page 62 of the October, 1907, INLAND PRINTER. Without having

this quality assured there can be no certainty that a specific tone value will be produced by a given included tool angle under a specific depth of groove. If the engraver is sure that the tool is symmetrical then he will have no difficulty to know from the included tool angle and the tone value he desires, at any lines per inch, how deep to cut the grooves so as to produce the effect he wants in relation to the angle at which the tool is supported in its holder on the machine—the machine angle.

SPECIFIC INSTRUCTIONS.

In view of this fact it becomes essential to give such specific instruction for the sharpening and setting of the tool, and the measuring of its included angle, that the practical man can be directed in the accomplishing of definite results.

LINES PER INCH.

(1) In the first place he selects the lines per inch that his judgment confirms as being most suitable for the class of work to which the subject in hand belongs. (2) Thereafter he selects the groove widths, depths and angles. In view of the test tints shown in this article the groove angles can be much wider than is ordinarily supposed. Engraving tools have come to be known as long or short. A long tool has a very narrow included angle, and a short one a wider angle. The long tool is used to give great depth in fine-lined grooves, and the short one to produce the shallower grooves in coarser ruling—fewer lines per inch.

GROOVE WIDTHS.

(3) From Fig. 151 in the June, 1908, INLAND PRINTER he can determine the width to make the grooves so as to have a given tone value in parts of the line pitch. Suppose he selects 100 lines per inch and a tone value of 84 per cent white, he looks for 84 per cent along the top of the figure and then directly below on the curves finds 0.79 for single lines and 0.61 for cross lines. Turning to Table No. D¹ (30th) he sees that the line pitch for 100 lines per inch is 0.010, which value multiplied by 0.79=0.0079 inch as the required *width* of single-line grooves to produce 84 per cent white. If cross-lines are desired then 0.010 is multiplied by 0.61, and the number 0.0061 inch represents the cross-line groove widths.

GROOVE DEPTHS AND ANGLES.

(4) So far we have only determined the *widths* of the grooves, and must now decide what the *depth* shall be. However, before doing so it is well to make some allowance for ink spreading in the printing. For straight-walled printing ridges this has been found to be about 0.0005 inch on each side, and assuming this same amount in the case of printing ridges having sloping side walls we see that compensated single-line grooves

* Member of the Royal Photographic Society and Royal Society of Arts, London; Principal of the Inland Printer Research Department, Chicago, and Associate Member American Institute of Electrical Engineers, New York.

require to be 0.001 inch *wider* than called for in the above calculation, or 0.0089 inch, and the cross-line grooves 0.0071 inch. (5) If the cutting angle should be 90° the depth determination is easy, as it is only necessary to take one-half of the widths found, thus the single-line grooves would be 0.00445 and the cross-line ones 0.00355 inch in depth.

Should, however, the cutting angle be anything else than 90°, it will be necessary to determine what part of the width the required depth represents. The Table E¹ (31st) shows what numbers the ascertained widths are to be multiplied by so as to find the groove depths for other cutting angles than 90°. In the assumed case the compensated groove widths are, for single-line work having eighty-four per cent white, 0.0089 inch, and for cross-lines 0.0071 inch. The noncompensated widths would be, single lines 0.0079 inch and cross-lines 0.0061 inch. Whatever width is selected it will only be necessary to multiply it by the value found in Table No. E¹ (31st) in the column headed "Multiplier" opposite the selected cutting angle to ascertain the depth. Suppose instead of 90° cutting angle one was to select 120°, then the proper depths would be the width multiplied by 0.2886. This would produce compensated groove depth values as follows: single lines, $0.0089 \times 0.2886 = 0.00257$ inch and cross-lines 0.00205 inch.

TOOL ANGLES.

(6) It having now been determined how to find the groove depths for any given angles varying by five degrees from 60 to 160 degrees, Table No. E¹ (31st) and any groove widths, it remains to point out what angle to form on the tool so as to bring about the desired results when the tool stands at a definite angle on the machine.

TABLE No. E¹ (31st).—Showing the numbers by which groove widths are to be multiplied so as to determine the proper groove depths for various cutting angles.

Whole* cutting angles.	Half* cutting angles.	Groove depth multiplier.	Whole* cutting angles.	Half* cutting angles.	Groove depth multiplier.
60	30.0	0.8660	115	57.5	0.3185
65	32.5	0.7848	120	60.0	0.2886
70	35.0	0.7141	125	62.5	0.2603
75	37.5	0.6516	130	65.0	0.2332
80	40.0	0.5959	135	67.5	0.2071
85	42.5	0.5466	140	70.0	0.1819
90	45.0	0.5006	145	72.5	0.1577
95	47.5	0.4582	150	75.0	0.1339
100	50.0	0.4196	155	77.5	0.1108
105	52.5	0.3837	160	80.0	0.0882
110	55.0	0.3501			

*Also called groove angles.

MACHINE ANGLES.

(7) The previous instructions now bring the user to the point of placing the tool in the machine. The position can be varied from 50° to 86° on the Royle-Richards machines. For fine-line work the

tool is usually set at a greater angle from the horizontal than for coarse-line ruling. We will assume that 60° meets the needs of our hypothetical case, so will now show at what angle the tool will have to be sharpened so as to form a 120-degree groove when the tool stands 60° from the horizontal. The cut grooves are made up of two right-angled triangles, each forming one-half of the whole cutting angle. The altitude of these right-angled triangles is the *depth* of groove, and the "base" is the top line on a level of the printing plane. It is always one-half of the groove width. The hypotenuse forms the sloping side wall of one-half of a printing ridge.

(8) The first step in determining the "tool depth" or what may also be called the sharpening "depth" is to take the groove depth as previously found and multiply this by the "tool-depth multiplier" given in Table No. F¹ (32d) according to the machine angle used. An arbitrary machine setting angle of 60° has been selected. The multiplier for this is seen to be 1.1547, and the compensated depth for 84 per cent white at 100 lines per inch has been found to be 0.0025 inch, which multiplied by $1.1547 = 0.002967$ inch as the "tool depth." The groove and tool widths are always the same. In our hypothetical case, at 100 lines per inch it is 0.0089 inch.

TABLE No. F¹ (32d).—Showing the numbers by which the groove or cutting depths are to be multiplied so as to determine the "tool depth" or sharpening "depth" required for various machine angles.

Machine angles from horizontal.	Machine angles from vertical.	"Tool depth" multiplier.	Machine angles from horizontal.	Machine angles from vertical.	"Tool depth" multiplier.
45	45	1.4142	75	15	1.0353
50	40	1.3054	80	10	1.0154
55	35	1.2208	85	5	1.0038
60	30	1.1547	86	4	1.0024
65	25	1.1034	90	0	1.0000
70	20	1.0642			

(9) The whole tool angle is composed of two right-angled triangles, the "bases" of which are the same as those of the groove angles already referred to but the altitudes are changed — increased — to the extent of the "multiplier" factors listed in Table No. F¹ (32d) according to the angle at which the tool is held on the machine. By reason of the increase in altitude — "depth" — the tool angle contains less degrees than that appearing to the grooves or the cutting angle.

The question now is, What is the cutting angle? We have found the altitude — depth — of the tool angle to be 0.002967 inch, and the "base" 0.0089. From these we learn that the tool angle is ascertained by dividing the base or half-groove width — 0.00445 inch — by the depth — 0.002967 inch. This gives for a quotient the value of $0.0044 \div 0.00296 = 1.48$ corresponding to the tangent of

55° 58' as half of the tool angle. Obviously the whole or included tool angle is twice this or 55° 58' \times 2 = 111° 56'. This shows a narrowing of the tool angle from the cutting angle of 8° 4'. The change in the case of low machine angles is greater. The values found for the quotients are to be approximated in Table No. G¹ (33d), that is, the *nearest* value to the calculated one is taken from the third column. The whole angle is indicated in the first column, while the half-tool angles are listed in the second column.

Working out another assumed case when the machine angle is only 50°, the modified values of groove depths and tool angles compared with the cutting angles are found to be as follows: A groove depth of 0.00257 inch multiplied by 1.3054

TABLE NO. G¹ (33d).—Showing quotient values produced by dividing one-half the groove widths by the "tool depth" corresponding to various tool angles.

Whole tool angles.	Half tool angles.	* Tool angle quotients.	Whole tool angles.	Half tool angles.	* Tool angle quotients.
80	40.0	0.83910	119	59.5	1.6977
81	40.5	0.85408	120	60.0	1.7320
82	41.0	0.86929	121	60.5	1.7675
83	41.5	0.88472	122	61.0	1.8049
84	42.0	0.90040	123	61.5	1.8418
85	42.5	0.91633	124	62.0	1.8807
86	43.0	0.93251	125	62.5	1.9210
87	43.5	0.94896	126	63.0	1.9626
88	44.0	0.96569	127	63.5	2.0057
89	44.5	0.98270	128	64.0	2.0503
90	45.0	1.00000	129	64.5	2.0965
91	45.5	1.0176	130	65.0	2.1445
92	46.0	1.0355	131	65.5	2.1943
93	46.5	1.0538	132	66.0	2.2460
94	47.0	1.0724	133	66.5	2.2998
95	47.5	1.0913	134	67.0	2.3558
96	48.0	1.1106	135	67.5	2.4142
97	48.5	1.1303	136	68.0	2.4751
98	49.0	1.1504	137	68.5	2.5386
99	49.5	1.1708	138	69.0	2.6051
100	50.0	1.1917	139	69.5	2.6746
101	50.5	1.2131	140	70.0	2.7475
102	51.0	1.2349	141	70.5	2.8239
103	51.5	1.2572	142	71.0	2.9042
104	52.0	1.2799	143	71.5	2.9887
105	52.5	1.3032	144	72.0	3.0777
106	53.0	1.3270	145	72.5	3.1716
107	53.5	1.3514	146	73.0	3.2708
108	54.0	1.3764	147	73.5	3.3759
109	54.5	1.4019	148	74.0	3.4874
110	55.0	1.4281	149	74.5	3.6059
111	55.5	1.4550	150	75.0	3.7320
112	56.0	1.4826	151	75.5	3.8667
113	56.5	1.5108	152	76.0	4.0108
114	57.0	1.5399	153	76.5	4.1653
115	57.5	1.5697	154	77.0	4.3315
116	58.0	1.6003	155	77.5	4.5107
117	58.5	1.6318	156	78.0	4.7046
118	59.0	1.6643	157	78.5	4.9151

*Tangents of half-tool angles.

(Table F¹ 32d) gives 0.00355 inch as the "tool depth." Dividing this number into one-half the groove width, 0.0044 inch, one finds the tangent or quotient 1.21 corresponding exactly to 50° 26' as half the tool angle. The whole tool angle therefore is twice this, or 100° 52'. By referring to the Table No. G¹ (33d) one would approximate the half-angle as 50½°.

A third assumption would be the use of the tool standing vertical, a position not utilized practically on account of the "chattering" that follows and the irregular grooves formed with ragged side walls. To familiarize the reader with the underlying principles three assumed conditions have been selected. The last one would have the same angles on the tool as those of the grooves formed by it—120°, showing a range in variation from tool to cutting angle of about 15° from the lowest machine angle position—50° to the highest—90°.

SHARPENING THE GRAVER.

(10) It has now been shown how to determine all of the various factors up to the actual sharpening of the tool, and to accomplish this it is necessary to consider what actual angles are produced when the Royle toolholder, previously referred to, is used with the graver projecting therefrom one inch. The necessity for a uniform tool projection is emphasized by three tests made, with the graver at ¾ inch, 1 inch and 1½-inch projection. At the first position the included angle was 107.2° when the barrel "o" of the tool stood at the third mark. (See Fig. 114, page 62 of the October, 1907, INLAND PRINTER) and 117° with the tool extending one inch. When the barrel was shifted to the fifth mark at 1-inch projection, the included angle was 90° and at 1½ inch the angle was only 83°. This test was carried out with the horizontal pivot mark "A" standing opposite "O." Table No. H¹ (34th) gives the resulting angles produced with this sharpener when the tool was rotated on its axis to the marks indicated in the vertical columns. Half divisions are interpolated from estimates, and quarter divisions can be approximated. Supposing that an included tool angle of 111° 56' was required. This is practically 112°. Setting the tool rotation member of the tool holder to half-way between the third mark and an estimated two and one-half, one will produce practically 112°, for 108 ÷ 3 = 111°, so that the *least* additional movement would approximate 112°, near enough for practical purposes.

In placing the graver into the holder it is best for the beginner to always set the barrel at "O," and then place the graver into place with its front face upward. After clamping the graver in the rotation member, roll it around to the required mark to the right of the "zero" and then rub on the oil-stone until the bevel ends in the center of the tool face, then roll to the left of the center or "O" to the same distance, and complete the sharpening by forming a true V shape.

PRACTICAL GROOVE ANGLE TESTS.

As an indication of what the actual effects produced by varying groove angles are like, the accompanying figures have been specially engraved by courtesy of M. G. Koch. The purpose is

to show the variation that engravings will stand in the formation of groove angles, having in mind their printing quality. Fig. 152 shows a series of tints of about the same tone value with five changes of groove angles. These are ruled at 140 lines per inch. Fig. 153 shows another series of five tints at 127 lines per inch. Fig. 154 is ruled at 100 lines per inch. Fig. 155 at 85 and Fig. 156 at

elasticity, roller pressure and ink consistency; paper indenting depends on the paper structure, ridge angles and platen or cylinder pressure; and ink spreading depends on ink consistency, ink quantity, ridge angles, paper porosity, paper surface and printing pressure. In this connection it is well to consider the relative effect of all these factors in comparison with half-tone characteris-

TABLE No. H¹ (34th).—Showing resulting tool angles produced on a Royle tool-sharpening holder with the tool projecting one inch, and the horizontal pivot "A" at zero at various positions of axial tool rotation.

TOOL ROTATION INDICATIONS.

	"0"	1	1½*	2	2½*	3	3½*	4	4½*	5
Included tool angles	180	144	135	123	115	108	102	96	91	87
Angle differences, half divisions	36	11	10	8	7	6	6	5	4	
Approx. quarter div. values ..	....	....	6	5	5	5	4	4	4	4

*The half or quarter divisions are easily estimated. Only the full ones are marked.

80 per inch. These are nominal values. The actual lines per inch being: Fig. 152, 138.9; Fig. 153, 127; Fig. 154, 101.8; Fig. 155, 87.4; and Fig. 156, 78.4.

tics. The capillarity or the adhesion between ink particles is somewhat different in the case of "pyramidal" ridges, pyramidal dots and the usual half-tone dots that have practically straight side



FIG. 152.—Showing 138.9 (nom. 140) lines per inch, formed with cutting or groove angles as follows: No. 1, 115°; No. 2, 130°; No. 3, 127°; No. 4, 139° and No. 5, 153°. These same angles were also used in Figs. 153, 154, 155 and 156. Complete data is listed in Table No. 17 (35th).



FIG. 155.—Showing approximately uniform tints produced with different cutting angles and varying depths at 87.4 (nom. 85) lines per inch. The same series of angles as in Fig. 152.

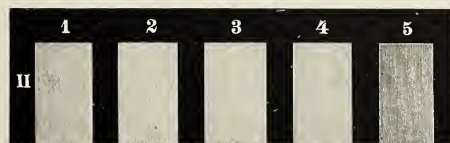


FIG. 153.—Showing various groove-angled tints, the same as in Fig. 152, at 127 lines per inch, actual.



FIG. 156.—Five approximately uniform tints produced with five different tool angles and groove depths at 78.4 (nom. 80) lines per inch. The angles are the same as used in Fig. 152.

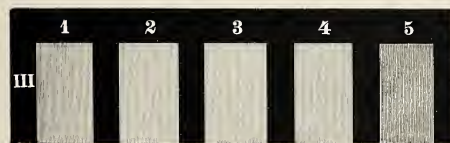


FIG. 154.—Illustrating five tints produced with five different cutting angles, the same as used for Fig. 152, at 101.8 (nom. 100) lines per inch.

THREE MODIFYING FACTORS.

There are three factors that have much to do in modifying the intent of the engraver. They are roller dipping, paper indenting and ink spreading. Roller dipping depends on the ridge angles, roller

When a series of "pyramidal" ridges receives ink from the rollers there is a following of the rollers into the grooves which may be called "roller dipping." That, of course, places ink not only on the ridges at their printing plane but



FIG. 157.—Showing 10 "shooter" tints, at ten different grades of lines per inch, groove angles, depths and widths.

See Table No. 11 (35th). In "shooter" use the tool angle is practically the same as that of the grooves.

also some distance on each side of their centers, descending along the two inclined faces of the ridge. The extent of ink on the inclined side walls of the ridges is greater in the shadows than in the high lights, at the same angles undoubtedly brought about by the smaller cross-sectional area of the grooves which thus lend themselves to a

against its removal. This is due to the larger area of contact that the sloping faces present on account of their angularity. The sides of a straight walled dot are comparable to one element—the altitude—of a right-angled triangle, and the inclined faces of the pyramidal form to the hypotenuse of such an angle, its increase in length over

TABLE No. 1¹ (35th).—Showing the data appertaining to Figs. 152 to 157, inclusive, disclosing the factors of groove angles, widths, depths, inking and impression effects, etc.

MACHINE-RULED GROOVES.

SPECIMENS.			KINDS OF DATA.									
a Cons. No.	b Fig. Nos.	c Tint Nos.	The lines per inch.			The grooves.			The ridges		The proofs.	
			d Nominal.	e Actual.	f Actual pitch. Inch.	g Widths. Inch.	h Depths. Inch.	i Whole angles.	j Below print- ing face. Inch.	k Inked widths. Inch.	l Line widths. Inch.	m "Capil- larity."
1	152	1	140	138.9	0.0072	0.00719	0.00228	115°	0.00098	0.00196	0.00055	.28
2		2					0.00207	120°	0.00065	0.00222	0.00095	.42
3		3					0.00170	127°	.....	0.00257	0.00146	.57
4		4					0.00134	139°	0.00065	0.00296	0.00205	.69
5		5					0.00087	153°	0.00065	0.00340	0.00267	.78
6	153	1	127	127	0.0078	0.00787	0.00259	115°	0.00131	0.00160	0.00064	.40
7		2					0.00227	120°	0.00098	0.00190	0.00100	.53
8		3					0.00196	127°	0.00098	0.00232	0.00152	.66
9		4					0.00147	139°	0.00065	0.00275	0.00202	.73
10		5					0.00095	153°	0.00065	0.00318	0.00250	.79
11	154	1	100	101.8	0.0098	0.00982	0.00313	115°	0.00131	0.00170	0.00125	.73
12		2					0.00283	120°	0.00098	0.00205	0.00160	.78
13		3					0.00245	127°	0.00065	0.00240	0.00196	.81
14		4					0.00183	139°	0.00065	0.00280	0.00238	.85
15		5					0.00118	153°	0.00065	0.00320	0.00280	.88
16	155	1	85	87.4	0.0114	0.01145	0.00364	115°	0.00065	0.00155	0.00080	.52
17		2					0.00330	120°	0.00065	0.00195	0.00125	.64
18		3					0.00285	127°	0.00065	0.00240	0.00175	.73
19		4					0.00214	139°	.....	0.00290	0.00228	.79
20		5					0.00138	153°	0.00065	0.00340	0.00287	.84
21	156	1	80	78.4	0.0127	0.01276	0.00406	115°	0.00131	0.00280	0.00140	.50
22		2					0.00368	120°	0.00065	0.00304	0.00180	.61
23		3					0.00318	127°	0.00098	0.00332	0.00220	.66
24		4					0.00238	139°	0.00065	0.00360	0.00270	.75
25		5					0.00154	153°	.....	0.00395	0.00318	1.08
VARIOUS SETS OF "SHOOTER" GROOVES.												
26	157	1	170	169.7	0.00589	0.00589	0.00196	112° 38'	0.00131	0.00435	0.00350	.80
27		2	150	152.7	0.00649	0.00649	0.00373	82° 4'	0.00065	0.00408	0.00330	.81
28		3	125	124.7	0.00802	0.00802	0.00452	83° 16'	.....	0.00378	0.00305	.815
29		4	110	109.2	0.00916	0.00916	0.00452	90° 44'	.....	0.00344	0.00282	.82
30		5	100	99.5	0.01005	0.01005	0.00571	82° 50'	.....	0.00312	0.00260	.83
31		6	95	93.4	0.01070	0.01070	0.00669	77° 18'	.....	0.00280	0.00238	.85
32		7	85	82.5	0.01212	0.01212	0.00787	75° 16'	.....	0.00249	0.00215	.86
33		8	80	78.2	0.01278	0.01278	0.00885	71° 40'	.....	0.00218	0.00190	.87
34		9	70	72.0	0.01407	0.01407	0.01216	61° 32'	0.00131	0.00185	0.00170	.92
35		10	60	62.3	0.01604	0.01604	0.00984	78° 22'	.....	0.00152	0.00148	.97

* Symmetrically hand-sharpened with a Royle graver-sharpener. The values in columns k, l and m require amplified tests to establish underlying law. $m = 1 \div k$.

bridging tendency of the ink. It is also possible that a reduced air space encourages this action.

Paper indentation has more effect on angular ridges than on straight walled dots, but any excess of ink on the latter will be lifted off by the paper easier than from the former, because the resistance is practically constant, whereas in the former case the farther down the slope the roller dipping has left the ink, the greater the resistance

the altitude being greater as the ridge angle increases.

OVERLAY SENSITIVENESS.

This phase of the subject, it is believed, has not heretofore been mentioned. Printing ridges with sloping side walls are much more sensitive to modifying overlay effects than straight walled dots, etc., as found in half-tones. This means that results are attainable in the one case with slight

increases of pressure that would not be so apparent and easily secured in the other. The greater durability of the sloping-sided ridge is well known to every advertiser. Its efficiency is many times greater than that of the straight-sided dots. To verify this it is only necessary to inspect the advertising pages on any well-printed modern magazine. Wherever a bona fide woodcut (not a zinc etching from a woodcut impression) is seen, the contrast in clarity is at once apparent over the general smudginess of the worn-out and broken-down half-tones, thus clearly demonstrating their relative value from the standpoint of clarity—the real basis of advertising comparison.

"SHOOTER" AND VARI-ANGLED RIDGE TINTS.

Fig. 157 shows a series of ten "shooter" tints. These are listed in Table No. 1^a (35th) along with the data of various ridge angles shown in Figs. 152 to 156 inclusive. These tints all show "normal" ridges, that is, none but the sharp-edged ones, but several are slightly overcut. The same tint numbers of each figure are cut at the same angle. This table shows the various factors involved and it is thought will prove of great value to the practical man. The several tints of the separate figures are numbered from one upward, beginning at the left-hand side. These numbers identify them in the table. The "shooter" tints vary in angle, while the others have the narrower angles in tints No. 1, and the widest in tints No. 5. The "shooter" tints, also, vary in lines per inch and in depth of grooves.

THREE INTERPRETING FACTORS.

In this art there are but three interrelated factors on which its proper prosecution depends, namely, the groove width, groove depth and the number of grooves per inch (lines per inch). On the last depends the width of printing ridges formed between grooves. If these three factors are in proper relation the maximum interpretative value is secured. If any two are known the third is readily found. The groove angles depend on their depths and widths. If one is not supplied with the tabular data from which to calculate angles, their relative scope can be quickly seen by simply drawing them with pencil on a sheet of paper. This is done by allowing, say, each half-inch to represent a one-thousandth inch listed in the table; then draw a vertical line as many half-inches long as there are thousandths listed, and at right angles to one end of this line another that extends on each side of the first one as many half-inches as there are thousandths in one-half of the groove width. When no facilities are at hand to insure that the two lines are at right angles to each other it is sufficient to take a rectangular sheet of paper and bring both ends together, forming a fold in the center. On this fold mark the depth

and the width along the upper edge of the sheet, one-half on one and the other half on the other side of the fold, then draw two lines from the ends of the width dimension to meet each other at the depth mark, and these will represent the groove angle on an enlarged scale.

MEASURING TOOL ANGLES.

This can be done easily by securing one of the standard bevel protractor gauges, such as the Starrett or Brown & Sharpe, and holding the tool edgewise against the stationary member, swinging the bevel arm around until by examination with an eye-glass, such as engravers use, the tiniest white line is seen between the bevel face of the tool and the protractor arm. This line must be parallel, and its clarity is increased by inspecting against a white-paper background. There is no difficulty in determining when the two faces are parallel. However, to assist in a quick result, slightly tilt the protractor and tool away from and toward the eye, when the space will be narrowed in a slight degree as to make a fair degree of precision possible. This is much more positive and delicate in results than if the tool was moved slightly toward the bevel arm. To secure the other angle, invert the tool edges. Both angles added to each other, or twice one angle of a symmetrical tool, will give the included or tool angle.

FINIS.

The author wishes to specially recognize the assistance of William B. Hollenbach, half-tone etcher, and H. McRoy, superintendent of the Inland-Walton Engraving Company, in the half-tone researches; to Frank W. Amstutz, in the microscopic enlargements, and to C. D. Lange, of the Advertisers Engraving Company, also M. G. Koch, in the wood engraving investigations.

The presentation of data from month to month will, at times, have seemed "dry bones" of facts whose import and applicability may not have always been manifest. Whatever the reception present-day workers accord this conscientious endeavor, it is no small satisfaction to know that, whoever follows, the basic groundwork has been covered—pegs definitely located—for some one else to take advantage of, thus definitely fixing fundamentals so that all subsequent investigators will have a common starting ground, thus conserving future efforts and thereby contributing to future development. Full efficiency finally depends on the man behind the graver. His aspirations and sturdiness of purpose are the twofold keys to a mastery of the situation.

(Concluded.)

If you want to know how people speak of you behind your back listen to the reckless manner in which they pitch into others.—*Paper Dealer.*

Written for THE INLAND PRINTER.

MODERN PRESSWORK.

NO. IX.—BY FRED W. GAGE.



WHAT may be roughly described as "jobwork," such as ordinary circulars, report blanks, blank-book headings, etc., may also be handled on the tympan we have described.

Often more than otherwise, the edges of pages will show up a little too heavy impression, although this is not so often seen where the press is kept in good condition, the bearers carefully leveled and the cylinder properly set.

The best method of quick make-ready of such a form as this is to tear away the high edges or spots of pages where needed and use the sheet left as an overlay, attaching direct to the tympan, with allowance for three or four sheets over it.

The power of quick observation will, with practice, enable the pressman to make ready a form of this class in a very few minutes. Indeed the writer has seen many an edition of plain bookwork put through in this way with surprisingly good results, and with an average of less than an hour used for changing thirty-two plates (patent block), putting on a quick overlay and getting O. K.

In work of this class, as in other branches of presswork, the workman who trains himself to make no false motions, but to make every move count, will often outdistance his fellow workman who is always in a tremendous stew and apparently hurrying to his limit, but really is not accomplishing nearly what he might by better directed efforts.

Observation of the quiet, systematic hurry by which a "crew" of pressmen on one of the big metropolitan daily newspapers "dresses" a big rotary press and starts it whirling when a few seconds' delay would mean many dollars lost and prestige dimmed, will quickly demonstrate the necessity of making every move count.

COMPOSITION ROLLERS.

Doubtless not a few of the older pressmen of the present day can remember with the writer, how their apprenticeship days were enlivened by the spring and fall "roller casting." Usually a week was selected that promised a little slack time, and then the fun began.

Soaking the glue, stirring the composition, cleaning and winding twine on the stocks, cleaning up and greasing the molds, pouring the composition, and finally drawing the roller from the mold—all these were welcome if toilsome interruptions to the more hum-drum duties of the pressroom.

And those were good rollers the "boss" used to turn out—once in awhile a bit spongy or showing an oil-crack in the surface—but, on the

whole, good, serviceable rollers, admirably suited to the work.

Nowadays, however, it is rare that the pressman knows much about the rollers that he uses, except that he has read of mysterious "gatling guns" and various other facilities by which the modern rollermaker is able to cast as many rollers in one hour as were put out in a week's time under old methods and conditions.

This is but another illustration of the fact that this is an age of specialization, and while we may, from purely sentimental reasons, regret the passing of the old-time pressman who could make his own rollers, repair his machines, and at a pinch go into the composing-room and lay out and lock up his forms, it is certain that the increased effectiveness of the modern methods of work preclude any return to the older conditions.

Certain it is that the modern roller factory, with its large purchases of tested materials, its systematic handling of men and machinery, and the improved methods of mixing and melting composition and forcing it under pressure, into the great "gang" molds, there to be quickly chilled and set by, the cold water turned into the jacketing, places in the pressman's hands a roller which averages closely to perfect. So that the care necessary to keep this roller in condition is about the only concern our latter-day pressman need feel.

Without good rollers the finest overlays are but vain efforts toward the unattainable. With them, all things are possible. And as the expense of a full "dress" of rollers for a modern two-revolution press is from \$75 to \$100 it will readily be seen that the prolongation of the useful life of a roller is well worth the pressman's time.

IMPROPER CARE.

Doubtless the greater part of the deterioration of rollers arises through wholly natural and unavoidable causes. Even a roller which is not used at all will eventually shrink and dry up and lose its "life."

Equally certain, however, is the fact that, through wrong handling or ignorance as to proper care, a great deal of needless harm is done most rollers.

A most common error, and this even in some of the best pressrooms, is the practice of washing up rollers before quitting time at noon and night. Rollers thus left exposed to the air for a very large part of the time will certainly show the ill effects of such treatment, and this is a practice so needless, that it is to be wondered that any argument against its continuation were found necessary.

However individual opinions on these questions may vary, it is fairly well determined that after a roller has "seasoned" for a few days or weeks after casting, this seasoning process should

cease. For it is really but a drying-out process and if prolonged will eventually leave the roller hard and without "tack" or life.

It is therefore an excellent plan to cover the surface of the roller with machine oil as soon as it is sufficiently seasoned and from thenceforward keep either ink or oil on the roller all the time.

BEST METHOD OF CLEANING.

It will be urged that because certain inks dry very quickly, rollers must be washed up, even over the noon hour, but if the plan of washing the rollers with machine oil be adopted this will not affect the situation.

Simply distribute a quantity of oil onto the rollers just before shutting down, leave it on until after noon or the next morning, as the case may be. The mixture of ink and oil is then easily wiped off the roller by waste or rags, and the roller is ready for business.

By this method the surface of the roller is kept from the air, and the metal rollers and ink-plate are also very easily cleaned.

An oil very well adapted to this purpose as well as general lubrication is sold by the Standard Company under the name "Renown" all over the country at about 35 cents per gallon, and other companies sell similar grades at about the same rate. Only a little need be applied, and usually it can best be squirted onto the rollers while in motion, through the ordinary oil can, and quickly distributed to every portion of the inking surface.

Of course a little extra cleaning for colorwork may be done with gasoline or with very weak lye, but neither of these agents are of any help in preserving the face of the roller, although excellent for cleaning out a dirty form.

It is the almost universal practice to keep a spare set of rollers for each press. This enables the pressman to use during the winter months, rollers which would be too soft for summer use, and vice versa.

Presses on which a considerable amount of work is done in delicate colors, should have an extra set of rollers reserved for this class of work and never inked in black. It will be found that the purity of light colors will thereby be preserved when otherwise it will be almost impossible to secure or maintain the correct shade.

Usually the winter dress of rollers is cast during October, and by the middle of November is ready for use. These rollers, if carefully handled, will not only last through the winter, but will become hard enough for moderate summer use.

The regular summer roller should be cast in April or May, and can be put in use about the first of June. Naturally these rollers are cast harder than winter rollers, and usually will be found too hard for much service after the first of November.

The above is written as being applicable to such States as enjoy a climate about like that of Chicago, Detroit or Buffalo. Differing conditions will call for some alteration in this schedule.

When the rollers are received from the roller-maker, they should be immediately unboxed and examined carefully to see that they are perfect, having an eye for a possible "sprung" stock or injured face.

If without blemish, cover them (journals, face and all) with a good coating of machine oil, and put them away in the spare roller-closet, preferably a cool, dark, clean room. When you have occasion to put a roller out of service for awhile, treat it in the same way after a careful cleaning.

INCORRECT SETTING.

Easily next in destructiveness to excessive exposure of the surface of the roller to the air, comes wrong setting. As has been previously stated, there should be no difficulty in setting any roller just right, but unfortunately through ignorance or carelessness, many rollers are ruined and the work done with them is impaired in quality, through wrong setting.

In setting the form rollers give particular attention to keeping them in line with the distributors, as well as touching lightly the form and ink-plate. Never change rollers from one position to another without testing their "set," for otherwise many troubles may visit you.

See that angle rollers or distributors are set for just sufficient contact to insure their turning well, but not too lightly. Angle rollers must turn easily in their bearings, but should they run too lightly and "spin" out of position endwise, a heavier oil or axle-grease used on their bearings will obviate this.

New rollers are easily flattened by being left too long in contact with distributor or ink-plate, and the pressman will do well to release them from contact except when in actual running use.

On the latest style presses, the angle rollers are directly driven by geared distributors, but on older presses they are rotated wholly by the motion of the ink-plate. From being set a little low, as well as from other causes, the ends of these rollers are often roughened and torn by striking the edge of the ink-plate.

A device quite often in use on such presses consists of two flat pieces of wood extending a little beyond the ink plate, and so attached that their faces (which may to good advantage be leather-covered) will slide under the stocks of the rollers, just outside the composition, and thus commence the rotation of the roller before the composition actually touches the ink-plate.

Mechanical cutting of the face of form rollers is another fruitful source of trouble. Try to avoid

this if possible — sometimes by planning to run exposed rules in the form the other way of the bed, or else by setting the rollers extra light and protecting the ends with cross-rules.

Finally, don't try to do good work without good rollers. When they have outlived their usefulness send them to the rollermaker.

ELECTRICITY.

Perhaps no single element has ever caused more trouble in the pressroom than electricity. Its manifestations are too familiar to the pressman to need recapitulation here, although the varieties of mischief which it is capable of vastly outnumber the celebrated fifty-seven.

And doubtless more than twice that number of remedies have been suggested and tried out by the sadly harassed pressmen of the country in the past few years.

While it is true that our greatest scientists are able to define electricity only as a certain form or manifestation of force, there is really nothing so very mysterious in its appearance in the pressroom.

Doubtless every one has noted that it practically disappears during warm weather, so without going deeply into the mysteries of the production of electricity in the pressroom, we easily infer that if we could maintain a constant summer in our stockrooms and pressrooms we would have very little trouble with this ordinarily vexatious force.

And as a matter of fact, this is really the case. If stock to be printed is kept for several days in a warm room, and further if the air of the pressroom be kept as warm and moist as it usually is in summer, very little annoyance will be noted.

This latter condition is usually rather difficult to attain, for most pressrooms are steam-heated and the air is consequently baked very dry. But here is also at hand a solution of the problem, for one or two of the supply pipes may be tapped and at comparatively slight expense, steam diffusers may be installed which will keep the air as moist as desired.

A form of this apparatus which the writer has seen successfully put in use in several pressrooms consists of a piece of ordinary one-inch pipe with a row of one-sixteenth inch holes about three inches apart its entire length. One end of this pipe is capped or plugged, the other end connected to the source of steam supply with an ordinary globe valve for regulation. To prevent the water condensation from causing mischief it is well to have a small semicircular hood over the steam holes, and a larger one below to carry away the water.

By the use of this air saturator the excessive dryness is very effectively overcome and this without affecting other conditions. It might be thought

that saturating the air in this way would injure the register in colorwork, but as a matter of fact it is oftener just the other way. For usually the printed sheets are prone to shrink a little when exposed to the heated dry air of the pressroom, and unless the steam saturation is excessive no trouble need be feared on this score.

Many experimenters have found partial relief from the annoyance of electricity in the printed sheets, by various methods of wiring which allow the mischief-making current to escape into other mediums.

It has also been noted that passing the sheet over a row of gas jets (usually just in front of the cylinder) after printing, greatly lessens the trouble. But this device is at best an element of danger, and the writer can not recommend its installation.

What is claimed to be an absolute neutralizer of electricity on the press, in the shape of quite an elaborate apparatus, is now on the market and well spoken of by those who have tried it. As it is a patented device, and quite expensive, its use can hardly be expected to extend very generally to the smaller pressrooms.

Various liquids are also offered the pressman, for use on his tympan, and unquestionably they are of considerable value under some conditions. Even the frequent use of ordinary machine oil on the draw-sheet will be found of great help.

As a general summing up of conditions unfavorable to electrical troubles note the following:

Keep the stock warm for some time previous to printing. Keep the pressroom warm and its air reasonably moist.

Avoid excessive printing impression, let the "squeeze" be as light as will secure good results. Keep the tympan well oiled or treated with neutralizing compounds.

Remove printed sheets from the press frequently.

Don't fume or swear.

THE PRESSMAN.

With all the care in selection and operation of presses that can be exercised, no factor is so important and so full of possible advantage or handicap as the personnel of the pressroom organization.

Fast-running machines and the latest labor-saving appliances avail nothing if inefficiently manned and handled, but an indifferently equipped pressroom can become a wonder as to quality and quantity of output, if the right sort of men are in charge.

And because it is the wish of every conscientious pressman to do his part in the preservation of conditions that make for the dignity, permanence and congeniality of his position, a few words toward this end may not be amiss in this work.

Apart from general ability perhaps no other one thing is so essential to the success of the pressman as a cheerful, willing disposition. By this is not meant a spirit of ill-timed levity or flippancy, but that true optimism which is the real basis of cheerfulness, and enables its possessor to look trouble in the eye and achieve success in spite of it.

While such a disposition as this is perhaps temperamental, yet there are few who can not acquire it to some degree.

Certainly the pressman who becomes known as a "grouch" will find few roses sprinkled in his path, but on the contrary the difficulties inseparable from presswork will be multiplied.

The pressman who wishes to deserve the good opinion of his fellow-workmen, and so have the least possible friction in dealing with them, will remember that old-fashioned courtesy and a simple observance of the golden rule will work wonders.

A wholesome respect for those in authority will characterize such a man, but this need not degenerate into that painful servility which too often indicates a loss of real self-respect.

Toward his equals he will conduct himself not too distantly nor yet with that degree of familiarity which breeds contempt.

In his attitude toward, and treatment of, his assistants or feeders, the pressman will quickly proclaim his true character. If he be a real man he will be tolerant and charitable, although not lacking in firmness, and will show a willingness to impart instruction, without which the rising generation would blunder along in darkness.

He will not be a bully nor try to impress his associates with the greatness of his personal attainments nor the profundity of his wisdom. These things will become known in good time, and without being shouted from the housetops.

In your relation to the "house" which employs you, remember that loyalty counts for a great deal, and not only in the way you handle the work but in your general attitude. If you will remember that the interests of the "house" are your interests, and that its prosperity is reflected in your advancement, you will have solved the greatest of all "labor problems."

Not that greedy and unprincipled employers do not exist — shun them and "tie up" with the right sort; for without doubt the great majority of employers wish to give their men a "square deal" and expect to receive it in return.

One of the most important things the pressman (or any workman, in fact) should remember, is that he is selling his time, or a certain well-defined portion of it, to his employer, and failure to deliver the goods is a well-founded reason for dissatisfaction.

This is peculiarly true of the pressman, for not only is his direct wage a very considerable item,

but he has in his care machines representing a heavy investment of capital, which can return an interest on that investment only by being operated. And further, other departments of the business may be dependent on the output of these machines in order to operate at all.

It should, therefore, be the aim of every pressman to give his work that direct, active thought which is necessary to its successful prosecution. Do not dawdle over your work, nor yet slight it in an attempt to acquire a reputation for speed. The old fable of the hare and the tortoise has in it a lesson for every one, and particularly for the pressman. There is no sensible employer who does not prefer the man of the somewhat slower but more certain movement, to his quicker motioned but less accurate and reliable fellow-workman.

And above all things else let the pressman be truthful, and square-toed in his honesty. Dark tales of days gone by have at least made it seem probable that pressmen and those selling ink and other supplies often connived at practices which were not designed to benefit the employer's pocket-book. Grafting is no less an evil in the pressroom than in politics, and it smirches every one concerned in it.

Finally let the pressman remember that the good old-fashioned virtues of sobriety, industry and patience are not out of place in the pressroom. Coupled with these let him be always a student, willing to learn, a reader of the publications devoted to his trade (and no other tradesman has such beautiful and helpful publications as the printer), a man whose opinion is respected because it is backed by good judgment, and he need never have an anxious thought as to the permanency of his present position or his ability to secure another.

THE FEEDER.

Notwithstanding the very general and increasing use of feeding machines and the perfection of rotary presses, particularly in the larger pressrooms, it is certain that for many years hand-fed presses will greatly outnumber all others. And as the pressmen of the next decade will be largely recruited from the ranks of the feeders of this period, there seems ample reason for the inclusion in this work of a few observations which may be helpful to a class often rather looked down on or neglected.

For it is a regrettable fact that the necessity for mechanical feeders has become more and more marked because of inability to secure suitable boys or young men to train for this work. One of the strongest arguments advanced by its manufacturers is that the machine will not "soldier" nor quarrel with its mates, and barring accident will keep the press moving up to its full capacity.

Hence it behooves the feeder who is honestly trying to give satisfaction to his employer to have these points in mind, and to perchance avert or delay (in respect to his own press at least) replacement by a machine.

Apart from the general qualifications of honesty, truthfulness and industry, which we all recognize as essential to success, there are various especially desirable attainments which the feeder should strive for.

The work of the feeder requires a fair degree of strength, a true eye and steady nerves. It is at best a trying vocation, hence the necessity for a more than usual degree of care of the body. Poor health is all too often the result of deliberate violation of known laws, and the feeder who thinks that even mild dissipation will not sooner or later affect his efficiency is certain to find out his error.

Going out "with the boys" or (some) girls, and staying late at night, will not give any one a clear brain nor steady eye the next day. Wholesome, decent recreation and amusement are always to be had for the seeking, and nowadays every city of any size affords evening schools, with instruction in a great variety of subjects. Far better put your spare time into study than the pursuit of questionable pleasures.

If the pressroom you are in has definite working rules, it is not merely good policy but good sense to observe them. Very few employees realize how much quiet watchfulness is constantly bringing to their employer the details of their efficiency or lack of it.

Promptness is a virtue that modern time-recording clocks have inculcated into many an unwilling laggard, but above all else, bring to your work a spirit of willingness and a determination to make every minute of the time count.

If it be a part of your duties to oil up the press, see that you do it neatly and thoroughly. It is not enough to aim the nozzle of the can at an oil-hole and give it a squirt. Much oil is wasted through "flooding," and the general results are far from pleasing. Be particularly careful that the oil-holes are not stopped up. Carry with you while oiling up an old crochet hook, a piece of stiff wire or similar device with which to probe all doubtful holes and remove any accumulated gum.

In oiling your press, have an orderly plan of procedure and in this way you will not be so likely to skip important points. An excellent plan to follow is to begin at the cylinder, then go to the rollers, the bed and the general driving mechanism; or, as preferred by some, to oil all of one side of the press first, then the other, and lastly all mechanisms between the frames.

In cleaning rollers, take especial pains that they are handled carefully and not dropped on the floor. In addition to cleaning the composition, see

that the journals are wiped well before putting rollers back into the press, as dust from the floor has in it more or less grit. Further, be very sure that each roller goes back into the place it was taken from, for otherwise the adjustment will probably have to be done over again.

In helping the pressman during make-ready, the feeder will either learn the greater part of the pressman's trade, or else demonstrate that he will never make a pressman of himself. Too often feeders imagine that they are particularly clever in evading some of the work which is rightfully theirs, little realizing how they are thus standing in their own light.

If you are working with the right sort of a pressman, you will be afforded ample opportunities to acquire the so-called "secrets" of the trade, and a little quiet questioning occasionally, will bring forth abundant fruit.

There is no reason why an observant and painstaking feeder can not pretty thoroughly master the science of make-ready by simply working with a pressman of a wide range of experience who knows his business.

In patching up a marked-out sheet, the feeder must follow the markings. Be careful in the use of paste, spreading it very thin and evenly. In putting an overlay on the cylinder, match it on carefully, and be certain it is on the correct section of the form.

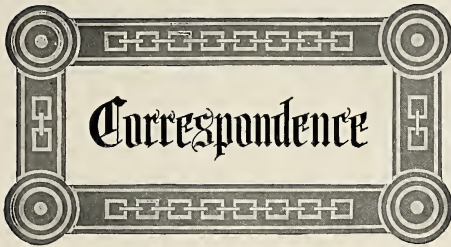
During the run, remember that the productiveness and profitableness of the press are largely dependent on the steadiness with which it is kept in operation. Don't use the impression trip any more than is absolutely necessary — some employers think they would be money ahead if trips had never been invented.

If misfed sheets get into the finished product, your employer's severest critic is certain to see them, hence the necessity for careful feeding and the elimination of all wrongly printed or otherwise defective sheets.

A careful feeder will keep close watch of the press counter as he nears the end of his run, and not exceed the correct number of sheets to be printed.

In general, the feeder will see a thousand little things in which he may improve and increase his value to his employer, or he may see only the things he is "paid for" and so put himself on the list which is first consulted when a temporary lessening of work calls for the laying off of a few hands.

So to the feeder reading these lines, let this come as a personal message: Do your best every day, feeling sure that your reward will come, not only in the increased self-respect which follows an honest task honestly done, but in the substantial advancement which will surely be yours.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE NEW COVER IDEA.

To the Editor: NEW YORK, June 12, 1908.

Your cover for June is *fine* indeed. However, you have added fineness by the article on page 361, by Virginia Fish, relating to the illustration. This is an idea for magazine publishers. It is far superior to *McClure's* for a magazine cover—that is, an illustration such as you utilized, together with an article relating thereto, will set the reader's brain at work.

Besides, we have something worth preserving—a beautiful and expressive illustration, and a comprehensive article on how this bookmaking all came about. *It is great.*

H. E. PARKER.

THE NICKING OF TYPE.

To the Editor: PHILADELPHIA, PA., March 31, 1908.

To the writer's way of thinking, one of the unfortunate things done in recent years in the making of type, is giving one style of nicks to the same sizes of types of different series, i. e., the six-point faces nicked the same, eight-point the same, and so on. This is a plan adopted by one of the leading foundries.

Of course, with job fonts where there is considerable difference in the faces, no particular trouble is experienced; but where a plant has several roman faces of the same size, say six-point old style, if the caps, small caps, lower-case or figures do not get mixed it will be strange.

In the writer's plant there are two series of old-style roman. They were made by the same foundry, and the nicking of the same sizes is identical. It is an easy matter to keep the caps and lower-case from getting mixed, but the small caps of the two series can hardly be distinguished from each other, even when a press proof is taken. Yet there is enough difference so that a line looks ragged. Is it any wonder, then, that these letters get mixed in the cases?

And what is gained by nicking them the same? Better would it be to make them as different as possible.

EDWIN B. DEWEY.

DESIRES TRUTH ABOUT EIGHT-HOUR STRIKE.

To the Editor: GRAND RAPIDS, MICH., June 10, 1908.

I have been looking through your columns for the last few months for an answer to the question of your correspondent who signed himself "Truth" in the November issue. It is a question we are all interested in. "Truth" wanted to know who is being hoodwinked in this eight-hour game.

Mr. De Vinne says that this question could have been settled if the typographical union had been willing to enter

into negotiations on the problem, and the union membership has been informed by its officials that its (the union's) officials did make overtures to the Typothetæ looking toward the peaceful settlement of the question, and that the answer was given that "we can not consider the question," and we all know that advertisements appeared in different papers asking for printers before any demand was made.

If the statement of Mr. De Vinne, who is one of the leading lights of printerdom in the country, and the statements of the union officials were not at such variance with each other, I would not ask these questions, but I am anxious to know whether I, as a member of the union, have been deceived by the officials of the union, or whether the "other fellow" is telling a deliberate lie to gain public sentiment or for any other reason. I do not approve of these "black-hand" methods, but would prefer some one would come out and tell us the truth and let the blame fall where it will.

J. L. ADAMS.

PRACTICAL MEN NOT PROMOTED.

To the Editor: CHICAGO, ILL., May 24, 1908.

The article of Mr. Frederick Turner, the well-known writer on trade topics, reprinted on page 907 of the March issue, is to me misleading and unfair, in so far as it pertains to "practical men wanted," as an unbiased inquiry will show: First, that it is almost impossible for any workman in the printing trades, except a compositor, to rise above a department foremanship; second, that the great majority of superintendents are printers, who have had a little counting-room experience and who only have a slight knowledge of the technic of the printing art and the conditions necessary to the production of business-getting literature; third, that not one firm in ten will put a practical man at the head of its plant if it can possibly train an office man for the place; fourth, that the truth of the above is established by the fact that in Chicago you can count on one hand all the superintendents who are either pressmen, bookbinders, engravers or electrotipers, while hundreds of printers, salesmen and office men are holding such positions.

That the conditions which prevail in Chicago also prevail in every printing center in the central part of the United States. This to me is personal knowledge, and can be proved by any one who will spend time and money trying to get a superintendency for a pressman or bookbinder, no matter how thoroughly qualified the man may be. In fact, it has been proved by a young Chicago pressman who has advertised persistently to secure something better than a pressroom foremanship. Yet this is a man of exemplary habits, absolutely sober, and has served a full apprenticeship in the composing-room, and over two years in the bindery, besides being a pressman who is capable of doing work in the best shops in the country; he also knows paper, can lay out work and carry it through to delivery; he can ascertain the cost of a piece of work, and his former employers say he has executive ability. Yet because he has never held a position where he was called superintendent he can not even get a reply to his advertisements or an interview with the "powers that be."

Now, where does the practical man "get off"? What inducement is there for a man to study and learn anything besides the branch he wishes to follow? What reward for the sacrifice of leaving a well-paid position in one branch to take a "cub's" place in another branch of the trade to qualify as a practical man, for no man is a practical man who can not go to the case, stone, press or bench and produce a piece of work.

This "practical men wanted" becomes to my ears "like unto sounding brass and tinkling cymbals" when I look around among my shopmates and see broadminded,

deep-thinking and thoroughly trained men furnishing the ability for some "four-flusher," who learned the printing business by correspondence, to get the salary and credit for their knowledge.

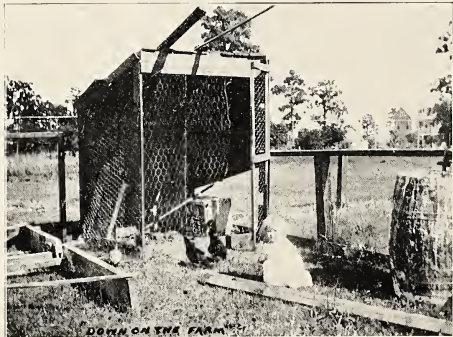
C. A. SLADE.

JOYS OF A PRINTER-SUBURBANITE.

To the Editor:

TAMPA, FLA., May 31, 1908.

I submit the accompanying photograph of my two-year-old "girlie" with her pets (bantam chicks), believing that if you see fit to reproduce it in *THE INLAND PRINTER* it will prove of interest and awaken sentiments (and possibly envy) in the hearts of many a "print," as I have almost invariably noticed it is the printer's ambition to have "just a little bunch of chicks." The bantam rooster is a cross with the famous Cuban game, and, as yet, does not know



the meaning of defeat. I trust that my structural ability as a "type-sticker" will not be judged by the coop and fence.

An argument for the eight-hour day is demonstrated in the photograph. I get home in the afternoons early enough to put in a few "licks" a la tree-planting, carpentering (in which finger-nails bear an important part in the nail-driving) and gardening. In three months' time, from a rough, weed-grown lot, I have managed to bring forth a place that one should properly feel proud of, and realize encouragement for "settling down" and striving for one of the greatest of blessings to us as Time nears the sunset in our careers — home.

CHARLES BARDIN.

NEWSPAPER CHARACTER.

The mere fact that the newspaper's material prosperity is dependent on its business support, which latter in its turn is influenced entirely by the extent to which the newspaper is sought by the public, illustrates most forcibly the delicate situation in which the honest journalist finds himself when he remains true to the ideals of his profession. The public is capricious. Once let a suspicion find general lodgment that a newspaper is false to its standards, its honesty questioned, its integrity impeached, its character impugned, then as well try to restore to the intimate association of her own sex a woman whose reputation is soiled as to maintain the circulation of such a journal. Moreover, it is a noteworthy fact that when a newspaper once falls into a low estate by dishonest and unworthy practices, the retribution is inexorable, the punishment pitiless. Neither subsequent virtue, atonement or sacrifice can wipe out the stain. Only in very rare instances has it been possible to revive such a property, though placed in entirely new hands, even at the expenditure of colossal sums. — *Newspaperdom.*

Written for *THE INLAND PRINTER*.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE great Franco-British Exhibition in London is now open and, although at time of writing it is not quite finished, it is the biggest thing in the way of exhibitions that has ever been seen in this country, and by far the most magnificent in the design of its various courts and buildings. The opening took place amidst a scene like chaos, and was quite a fiasco. Very few exhibits were in position and none of the buildings were in a finished state, some indeed scarcely begun; but work has proceeded rapidly since then, and Americans who visit London this summer will find the show an enjoyable one. A considerable number of British and French printers are showing specimens of their work, and papermakers, process engravers, publishers, and other branches of the trade are making attractive exhibits. Printing machinery is not so much in evidence, but there is an installation of plant in the form of a model printing-office, where the daily program of the exhibition is worked off. Bemrose & Sons, the official printers to the show, have here one of Dawson's double-crown "Summit" fine-art machines, an improved double-crown Wharfedale, and a demy folio "Falcon" safety platen press, two quad-demy double parallel Salmon's "Victory" folding machines, a forty-two inch and a thirty-eight inch latest improved "Victory" self-clamp cutting machine, fitted with improved methods of changing the cutting-wood and knives; and three "Perfection" wire-stitching machines. The printing machines and folding machines (four in all) are fitted with automatic sheet-feeders made by Collis & Son, of London. The installation is a small one for such a big exhibition, but all the machines are the most up-to-date in their class. There is one exhibit though that will be attractive to printers, that is the beautiful building of classic design, with the words "The Daily Mail" upon it. This building with its golden dome is likely to be one of the main features of the exhibition. In itself the *Daily Mail* provides one of the most interesting and instructive exhibits, that is intended to show the general public how a modern daily paper is produced. Within the building there is a fine Octuple press, built by R. Hoe & Co., of London and New York. From four double-width reels, it is capable of printing a sixteen-page *Daily Mail* at a speed of fifty thousand an hour, all inset, cut, folded and counted, from two deliveries; two hundred thousand an hour four-page and one hundred thousand an hour of a six or eight page paper from four deliveries. Further, any number of pages from ten, twelve, fourteen to sixteen may be run at the speed of fifty thousand; while a twenty-four page paper can be turned out finished at twenty-five thousand an hour. There are sixteen sets of late news devices which enable the news to be printed in any column of any page; an excellent oil off-set arrangement is provided to clean the cylinders. The inking arrangements have been increased over those of the ordinary rotary machine, four rollers taking the place of two for each set of plates. There are also devices by means of which certain portions may be printed in colors when wanted. The construction of the press is such that it can, if desired, be provided with a further deck. The dimensions of the press are: Height, fifteen feet; length, forty feet; while it has in its construction used up eight thousand separate pieces. The Kohler system of electrical press control, under which the pressman and his assistants may instantly stop one or more machines from a dozen points of the machine by merely pushing a button for decrease or increase speed has been adopted. A Deisel oil engine has been installed to drive the plant and dynamo,

and to complete the installation of the office four Linotypes have been put in, together with an "Autoplate" for casting the curved news-plates, the latter being the first machine of its class to be shown in public in this country. A notable feature of this exhibit is that almost the whole plant is of American origin.

In Edinburgh there is the Scottish National Exhibition, which is the largest ever held in Scotland, although paper and print are but feebly represented. A forty-two inch guillotine by Messrs. Greig & Son is shown and also the "Typograph," which claims an output of six thousand to twelve thousand corrected ens per hour, and casts slugs from four to twenty-seven ens long. This machine is new to Britain, although it has for years been a favorite on the Continent. A "Conqueror" platen machine of German make is also on view and a "Summit" quad-crown Wharfedale, also a Wharfedale demy folio by William Dawson & Son, Otley. McLagan & Cumming, chromo-lithographers and printers, of Edinburgh, are the only firm with machinery in operation so far as paper and print are concerned, and show the various processes in lithography, three-color work and typography. George Waterston & Sons make a specialty of their already favored "Warriston" loose-leaf ledgers, and Duncan Campbell & Son, of Glasgow, have a good display of their Twinlock perpetual ledgers. This is about all that concerns the allied trades, but a visit to the show at Edinburgh will be of great interest otherwise, as there is a splendid collection of historical weapons and ornaments relating to the past history of the country.

THE London Society of Compositors has had a busy time balloting upon important questions, which were the result of a special inquiry into the unemployment of members trouble, and as a result the men have decided to ask the London section of the Printing Trades' Federation to take up the question of the forty-eight hour week if the Federation as a national whole does not quickly move in the matter; and if the London section refuses to act, then the compositors have decided, by vote, that their own society shall take steps for a forty-eight hour week. The men have also decided to limit the hours for night workers to eleven per night for case hands, with a maximum of sixty hours per week, and to ten hours per night for composing-machine operators, with a maximum of fifty-six hours per week, the number of nights in each case to be limited to five per week. New overtime demands have also been ratified, which, if insisted upon, will mean that the employers must pay 12 cents per hour extra for the first three hours instead of 7 cents, and 18 cents per hour extra for the remaining five hours. In future also, individual applications for membership, especially by middle-aged men, will be dealt with very carefully, and employers are to be notified that such applications from strangers will not be favorably entertained while the society has a large number of unemployed members on its books. What the employers will say to all this is not, as yet, known.

THE select committee of the House of Commons that sat recently to examine and report on the cost and method of reporting the debates and proceedings in Parliament suggested several changes, and as a result the Government now proposes to employ reporters of its own, ten in number, and to report all speeches in full, supplying the reports to members on the following afternoon. The reporters are to be paid \$42 a week and there is to be a chief of the staff with \$2,500 a year, the arrangements to be under the charge of the Speaker, working through the sessional committee. Mr. C. W. Bowerman (Labor member for Deptford, and late Secretary of the London Society of Compositors) suggested that the Government should set up its own printing-office. General satisfaction is expressed at the proposal to make the official reporters the direct

servants of the House, and it is suggested that the staff should be engaged all the year round, and not merely during the session. Mr. Bowerman mentioned that on one occasion some years ago, under a previous contractor for the official debates, some delay occurred in the payment of the reporters' salaries, and they refused to give up their "copy" of members' speeches until the money was forthcoming.

THE action of the Brothers Murray, the well-known publishers, against the *Times* for damages for libel on account of a letter that appeared in that newspaper, occupied a considerable time in the hearing, the trial of the action extending over several days. The trouble arose out of a letter signed "Artifex" which appeared in the *Times* referring to the price at which Messrs. Murray were publishing the "Letters of Queen Victoria." The three volumes were issued to the public at \$15, and "Artifex" declared that the cost of producing the three volumes would not be more than \$2.25. The writer added that Mr. John Murray had "exploited the great personality of Queen Victoria for his own ends, and coined the national interest in her doings for his own enrichment into thirty-two pieces of silver, to be precise." The defendants denied that the words complained of were libelous, and pleaded that they were fair comment on a matter of public interest, but the jury took a different view of the matter and returned a verdict for the Messrs. Murray with damages to the amount of over \$40,000, which is a considerable sum of money even for the *Thunderer* to pay.

ONE of the Otley Engineering firms, the Bremner Printing Machine Company, has just introduced two new machines for the use of printers and stationers. One of the appliances is a power index cutting machine that will cut indexes on books, from 2½ inches by 4 inches, up to a book of any width by 21 inches, and making almost any variation in the steps that can be desired. The smallest step that can be made is three-sixteenths of an inch, and this may be varied upward by hundredths of an inch to any desired size. The average time for doing an ordinary book with twenty-four steps in the index is thirty-five seconds. The indexes are clean cut and straight. The other appliance is a card-index cutting machine for making the tab-cards that are now so generally used for commercial indexing and other departments of office work, and any width of tab in any position on the card can be cut; only one pair of knives is required. Both machines are well built and are a great advance on existing methods. It might pay some enterprising firm to secure an agency for the United States.

THE organ of the British employing printers, which rejoiced in the title of the *Master Printer*, is now defunct, the Federation of Master Printers having failed to support it, and having reverted to the publication of their monthly circular, which was the official organ for many years previous to the institution of the *Master Printer*. This circular is of course for private circulation only among employing printers who are members of the federation, while the late official organ could be had by any one who subscribed to it.

A BILL that is disturbing the minds of the retail stationer, the small printer, and the dealer in general sundries is Sir Charles Dilke's Shops Bill, for amending the Shops Hours Act, which has passed its second reading in the House of Commons by a majority of 145. The bill proposes to make it compulsory on local authorities to make closing orders for their areas. It determines the latest closing hours for each day, which may be fixed by the local authority, leaving the local authority free to distribute the particular closing hours over the different days of the week. The hours of opening are limited to sixty per week, includ-

ing meal times. A great feature of the bill is that it applies to all shops throughout the country, from the great stores down to the tiny establishment of the old woman who sells sweets in a country village; and while the employer looks askance at it, it is welcomed by the overwrought employee.

The printers and publishers of pictorial post-cards have been much troubled by cutting of prices among themselves, as well as by the retailers selling too cheaply, owing to their being able to procure too easy terms of purchase. To endeavor to remedy this condition of affairs, a meeting of the leading post-card publishers was held at Blackpool, the other day, when the Post Card Printers' and Publishers' Protective Association was formed. Its objects are to defend the interests of post-card traders generally, with special reference to establishing minimum selling rates, and the obtaining of some protection against the frivolous prosecutions of perfectly innocent and harmless cards which are becoming common. Mr. Bamforth of Holmfirth, a gentleman who is well known in the United States as a post-card publisher, was nominated as first president of the Association and it was decided to write the president of the board of trade to request that the copyrighting of a design should be a guarantee that such card should be immune from prosecution. It was further decided that every individual publisher be urged to send a letter to each of his local members of Parliament, pointing out the difficulties and injustice under which this important and revenue-making trade is placed, and requesting them, by questions in the House of Commons, correspondence with the board of trade, or any other way, to endeavor to obtain from the trade some regulation that shall remove the present unrest. Over half the members of the trade have already signified approval of the objects of the association.

AN awkward incident which has caused quite an excitement among British journalists was the imprisonment of a number of press representatives at the recent parliamentary election at Wolverhampton. These men were in attendance in the town hall during the counting of the votes, and when the result was made known they found that the mayor of the town had placed policemen at every outlet to prevent their egress. Naturally several struggles followed and some of the journalists were severely mauled by the officers. This, however, was not the worst of the business, for by the time the press men were released the result of the election was known all over the town and district, and consequently the various papers represented lost their sale, while the news was late in reaching other parts of the country. The Institute of Journalists has taken the matter up, and so has the National Union of Journalists; the latter body has passed the following resolution: "That this meeting of the Wolverhampton branch of the National Union of Journalists hereby enters its unanimous and emphatic protest against the action of the authorities of Wolverhampton in illegally imprisoning and forcibly detaining the party of journalists who were in professional attendance at the town hall in connection with the polling at the East Wolverhampton by-election. This meeting condemns the action of the authorities as unnecessary and unwarrantable, and as an improper and unconstitutional interference with the rights and liberties not only of the press, but of the subject. That this meeting further desires to inform the mayor and town clerk that, in the opinion of the members of the branch, the apologies published in the press are entirely inadequate, and fail altogether to justify or excuse the official action taken on the occasion. This meeting therefore calls for an undertaking that, in future, accredited representatives of the press shall have full liberty to leave and re-enter the building as often as may be necessary for the purpose of transacting their business. The members further express their regret that the custom

of giving the official figures to the press prior to their announcement to the public was not followed on this occasion." Several actions for assault are also threatened against the police officers.

TO ENCOURAGE friendly relations between employer and employed, and to mark the jubilee year of an English provincial newspaper, the *Dewsbury Reporter*, the proprietors of that paper have inaugurated a profit-sharing scheme by which the workers will be entitled to a share of the profits. It is proposed to pay each of the employees a bonus on wages this year, and in future each employee who serves for twelve months will receive a bonus in the shape of a percentage on his wages equal to the excess of dividend paid over four per cent. Thus if the dividend declared is six per cent, the employee receives a bonus of two per cent on his wages. The Reporter Company declared a dividend this year of six per cent.

GROWTH OF MAGAZINE ADS.

Charles Dickens conducted a little weekly magazine entitled *Household Words* over half a century ago. The subscription price was \$3 a year, but Charles would club it with any other magazine in the world for \$2.50. He charged \$60 a year for a whole page of advertising, the page being 5 by 8 inches, or a little smaller than the *Independent*. *Household Words* had a big circulation—as circulations went in those days—but imagine publishing fifty-two pages of advertising for \$60!

Magazine advertising as a feature is only about thirty-five years old in America. The old *Scribner's* (now the *Century*) made the first bold start in that direction, and was laughed at. The growth has been immense. A charge of \$300 per single page per single issue is common enough to-day. Some magazines carry one hundred pages of advertising a year, from which an income of from \$400,000 to \$450,000 is derived, most of the advertisements being small and higher-priced. Wouldn't Dickens stare!—"Tip" *Smith in New York Press*.

TRUE WORTH.

It will be but a little while until those who knew us and those who never heard of us will pass along through the green mounds in the cemetery and read the epitaphs on our tombstones. And those who knew us will summarize our entire life into a few essences of truth born of the knowledge of how we lived and what we did to help make life brighter and better for others. They may add, casually, that we left a fortune, but they will dwell rather upon the roses we strewed along the pathway than upon what we put away in our safety boxes for heirs to squabble over. For the money we left they will speak no eulogy upon us, but for the good we did and the perfume of charity and gentleness we left behind, they will weave the only wreath that can give glory to the dead and joy to the living.—*Western Publisher*.

PROVERBS FOR PRINTERS.

A busy tongue makes a dirty proof.

Neither the blacksmith nor his second cousin should be on the printer's pay-roll.

"Let your light so shine that others," seeing your good work, may also take pattern therefrom.

The slovenly workman is always in evidence. He can be traced by the careless manner in which his jobs are put together, by the litter of odds and ends—quads, leads, string, cardboard—which always distinguish his stand or the last place he worked.

Killing time may be a fine art—but it does not require a great quantity of brains.—"*Brid*," in *Practical Printer*.

*Freeport
Old Home
Celebration*



*Commencing
Aug. 20, 1908*

FIGURE 1.



HE citizens of Freeport have planned a home-coming of all the former residents of this city, commencing Thursday, August 20, 1908, and continuing for one week.

The value of an appointed home-coming week is that you will meet all of the former residents of Freeport with whom you were acquainted in "ye olden time," who will come for the same purpose—to meet, to greet, to talk, to laugh, and to tell reminiscences.

There will be reunions of old school-mates, old volunteer firemen, members of fraternal orders, veteran soldiers of the war of the rebellion, Spanish war veterans, old pioneers, old-time mechanics and shop men, and other gatherings of a social nature.

Arrange your business matters at once so that you can take your annual vacation on the week of August 20. If you miss it, you will miss it.

Please answer this letter immediately and give us your correct postoffice address so that other information can be sent to you.

The people of Freeport will extend the glad hand and will give you a most cordial and hospitable welcome.

Freeport Commercial Association
SIXTH FLOOR TRUDE BUILDING, FREEPORT, IND.

HOTEL MORRISON IN THE ADIRONDACKS

BEING A BRIEF DESCRIPTION OF THE LOCATION AND SURROUNDINGS OF THIS POPULAR MOUNTAIN RESORT, TOGETHER WITH SOME INFORMATION IN REGARD TO THE DELIGHTS AND PLEASURES WHICH THE TOURIST CAN FIND HERE EXCLUSIVELY



JOHN M. HARTFORD, Manager
MORRISON, NEW YORK

FIGURE 3.



MANHATTAN COCKTAIL

BLUEPOINTS

CELERY

RADISHES

CLEAR GREEN TURTLE, EN TASSE
SALTED ALMONDS

VEAL SWEETBREADS, SAUTE
FRENCH PEAS

PUNCH CHARTREUSE

ROAST QUAIL, SUR CANAPE
LETTUCE SALAD

RICHELIEU ICE CREAM
PETIT FOURS

COFFEE



FIGURE 4.

	<p>HOTEL MORRISON IN THE ADIRONDACKS</p> <p>7</p>	
	<p>THE cave bath is an experience difficult to describe, by reason of the want of any familiar comparisons. Just imagine some little grotto in the mountains, and, as you enter, instead of feeling the chill, damp air of such a retreat; and seeing by the dim light of a lantern the armory of stalactites glittering from the roof, you perceive the sudden warmth of a Turkish bath. Vapors laden with many precious healing elements heated up to a high temperature, float round from the electric lights that hang from the roof; streams of hot water course along the sides in natural channels, and around lie benches of marble that invite a luxurious stretch while the perspiration flows. Near by are shower baths, where, if you weary of the heat, you may refresh yourself with an exhilarating spray, and as an annex to this wonderful cave is a beautiful bath house containing luxuriously furnished apartments. There are dressing rooms, with dainty little cots, where you may rest after the fatigue of the bath. There is a magnificent lounging room, equipped with a number of easy chairs, where you may, during the cooling process, enjoy a quiet read, or watch the fish playing in the fountain of limpid water that sparkles beneath the glow of electric light. Besides, there are a number of attendants to minister to every want, and the service of experienced masseurs and masseuses may be obtained by appointment. Thus you may infer that the cave is not merely a place where the various ills of gout, rheumatism, or nervous disorders may be treated, but it is also a haven where the tired polo player or huntsman may be refreshed after the labors of the field or the chase. Ten minutes in the cave, a good cold shower played by the attendant for a few minutes, followed by a rest of half an hour or three-quarters, would develop an athletic spirit in the laziest. It is not, however, in the equipment of the cave that the art of man has done most. Social life at the hotel is such as will suit the most reserved recluse and the most enthusiastic mixer. But the pleasure derived from the hotel and the springs does not exhaust the charms of a vacation at Glenwood.</p>	<p>Superb Bathing Facilities</p> <p>Cave Baths a Rebel Sensation</p>

FIGURE 5.



Especially Equipped for the Production of Highest Grade Commercial and Society Work and General Printing

Milleson Brothers Company

PRINTERS :: BINDERS :: ENGRAVERS :: ELECTROTYPERS
OFFICE AND PLANT IN POSTOFFICE BUILDING. PHONE EAST 2298

Milleson Brothers Company, Printers, Binders, En-
gravers, Electrotypers & Office and Plant in Postoffice
Building & Telephone East 2298 & Morris, Indiana

Milleson Brothers Company

Printers, Binders, Engravers, Electrotypers

Office and Plant in the Postoffice Building.

Telephone East 2298

Especially Equipped
for the Production of
the Highest Grade of
Commercial and So-
ciety Work, Books,
Posters, Law Briefs
and General Printing

Morris, Indiana,

ESPECIALLY EQUIPPED FOR THE PRODUCTION OF THE VERY HIGHEST GRADE COMMERCIAL WORK

MILLESON BROTHERS COMPANY
PRINTERS :: BINDERS :: ENGRAVERS :: ELECTROTYPERS
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Printers :: Binders :: Engravers :: Electrotypers

Office and Plant in the Postoffice Building. Telephone East 2298

Especially Equipped for the Production of the Very Highest Grade Commercial and Society Work, Books, Posters, Law Briefs and General Printing

**Milleson Brothers
Company** S S S

Printers, Binders, Engravers,
Electrotypers S S Office
and Plant in the Postoffice
Building S Phone East 2298

Morris, Indiana,

FIGURE 7.

Specimens from The Inland Printer Technical School & Other Sources



THE foregoing pages are mainly the work of students in the Inland Printer Technical School. They represent the exercises carried out under conditions which are given as part of the problem, the main object being to reproduce the limitations of an average shop, and to execute certain pieces of typographical design under these limitations. The plan has also entailed the handling of matter that is seasonable, or even a little in advance of the season; this is done in the hope that the pages set by the students may be useful as suggestions to the craft in general. It is our intention to make this a feature of our insert pages—so that the subscriber to the magazine may receive each month some specimens of commercial work which may help with the copy to be found in his own shop at the time the INLAND PRINTER arrives. While the number of type-faces at the pupil's disposal is limited, he is allowed to use hand-lettering where necessary, and such adjuncts to design as may be easily acquired by taking the I. T. U. Course of Instruction in Printing.

Figure 1. A hand-lettered treatment of the initial page of an announcement for a home-coming week.

Figure 2. A suggestive text page designed to harmonize with the page shown in Figure 1.

Figure 3. Title-page for a resort booklet, showing an interesting arrangement of rules, and with an appropriate monogram decoration.

Figure 4. A menu page suggestion showing the use of a stock cut.

Figure 5. Text page of a resort booklet, the arrangement of which is thoroughly in keeping with the title page shown in Figure 3.

Figures 6 and 7. Suggestions for letter-heads, using varying amounts of copy.

Prepared for THE INLAND PRINTER.

A CALENDARIUM TYPOGRAPHICUM.

A RECORD OF MORE OR LESS NOTABLE EVENTS AFFECTING
TYPOGRAPHY AND AFFILIATED ARTS, PRESENTED IN THE
ORDER OF THE MONTHS AND DAYS ON WHICH THEY
OCCURRED.*

COMPILED BY N. J. WERNER.

JULY.

July 1.—First issue of the German *Journal fuer Buchdrucker-Kunst*, by Heinrich Meyer, editor, at Braunschweig, 1834. (Is still published.)....Alexander Graham Elliot, prominent paperdealer of Philadelphia, born at Williamsport, Pennsylvania, 1838....Christoph Plantin, very celebrated early printer of Antwerp, died, 1589, aged seventy-five.

July 2.—Frank C. Culley (see July 8, below), born at Lower Sandusky, Ohio, 1838.

July 3.—David MacConnell Smyth, inventor of the book-sewing machine, born at Newton Ards, Ireland, 1833.

July 4.—Patent issued by the English Government for the true art and way of making English paper for writing, printing, and for other uses, both as good and serviceable in all respects and as white as any French or Dutch paper, 1685....First type cast in Cincinnati (by Horace Wells), 1820....George U. Porter, founder of the *Journal of Commerce* of Baltimore, died in that city, 1886....Samuel Richardson, early London printer, and author of "Pamela," "Clarissa Howard," and other works, died, 1761, aged seventy-two....St. Louis Typographical Union, No. 8, organized, 1856.

July 5.—George Bruce, printer, stereotyper and typefounder, died, 1866, aged eighty-five....Heinrich Hagemann, inventor of a matrix-stamping composing machine, died at Berlin, 1890, aged fifty-two.

July 6.—John Oporinus, the most eminent of early German printers, employing six presses, died, 1568....William Allen Shepard, a noted Toronto printer and president of the United Typothetae in 1891, born at Brownville, New York, 1830....Aldo Manuzio, a noted early Italian printer, died, 1515.

July 7.—Andrew B. Stewart, well-known erector for the Whitlock Printing Press Manufacturing Company, died at Wildwood, New Jersey, 1906.

July 8.—The Reading (England) *Mercury* or *Weekly Entertainer*, started by W. Parks and D. Kinnier, 1723....Frank C. Culley, widely known newspaperman and many years editor of the Kenosha (Wis.) *Daily Gazette*, died in that city, 1905, aged sixty-seven.

July 9.—William Strahan, king's printer in the eighteenth century, and an intimate friend of Benjamin Franklin (born in Edinburgh, Scotland), died, 1785....Charles Merriam, of the Webster Dictionary publishing firm of G. & C. Merriam, died at Springfield, Massachusetts, 1887, aged eighty-one....Emil Julius Genssch, second owner of the old and noted Genssch & Heyse typefoundry of Hamburg, Germany, died in that city, 1907, aged sixty-six.

July 10.—The day celebrated in Haarlem, Dort and Amsterdam, as the anniversary of the invention of movable type....Francis Ambrose Didot, celebrated Parisian printer, died, 1804, aged seventy-five....Alois Auer, twenty-four years director of the Austrian imperial

printing-office, and who had types cut for Chinese, Arabian and many other Oriental languages, died, 1869....Eleazar Phillips, Jr., who started (about 1730) the first paper in the province of South Carolina, the *Weekly Journal*, died, 1732.

July 11.—A decree was issued by the star chamber that there should be only four typefoundries in England, 1637.

July 12.—Printing presses licensed in England, 1790....The *Missouri Gazette* (now the *St. Louis Republic*), first issued, 1808....James Tiernan, of the Woodward & Tiernan Printing Company, of St. Louis, born in that city, 1838....Charles S. Conner, famous New York typefounder, died, 1879....Charles Murray, part owner and superintendent of the Barnhart Brothers & Spindler typefoundry, of Chicago, died in that city, 1901, aged sixty.

July 13.—William Harvey, wood engraver, pupil of Thomas Bewick, born at Newcastle-on-Tyne, 1796....Samuel C. Collins, of the Collins & McLeester typefoundry, of Philadelphia, died in that city, 1883....First patent on the original Linotype issued, 1866.

July 14.—James Madison Conner, of the old Conner's Sons' typefoundry, died in New York, 1887, aged sixty-two....Samuel Revans, who printed the first newspaper in New Zealand, died at Greytown, New Zealand, 1888....Loring Coes, who enjoyed the distinction of being the oldest man in the country actively engaged in managing a large manufacturing concern (producing "micro-ground" paper-cutter knives), died at Worcester, Massachusetts, 1906, aged ninety-four....Charles J. Zingg, managing editor of *Printers' Ink*, of New York city, died 1906, aged about forty-eight....Caxton issues the "Faytts of Armes and Chivalry," 1489.

July 15.—The familiar Grover's composing-stick patented (by Oliver S. Grover), 1855.

July 16.—Thomas Fletcher, once an eminent printer and bookseller at Cambridge, England, died, 1790.

July 17.—Goldsmith F. Bailey, printer, editor, and Congressman from Massachusetts, born at Westmoreland, New Hampshire, 1823.

July 18.—Joseph Britton, for fifty years in the lithographing business in San Francisco, and one of that city's oldest citizens, died, 1890, aged seventy-six....Charles D. Rogers, former president of the noted printing-house of Rogers & Wells, Chicago, and past master of the Chicago Master Printers' Association, born in Watertown, New York, 1863, died at Farmington, Connecticut, same day, 1904....Alexander Barnett, veteran typefounder and one of the founders of the Mechanics' Typefoundry of Chicago, died in that city, 1896, aged seventy-six.

July 19.—The first stone of that unrivaled repository of books, the Bodleian Library (founded by Sir Thomas Bodley), is laid at Oxford, 1610....Isaac Adams, inventor of the Adams press and member of the Massachusetts Senate, died at Sandwich, New Hampshire, 1883....John P. Morton, head of the old publishing house of John P. Morton & Co., of Louisville, Kentucky, died, 1889, aged eighty-two....James L. Lee, of the printers' supplies house of Shniedewend & Lee, of Chicago, born in Halifax, England, 1839.

July 20.—King Henry VIII. grants a patent to the University of Cambridge to elect three printers and sellers of books residing within the university, 1534.

July 21.—Archibald Constable, said to have been by far the most eminent publisher that ever adorned the Scottish capital, publisher of the *Edinburgh Review* and the "Encyclopedia Britannica," of 1812, died, 1827.

July 23.—John Day (or Daye), of London, the most celebrated typographer of his time, and the first to have Saxon characters cut and cast (also father of twenty-six children), died at Walden, Essex, 1584.

July 24.—Henry Stephanus (or in English Stephans,

*A few days in the year have no events listed against them, despite the compiler's diligence in hunting for such as might be used. Therefore, while representing much research, this typographical calendar is not presented as complete. Such a thing is apparently an impossibility. It is possible that the authorities for some of these dates may be at fault, in which cases, if any reader can supply the correct ones, together with the reliable authority, we will be pleased to publish them. With very old dates it may happen that the old style reckoning has been used.

in French Etienne), the first of an illustrious family of printers in Paris, died, 1520....Herman Raster, one of the oldest German journalists of America, editor of the *Illinois Staats-Zeitung*, died at Cubowa, Silesia, 1891.

July 25.—Andrew Jackson, noted dealer for forty years in old books and black letter, in Drury Lane, London, died, 1778....Bernhard Rudolph Giesecke, of the eminent typefoundry of Schelter & Giesecke, Leipsic, died, 1889.

July 26.—Corner-stone laid for its own printing-house, by the University of Oxford, 1664.

July 27.—Elihu White, celebrated New York typefounder, publisher and bookseller, born in Bolton, Connecticut, 1773.

July 28.—Shepard Kollock, first printer of a directory in New York, also postmaster and judge, died, 1839.... George Arensburg, who on account of his speedy typesetting, having once set 2,046 ems of solid minion in one hour, was termed "the velocipede," died in New York city, 1836, aged thirty-seven.... Samuel Sands, one of the oldest printers in the United States, and who first set up Key's "Star-Spangled Banner," died at Baltimore, 1891, aged ninety-two.

July 29.—The first press, the *Pittsburg Gazette* (later on called the *Commercial Gazette*), established west of the Alleghany Mountains, 1786....Horatio Winslow Seymour, editor of the *Chicago Herald*, born in Genoa, New York, 1854....The French press received the full benefit of free speech through laws passed this day, 1881.... Stephen Smith Hoe, of R. Hoe & Co., grandson of the father of the house, died at Tarrytown, New York, 1887.... John Luther Ringwalt, compiler of the "American Encyclopedia of Printing," died, 1891....An English state paper, "A Survey of the Printing Presses, with the names and numbers of Apprentices, Officers and Workmen Belonging to Every Particular Press, Taken, 1668."

July 30.—George Henry Sanborn, noted manufacturer of bookbinders' machinery, born in Concord, New Hampshire, 1830....Charles James Drummond, former secretary of the London Society of Compositors, born at Ipswich, England, 1848.

July 31.—Act passed in Congress, creating the office of Public Printer—previously termed Congressional Printer. A. M. Clapp was appointed to the office on this occasion, 1876....Frederick Driscoll, commissioner of the American Newspaper Publishers' Association and formerly director of the Associated Press, born in Boston, 1834.... Herman Ihlenburg, one of America's best type-designers and punchcutters, died at Philadelphia, 1905, aged sixty-two.

STAND PAT.

Stick to the thing you know.

Don't forget the toil, the thought, the planning you have invested in the business you have mastered.

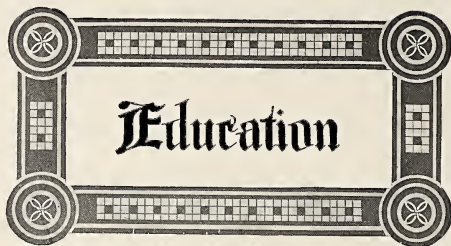
Don't lose sight of the safety—the certainty—that the work in hand affords you.

Don't let rosy visions of opportunities afar blind your eyes to surer opportunities close at hand.

Don't forsake the duties of to-day, for difficulties that may swamp you.

Stick to the thing you know!—*System.*

WHEN you feel a tendency to go "up in the air" and begin to rush somewhat purposelessly about, it will help you some to bear in mind what you well know—that the very best results that good luck will bring you while you are so distraught will hardly do your normal capabilities justice. Hold yourself down to deliberation.—*American Pressman.*



APPRENTICES SLOW TO TAKE I. T. U. COURSE.

THE I. T. U. Course being one of the fruits of much agitation concerning apprentices, there is doubt in some minds regarding its value to journeymen. There could be no more complete answer to such a question than the letter of Mr. Albert Ward Dippy, a facsimile of which we reprint in this issue. That gentleman has earned a preëminence as a master of the craft enjoyed by few, and if the course is worth the expenditure of time and money by such a leader it can not but prove valuable to the ordinary compositor. Contrary to expectations, the new venture has not been warmly received by apprentices, as the average age of students is about twenty-seven years; there are more nearing the half-century mark than there are less than twenty years old. A recently enrolled student has passed fifty-five, and a forty-nine-year-old student with three months' experience has made good progress, ranking better than the average. There is nothing in the course which minifies its benefits to those known as "old men." This gentleman and others of about his age apparently had more difficulty in getting started than did others whose school-days were not so far behind them, but once on the highway they kept up with the procession.

The experience of the commission would indicate that it is not a question of age, but of determination and ambition. This should be a message of good cheer to many oldsters, who feel that stiffening joints are lessening their sprightliness at the keyboard or at the case. The course affords these men an opportunity to develop much latent talent, and use their heads in a manner that will go far toward overcoming or offsetting the effect of the slowness which comes with lapse of years. Speed is not the most desirable quality in job composition, while it is a prime necessity in the case of operators and other specialists. Quality counts for more in the job or ad. room than it does elsewhere in the office. Yet no subdivision of the trade offers such opportunities to save time as does jobwork. The compositor who is not compelled to experiment can accomplish more and better work than his more supple comrade who is not so sure of his ground. The course is a godsend to those who feel their grip loosening on their chosen specialty just because they are not so "young as they used to be." The passing of such men constitutes a part of the tragedy of craft life, but now there is hope for many of them. They should not despair until they have given the course a trial. To perfect one's self in a branch of his trade, is hardly "teaching an old dog new tricks." But as some one has said, the safe retort to that moth-worn suggestion is, "Don't be a dog."

The tendency of journeymen rather than apprentices to take up the course demonstrates that the more mature—the experienced, who know something of the battle of life—realize the value of the course, while the apprentice, secure in his situation, is not so quick to appreciate his true position. It is the way of youths to be careless and indifferent, and it is the duty of older heads to advise them with patience. This indifference of apprentices should

make it clear to employers and foremen that they ought to interest themselves in having apprentices take the course. It is not enough that a boy is ambitious to become a good printer — his ambition should be directed into proper channels. The course will quicken the apprentice's appreciation of his work, for, according to the maxim, "The science of education is the science of interesting," and it is the verdict of the students that the lessons interest. Several unions are devising means of encouraging apprentices to take the course; some employers frankly say that if their apprentices should improve they would demand more money or seek other jobs, therefore as employers they are not interested. Whatever may be said for that view, there is not less business acumen in the attitude of the superin-

another typefounder wrote the commission: "There is no question about the adaptability of printers; they can learn anything if they have the chance and know where to find it." This optimism and active interest by lookers-on in Venice should convince compositors that the course is worth while and serve to stimulate them to advance its interests by taking advantage of the rare opportunities it affords. The history of the trade does not show anything comparable with this movement, either as to scope or method.

AN UNQUALIFIED ENDORSEMENT.

This student so thoroughly comprehends the aspirations of the promoters of the course that we give his letter in



IN REPLY ADDRESS
TYPOGRAPHICAL DESIGNING DEPT.
ALBERT WARD DIPPY, MANAGER

Officers
International Correspondence Schools
OF SCRANTON, PA.
International Textbook Company
PROPRIETORS

SCRANTON, PA.

June Month
1908.

RECEIVED

JUN 11 8-31 AM 1908

130 SHERMAN ST.

I. T. U. Commission
Chicago, Illinois.

Gentlemen: Enclosed remittance of five dollars (\$ 5.00)
for second instalment on I. T. U. Course of Instruction
in Printing.

I consider this the best money that I have ever in-
vested in anything pertaining to literature in the
printing line, and I know whereof I speak, as I have
practically everything published in this country on
the subject of printing.

Very truly yours,

Mgr. Typographical Designing Dept.
International Textbook Co.

tendent who will not retain in his employ an apprentice who has not sufficient interest in his work to study at home when such an excellent opportunity is offered as the I. T. U. Course presents.

CO-OPERATION IN THE I. T. U. COURSE OF LESSONS.

The low cost of the I. T. U. Course in Printing compels the commission to utilize the machinery of typographical unions and the good offices of friends of the art preservative to do what would otherwise be accomplished through advertising and paid canvassers. If it were not for the economies so effected there would be an appreciable increase in the cost of the course. In pursuance of this policy the commission has asked typefounders and supply men and their agents to bring the course to the attention of their customers. The response to this has been generous, many volunteering to distribute printed matter and otherwise help the commission. These proffers are accompanied by comments which show interest in the movement. One firm writes to say the promised printed matter has not arrived, and suggests that it be hurried along. Referring to the demonstration of fitness made by the students,

full, and especially as Mr. Brown was the first student to authorize the use of his name:

13 PARK STREET, PITTSFIELD, MASS.

May 18, 1908.

I wish to state that you are at perfect liberty to make use of anything I say about your course in any way you desire. I am only sorry that up to the present I have not found means to more materially assist a most worthy cause. I am more in love with the course every day, and feel that it would be cheap at five times the price of tuition. It lifts one out of the every-day routine of the print-shop and places him on the road to a more laudable position. I sincerely believe that the enrollment in your school will prove the turning point in the lives of many printers who would never be more than ordinary without the stimulus of your instruction. Your criticisms show us errors in typography which we would continue in for a lifetime. I believe your course will be the means of bringing to the fore many a genius whose latent talent for design you will awaken and develop.

Thank Mr. Trezise for me for his criticism of two blotters I submitted to him. It put me on the right road. Believe me, an ardent admirer,
J. BURTON BROWN.

INDUSTRIAL EDUCATION A BUSINESS NECESSITY.

This question of industrial education is an economic proposition — as such a part of your business as the purchase of materials, the employment of your salesmen, your

advertising men, or your managers. Consider how much time you give to the planning of your shop buildings, the time you spend investigating equipment for your plant, and the careful study you give each machine to determine which one offered will produce the greatest output. The careful attention that American manufacturers have given these matters has been a large factor in putting them in the strong position they occupy to-day. But I ask you in all fairness, how much time, how much careful thought, how much consideration, have you given the subject of labor in your shops? Is it not a fact that you have dismissed that subject largely from your minds and placed it in the hands of superintendents and foremen? What do you know of the feeling toward you of the men in your shops? Have you investigated the conditions under which those men were educated and the limited extent of their education? Are you conversant with the actual relation existing between the foremen and the men in your employment?

Under the present system of manufacturing we are practically using up our supply of labor. We have not paid any attention at all to finding a new source of supply, nor have we given any thought to its proper training. Our very system of demanding production from the foreman who employs the men eliminates the boy; but we, as manufacturers, are not living in the present day only; we will have to carry on our businesses to-morrow, and next year, and ten years from now, and it certainly would be wise on our part to make such effort as will enable us to recruit labor from new sources of supply and give careful heed to the cultivation of such sources of supply as we now have to make it more efficient.—*F. A. Geier, in Engineering Digest.*

A PRINTING COURSE BY AGRICULTURISTS.

A recent pamphlet issued from the Agricultural College, and signed by the "college printer," announces the establishment next year of a "four-year course in printing" in that institution, which course specifically includes reading, 'riting and 'rithmetic, blacksmithing and machine-shop work, "handling gasoline engines and electric motors," typesetting, "job printing," "stonework," and presswork. By inference, it includes "proofreading, stock, binding, electrotyping and engraving." Certainly, a comprehensive layout, but it omits items important to the trade, namely: Making type, paper and ink. In lieu of the latter there is substituted "running a country newspaper."

It is not made clear in the pamphlet as to whom "it is apparent" that the printing craft needs education; neither does it make clear the relationship between the occupations of a farmer and a printer; nor the special qualifications or fitting environments of an up-country farmers' school to teach the art of printing, engraving and binding.

The pamphlet says further, that "the all-around printer is becoming a thing of the past. Men capable of running a country newspaper are growing scarcer every day." Presumably the Agricultural College solicits raw material from Kansas farms and promises to transform it (or them) into printers, editors and office managers in four years.

The charge that "the printing craft" is woefully deficient in education is both presumptive and impertinent.

The "crying need" is not so much for better educated workmen, but for better trained workmen, and the training must consist of more or less extended practical experience coached by expert specialists. It is true that "all-around workmen" are fewer in the printing trade and every trade than they were twenty-five years ago, because all trades have become divided into groups, and the groups subdivided into branches, under an intense pressure for greater output. Printing is divided into four principal groups: (1) Composition and imposition; (2) designing and illus-

trating; (3) presswork; (4) binding. Each group is subdivided into several distinct branches, and all are dependent on a distinct group of manufacturers for material, machinery and tools, and those manufacturers are more or less influenced by changing demands of the users of printed matter as reflected by printers and binders.

Every other craft is also divided into groups and branches, perforce of circumstances, and the "professions" are yielding to the pressure of the times for specialists. Even agriculture is likewise crystallizing into separate (but allied) specialized branches, and the all-around farmer is disappearing as well as the all-around craftsman.

There are to-day many excellent trade schools (polytechnic) in industrial centers that are conscientiously endeavoring to work out the problem of more modern, practical industrial education. In the printing trade we have one, The Inland Printer Technical School (Chicago), equipped with modern machinery of various makes, and tons of material, auxiliary to a \$100,000 commercial printing plant, affording the highest class of practical demonstration work. This school has been established a number of years in a great printing-trade center, and is well supported; but with all its advantages it can not cover the ever-widening field. Recognizing its value as an aid to young men already embarked in the trade the International Typographical Union last year volunteered to organize and finance a system of extension work, written instruction and critical correspondence with printers at their homes in interior towns and in their particular fields. Mr. McQuilkin, editor of THE INLAND PRINTER, is at the head of a commission charged with this extension work.

In the face of such a complex network of industrial pursuits in a trade absolutely unrelated in even the remotest degree to agriculture, it appears far-fetched to drag into an agricultural school a technical printing-trade course unsupported by competent, practical instructors, unequipped with material and complete plants for demonstration and practice, and pretend to turn out "all-around workmen."

Competent instructors, materials and proper equipment will cost thousands of dollars for negative results, and would be a waste of public money that might be used to better advantage teaching farmers' sons how to grow three ears of corn where their fathers now grow only two, or ten bushels of wheat where their fathers now grow only nine.

President Nichols, in the *Capital* of May 15, emphatically and clearly says the chief end of the school "is the teaching of agriculture"; that it is an agricultural college; and "that is what the school was established for."

A small printing-shop for printing the college-student publications may be, and probably is, a convenience to the school, and no serious objection can be raised against that until it oversteps its natural limits, assumes the rôle of an "educational department" and begins dissipating money and energy in an effort to "do something" out of the ordinary—something it was not intended to be—something that can not possibly bring the results promised.

Unrelated technical trade courses have no legitimate place in agricultural schools, and the excuse given for so mixing agriculture and printing at Manhattan is not tenable.—*T. B. Brown, in Topeka Capital.*

MASTER WORKMEN IN GERMANY.

In a report to the Department of Commerce and Labor, United States Consul William J. Pike calls attention to the encouragement given by the German authorities to artisans desirous of becoming superior workmen.

There is no nation in the world that gives greater encouragement and opportunity to its people to become skilled artisans than Germany. Municipal, State and the Federal Governments all contribute to the establishment

and support of technical and industrial schools, and there is scarcely a city or town of any importance where one of these splendid institutions is not found.

Any law or regulation that tends to encourage and lift up laborers and mechanics to a higher degree of proficiency finds ready and hearty endorsement. The Department of Interior of the imperial ministry of Alsace-Lorraine has arranged numerous courses of instruction for those workmen who desire to attain that degree of proficiency which will entitle them to be called masters in their respective trades.

It must be understood that the applicants for these masters' degrees are practical and skilled workmen, with years of experience in their different lines of work, and by means of these tests are ambitious to become recognized as finished artisans. For instance, a tailor who has successfully passed such a test will be known as *Schneidermeister* (master tailor), and, since such distinctions mean a great deal to a workman in Germany, the artisan eagerly strives to attain that proficiency when he is recognized as a master of his trade.

Besides the excellent trade schools and the necessity of long apprenticeships, which train the journeymen of Alsace-Lorraine, the ministry at Strassburg has made possible the following courses:

A master course for bookbinders, upon the completion of which the workman is known as a master bookbinder. This course is conducted in Strassburg by an expert instructor from an industrial school of North Germany. Instruction is given in the details of binding books, especially the different color effects, artistically cutting the paper—square-cornered or round—the art of putting the leaves together in such a way as to insure greatest symmetry and durability; the tasteful decoration of the cover; the study of the different kinds of binding, such as leather, half-leather, morocco, cloth, paper, etc.; what bindings are best suited to an atlas or album; the study of attractively indicating the title of the book; the best method of dividing a large work into volumes. Besides these practical phases, lectures are given and exhibitions are made of the best products in the art of bookbinding.

Similar courses are given for tailors, painters, locksmiths, plumbers, cabinetmakers, paperhangers, decorators, potters, carpenters, well diggers, and all workmen where any skill is required.

ATTRACTING ATTENTION OF COGNATE TRADES.

Acting under instructions from the last convention, the executive board of the International Photoengravers' Union is considering a plan of industrial education to be submitted to the craft. President Woll is enthusiastic, and believes that a proper educational system would open the way for the expansion of the trade, and is appreciative of the influence on the individual of systematic study.

The International Brotherhood of Bookbinders had the question of trade education brought to its attention by President Glockling in his report, in which he said: "This is a subject worthy our best attention. I would recommend hearty endorsement of the practical effort now being put forth by the I. T. U. through their system of supplementary and technical education, whereby the apprentice and journeymen of their craft are made more efficient as mechanics, and thus helpful in maintaining and improving the status of their craft. I would recommend that the incoming president be instructed to make investigation and propagate to the extent circumstances warrant like action in the interest of the I. B. of B., and which can with much advantage be extended to some of the branches of our trade, notably the book-stamper and finisher." Secretary Prescott, of the I. T. U. Commission, was invited to address the delegates on the industrial education. He urged the

necessity of local unions doing their share toward overcoming the effects of specialization which had destroyed the apprenticeship system. Subsequently the convention adopted a resolution approving President Glockling's recommendation.

NOTES OF THE COURSE.

A New Englander says he "would not be without the criticism for five times the amount."

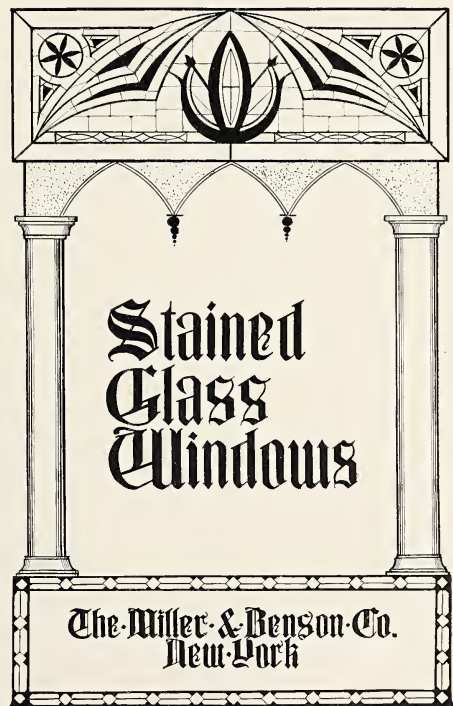
H. A. Anger, of Seattle Ivy Press fame, who enjoys an enviable reputation as a typographer, is actively engaged in securing students. Mr. Anger contemplates having his protégés do class work.

A Canadian student declares, "This course is one of the most thorough that I have ever heard of, and the price is so low that it ought to be within the reach of every printer who takes a pride in his calling."

In sending his second payment D. C. Rowe, of Flemington, New Jersey, remarks: "Thus far I have found the course very interesting and instructive, and I think it is going to be a big help to me in my work."

G. A. McCune, of Springfield, writes: "I have just completed my seventh lesson, and have learned more about the formation of type-faces than I did in all my previous fifteen years' experience. I believe that the remaining lessons will benefit me still more. In my opinion the course is of immense value to any printer."

An over-the-scale ad-man in a Middle West town, who was dubious as to the benefit he would derive from the course, one month after enrollment writes: "I must say that I am satisfied beyond expression. I work faithfully and am trying to make the best of the knowledge I get from



Ninth lesson of middle-aged student, who made an unpromising start.

it. I am glad to know of the personal interest you take in my work, and can assure you it is an essential feature of the course."

Arthur Simons, of Guelph, Ontario, says: "I thank you for your long and full criticism on my lessons. The criticisms are quite an education in themselves and I shall keep all of them for future reference, as I realize their value. There have been several points already which I had thought little of throughout all my career as a printer. You are at liberty to publish this letter, with my name, or any part of it you see fit."

We take pleasure in calling attention to the school of printing, under the direction of the I. T. U. Commission on Supplemental Trade Education. We have always contended that the unions would be making a serious mistake if they permitted others to take the lead in this matter. The fact that THE INLAND PRINTER is in charge of the school is another high recommendation. From the descriptive matter the school seems to be founded on broad lines, and the terms are so reasonable that the union must be extending very substantial aid toward its support. Every young printer who is ambitious to make the most of his chosen art should post himself on the advantages offered by this school for technical advancement.—*Southern Printer*.

The value of the new Correspondence Trade School in Printing established by the International Typographical Union has met instant recognition. P. R. Hilton, president of the Henry O. Shepard Company, of Chicago, has purchased scholarships for all composing-room apprentices, and this practical demonstration of an interest in apprentices, of which we hear so much and see so little, will certainly bring abundant returns, and could be emulated by all printing-house proprietors to their immediate and lasting profit. Not only is the course of lessons valuable to the apprentice, but infinitely more so to the journeyman, because the latter's more mature judgment enables him to apply the lessons instantly and comprehend the causes which produce the effects he achieves.—*Printing Trade News*.

THE PRESSMEN'S CONVENTION.

The welcome tendered the delegates attending the twentieth convention of the International Printing Pressmen's and Assistants' Union at Mobile, Alabama, on June 15 did not lack in the warmth usual with Southrons dispensing hospitality. After the customary presidential reply had been given the gentlemen who represented the welcoming host, a committee of New Orleans pressmen was brought to the fore and presented President Berry a handsome silver-mounted gavel. More thanks, and the convention was declared open for business. It remained in a business humor long enough to appoint a committee on credentials, receive an invitation to take a trip on the river and bay, and adjourn to accept it—like unto other conventions, be they more pretentious or more humble than this one.

The turmoil incident to the eight-hour affair had left a situation which disclosed that about twenty unions represented were in arrears. The committee on credentials said "it was essential to the interest of the membership and the future of the International Union that leniency and consideration be shown those organizations which have not technically complied with the law," owing to conditions beyond their control. In the case of seven unions which had not "complied with the constitutional requirements in any sense," the committee opposed seating their representatives. Those organizations which were unfortunate were allowed representation without much ado. Subsequently the out-and-out insurgents made their peace, were

given seats and the gates were opened to a flood of resolutions and appeals on all manner of subjects. The most prolific producer of grist for the legislative mill was Theodore F. Galoskowsky, one of the founders of the organization, and until recently editor of the *American Pressman*. In the documents presented Mr. Galoskowsky seemed to voice the views of the opposition to President Berry's policies, but his efforts did not meet with much success.

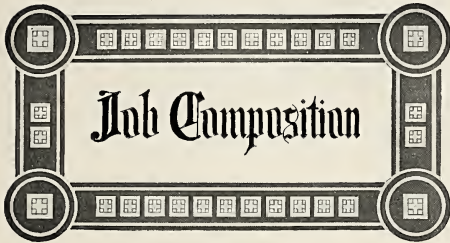
Usually the election of officers is deferred to the closing hours of a convention, but with the pressmen it is different. The nominations followed sharply on the heels of the organization of the meeting, and the election, which resulted as follows, was held on the third day: President, George L. Berry, of San Francisco (unopposed); first vice-president, William L. Murphy, of Butte, Montana; second vice-president, Michael J. Flannery, of Chicago; third vice-president, Peter J. Breen, of New York; secretary-treasurer, Patrick J. McMullen, of Cincinnati.

The convention endorsed the manner in which the officers handled the litigation with the United Typothetae, decided to continue the eight-hour fight, and recommended that local unions establish dues of not less than \$1 a month for pressmen and 75 cents for assistants.

At the request of Mr. Berry, President Francis, of the New York branch of the Printers' League, addressed the delegates, speaking at some length on the purposes, growth and methods of the League.

Mr. H. N. Kellogg, Commissioner of the American Newspaper Publishers' Association, sent a communication to the convention, in which he spoke glowingly of the peaceful relations existing between the two organizations. He also said the experience of the year rendered it "hardly necessary to say that the American Newspaper Publishers' Association heartily approves of our plan of arbitration and believes the renewal of the contract was one of the best moves we ever made." Then Mr. Kellogg broke new ground, and made this strong personal reference:

"I want to congratulate you upon the election to the presidency of your organization of such a wide-awake, enterprising and up-to-date young man as Mr. George L. Berry. It has been a pleasure to transact business with him, and I have found him at all times willing to be fair. As the American Newspaper Publishers' Association does not want anything except what is fair, I am sure the relations will continue amicable as long as Mr. Berry remains your leader, and if at any time his ideas and ours as to what is fair do not agree, we have a means of settling our differences under the arbitration contract. When I first heard of Mr. Berry's election I was disappointed and apprehensive, partly because he hailed from San Francisco, and in some manner, whether justified or not I can not say, the opinion had gone abroad that the unions in San Francisco were exceedingly radical. I first met Mr. Berry when I was attending the I. T. U. convention at Hot Springs, and almost the first thing he said to me was that on his way East he had visited the publisher of a newspaper in Oakland, California, and one in Pueblo, Colorado, to discuss propositions for new scales, and that in both instances he had arranged to have the differences settled by arbitration, though these newspapers were not members of the American Newspaper Publishers' Association, and had no arbitration agreements. Mr. Berry further said he had suggested to these publishers the advisability of joining the American Newspaper Publishers' Association and securing arbitration contracts. I then and there revised my opinion of George L. Berry, and made up my mind that any differences which might arise between the International Printing Pressmen's and Assistants' Union and the American Newspaper Publishers' Association during his administration could be amicably adjusted.



BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

LETTER-HEADS.

The design and arrangement of letter-heads offers an ever-interesting field to the ambitious compositor. As

of what he may consider the “latest style,” his work will lack just that touch of quality which we all desire to bring forth.

One of the most noticeable features of many letter-heads—one that is due in a great measure to the above-mentioned latitude in design and color which is allowable in this work—is that of too much decoration and too many colors. The compositor in his eagerness to produce something extraordinarily fine, and enthused by the thoughts of panel arrangements and color schemes, forgets the utilitarian side of the letter-head, forgets that there is, or should be, such a thing as typographical restraint, and fairly runs wild in a riot of color and complicated rulework. From the appearance of much of the printing of to-day, one is forced to conclude that typographical design does not suffer from a lack of originality or inventive genius, but, on the other hand, it does suffer from a lack of proper direction of, and restraint in, the use of the ability which the printers possess. Let us, then, above all things, remember that it is easier to err on the side of too much decoration than on the side of too little; that it is easier to get a panel design too complicated than it is to get it too simple; and that it is easier to get too many colors in a job than it is to get too few. A letter-head printed in one color is infinitely preferable to one printed in five or six colors and resem-

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Morris, Ind.,

Fig. 1.—A plain, simple form of letter-head, useful in the handling of a large amount of copy.

work of this class usually permits of a greater latitude in the way of original features of design and color than does the balance of commercial stationery, and frequently calls for designing in two or more colors, the compositor hails it as a bright spot in the routine of ordinary work—an opportunity for the putting into play of his ability to origi-

bling an effort to show on one sheet all the colors of ink of which the shop can boast. To know when a job is finished, and to be able to avoid overstepping the boundary line between a finished job and one that is overdone, is of more practical value to the display compositor than the doubtful “originality” of which we hear so much nowadays.

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Fig. 2.—The grouping of the reading matter into one spot gives a pleasing effect.

nate. As long as he keeps this originality within reasonable limits, and bases his work on fundamental principles of correct design rather than on passing fads, his finished product will be pleasing and satisfactory. If he does otherwise, either by deliberately violating the principles of correct typographical design or by an unintelligent copying

The suggestions given in this department in the June number of *THE INLAND PRINTER* regarding the sketching out of proposed type-designs in lines and masses are fully as applicable to letter-heads as they are to the business cards which were discussed in that article. This method of making sketches is especially valuable in the construction

of panel arrangements, as one can get an exceptionally good idea from a pencil sketch of how the job will look.

The fact that letter-heads are usually cut from stock 17 by 22 inches in size, giving four full letter-heads to each sheet of stock, establishes the width of the letter-head at eight and one-half inches. The setting of the job forty-five picas in length gives a margin of three picas at each end. The same margin should be left at the head. Where the

where the copy contains a considerable amount of relatively unimportant reading matter or a large list of officers, etc. The same general arrangement, varying the type-faces and color-schemes, is universally used. The chief points to remember in a design of this kind are to avoid getting the firm name too large—eighteen or twenty-four point type being usually sufficient—to keep the rules, where they are used across the top, in harmony of tone

REFERENCES
THE CITIZENS NATIONAL BANK
THE SHARPLES NATIONAL BANK
NATIONAL BANK OF SCRANTON

SECURED NOTES AND MORTGAGES FOR SALE TO INVESTORS
LOANS & INTEREST COLLECTED FOR PATRONS
ALL CLASSES OF LOANS NEGOTIATED
LONG DISTANCE PHONE 22

GEO. W. EHRLIART
A GENERAL LOAN BUSINESS TRANSACTED
MORTGAGE LOANS
132 NORTH MARTIN ST.
SCRANTON, PA.



Fig. 3.—Both design and type-face are appropriate for a letter-head of this character.

letter-heads are unruled the depth of the type-matter may vary according to the amount of copy, but a proper feeling for the fitness of things will keep us from making the heading so deep that it will crowd down on to the space which should be reserved for the letter proper. This establishes a certain approximate size for all letter-heads. Where the stock is ruled the top line of the ruling is usually two and three-quarter inches from the top of the paper.

with the type, and to avoid getting the date line too large—twelve-point lower-case or eight or ten point capitals being large enough. Where a rule follows the name of the city and State it should be about ten or twelve picas long—either dotted or plain. The use of the typewriter makes this rule unnecessary in most cases.

Fig. 2 shows a simple arrangement of a smaller amount of copy. The grouping of the reading matter into one spot

No. 9999

The Stillwater National Bank

PAID UP CAPITAL, \$50,000
SURPLUS AND PROFITS, \$50,000

Stillwater, Ohio

Fig. 4.—A simple letter-head design, made slightly decorative through the use of the text letter.

In the examples which appear herewith an effort has been made to show the different varieties of letter-heads which the compositor is usually called upon to do—ordinary display, panel arrangements, professional letter-heads, and those dealing with unusual decorative features. The examples chosen to illustrate these varieties are simple and practical.

Fig. 1 shows what might be termed the conventional letter-head arrangement—extremely simple and useful

is effective in appearance and forms a pleasing variation from the previous example.

Fig. 3 shows an interesting arrangement. Both in design and type-face it is thoroughly in keeping with the best of work for businesses of this nature. Obviously, panel arrangements and large amounts of decoration would be entirely out of place on this letter-head. Where variation is desired in work of a professional or semi-professional nature it is usually gained by setting the type in the

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Fig. 5.—A panel arrangement of the copy used in Fig. 1.

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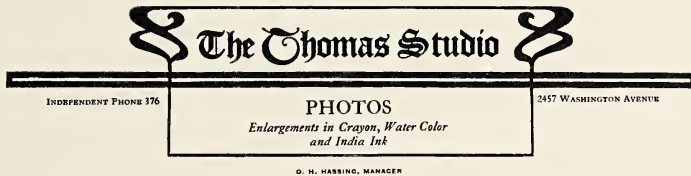
New Orleans, La.,

FIG. 6.—Another panel design, handling a much larger amount of copy. Note the harmony of tone between type and rules.

form of a corner-card instead of in the center of the heading, but undue elaboration should in no case be resorted to.

Fig. 4 shows another extremely simple arrangement, applicable to almost any moderate amount of copy. This has been made, through the use of the text letter, slightly more decorative than the preceding example.

the printer, of more importance than the proper display of the text—that he decided on panels without satisfying himself that he had sufficient copy to fill them. The natural result, when the printer finds himself supplied with a lot of panels and nothing to fill them, is that he puts in decorations in a vain endeavor to correct the mistake.



Ogden, Utah,

FIG. 7.—A decorative letter-head design. In the original the rules were printed in a tint.

Fig. 5 shows a panel arrangement, using the same copy as Fig. 1. The panel design—with one small panel at the end, as in this case, or a small panel at either end—is very effective in the handling of large amounts of copy. In using panel designs especial attention must be paid to two points. In the first place, before deciding on a panel

Another point which should command attention wherever panel arrangements are used, is the question of harmony of tone between the type and the rules used for the panels. To secure this desired harmony it is almost imperatively necessary that the printer have rules of half-point and one-point face. Panels made of two-point rule are nearly

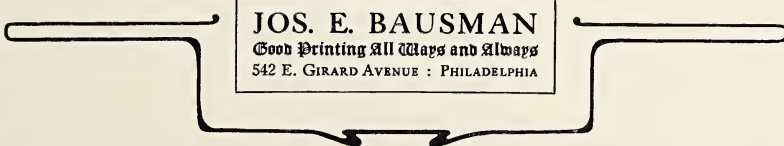


FIG. 8.—Another pleasing use of decoration. In this also the original was in two colors, the decorative border being in tint.

arrangement the compositor should be certain that he has sufficient copy to properly fill the various spaces. Nothing looks worse than a piece of printing which shows on its face that the arrangement of panels was, in the mind of

always too heavy in tone where the rules and types are printed in the same color. On the other hand, the panels made of hair-line rules are almost invariably too light for work of this sort. The good printing of to-day shows a

very limited use of the hair-line rule, some offices rarely ever employing it.

In Fig. 6 is shown still another panel arrangement—more complicated in design than the preceding one, but dealing with a much larger quantity of copy. Harmony of tone between type-faces and rules is the chief characteristic of this piece of typography.

Figs. 7 and 8 show the use of decorative material in the designing of letter-heads, and are a concession to the desire for ornamentation, which we all at times possess. It will be noted, however, bearing in mind that in each of these cases the decorative material was run in a tint that the typographical restraint previously referred to was considered—neither job being carried to excess in the matter of ornamentation, but each showing that the compositor knew when his job was finished and was able to avoid overdoing it.

The fact that the typewriter is almost universally used in letter-writing makes the use of script types for date lines undesirable. The same type-face as that used for the balance of the letter-head is preferable.

Care should be taken not to get too much of a warm color on a letter-head. Where red or orange are used, just a small touch is sufficient to give the desired brightness.

In addition to the simple letter-head arrangements here shown, the current insert of the Inland Printer Technical School contains several designs for this class of work, some of them being of a more decorative nature. While the letter-head design is necessarily confined to a certain size and shape, many interesting arrangements can nevertheless be developed within these limitations, and nothing will furnish greater interest to the compositor than to take a certain given copy, a pencil and a piece of paper, and experiment in an endeavor to indicate by sketches the greatest possible number of suitable designs. This stimulates mental activity and inventive genius, and to one who has not tried it the results will be surprising.

THE PAPER QUESTION AS SEEN IN WALL STREET.

The congressional committee which has been investigating the International Paper Company reports that the existence of that company is not responsible for the high prices of print-paper. The committee also found that the high tariff was not the cause of the high prices.

The business of the International Paper Company has improved very materially since the first of the year, and conditions are quickly becoming more satisfactory. President Burbank of the company says: "Last month's earnings were fully as good as in the corresponding period of the preceding year. Since January the improvement in the company's results has been steady, and I anticipate that the fiscal year's results will compare favorably with last year.

"The great trouble last year was that we had too much business. We were doing one hundred and twenty per cent business, and could not handle it economically. Now we are doing ninety-five per cent business with more profit. Last year we had so large a demand for paper products that we were unable to manufacture it all ourselves, and were forced to purchase it in the market, which could not always be done advantageously."

The paper trade conditions remain somewhat unsatisfactory, but part of this is seasonal. This latter factor becomes more important in the summer. The jobbers seem inclined to await developments, and are ordering only as dictated by needs.

The recent movement as to the conservation of the natural resources has been closely followed by the paper manufacturers, whose interest in the conservation of the

forests is vital. The scarcity of wood-pulp material has caused a very acute situation and has entailed considerably higher prices in late years than formerly. In this respect the International Paper Company has been particularly prominent; doing what it could to preserve and prolong its woodlands.

In the cutting of wood on the company's lands the larger trees have been taken, leaving the smaller to mature, and others planted. In this way the company hopes to be cutting on the same lands as much wood, years from to-day, as they are now cutting. The preservation of the woodlands around a mill is necessary, as the amount of money invested in a mill would be practically a total loss should it be abandoned, as the destruction of the lands would cause.

The amount of wood that is used in the manufacture of paper equals only about four and one-half per cent of the total wood cut of the forests in a year.

The cost of wood-pulp has doubled in the last ten years, and much of this increase has been in the last two years. The cost of labor has increased fifty per cent in ten years, and most of this in the last few years. Other ingredients in the manufacture of paper have risen in cost relatively. Manufacturers are of the opinion, however, that the cost is as high as it will go, and that a lessening of this cost is likely. The cost of labor, at any rate, seems to have reached its height for some time.—*The Wall Street Journal*.

EDITOR THE SECRET OF SUCCESS.

"You are gathered here, more or less, as the business end of the newspaper, and I want to say a slight word of warning, lest you may forget that after all the business office should become the caretaker of the editor, and nothing more," said Don C. Seitz, business manager of the New York *World*, in addressing the Southern Newspaper Publishers' Association. "I have always sided in any controversy in our establishment with the editor as against the advertising manager, and I think that every successful newspaper manager will try to do that thing, because it is the brains of the establishment that makes your paper go.

"If your writers are not clear, if your facts are not straight, you become a poor newspaper. You might hire the best business talent in the world, you might cut down expenses, you might learn how to manipulate your advertising rates and fill your advertising columns, you might do any one of twenty smart things, but you will inevitably fail if the men who sit at the desk, morning, noon and night, do not produce the right kind of a newspaper.

"I often attend meetings of business managers, and hear them speak more or less slightly of their editors, and when I do, I always feel that these men are mistaken, that their duty is not to guide the editor, but to help the editor. It ought to be the duty of every good business manager to go up-stairs every afternoon when the editor comes in weary with his toil, and ask what he can do for him, what he wants done, what help he desires; does he want this edition pushed forward, is there a convention in any direction that he would like to run a train to, or any special line that may lend itself toward the better handling of the news; what can the office do to help the editor?

"Now, you will find that editors, if properly encouraged, will do a great deal in their line, but the average editor in many offices has sort of fallen under the spell of the bad business manager, scared about bills, timid about the relations of the advertisements to the public welfare, feeling that something he might have said or might not have said has hurt business. Now, if this same business manager would study the history of the newspaper, he would find there was little warrant for his concern."



Few gainsay the desirability of cost systems in printing-offices. The question is no longer whether such methods are inherently good, but rather, "How can we secure the simplest and most workable plan for ascertaining cost?" Under this head methods of accounting will be discussed, with the purpose of making known the simplest and most generally useful plans. We invite friends of the craft to contribute to this practical and timely endeavor to supplant a planless, out-of-date, haphazard way of doing business by modern, profit-making methods.

THE SMALL-SHOP COST SYSTEM.

BY M. J. BECKETT.

Most printers doing from \$5,000 to \$25,000 a year business complain that the discussion of costs that has been carried on quite extensively the past few years has been for the larger houses and that they have been left in the dark. This is true largely because the managers of the larger houses have been racking their brains to find the correct solution. They have been able to get expert assistance and naturally they have had more to say, and what they have said was perhaps more applicable to the large shops than to the small ones. But it is the opinion of the writer that the right method when once adopted will be as applicable to the small as to the large shops, and will be relatively as valuable.

The owners of small shops have always deceived themselves into believing that they can work miracles. They consider themselves above the natural laws of success. They can ignore every road leading to fortune. They can set type faster out of a pi box than the big fellow can on a machine. They can discard ordinary methods and make a "howling success." They can jump over a mountain easier than most of the big fellows can climb a stairway. Why is this? Does not the same law of attraction hold the mote that holds the mole hill and the mountain? It would seem so to most observers. But the fellows who can do work below cost and make money at the same time are legion. They are exceptions to the rule and miraculous. They nearly all claim to know by intuition that they can do work at less cost than the large shops and make money. If the facts were known, the managers of the small shops would find that their percentages of expense were higher. As long as a man believes that he can do work cheap he is going to ask less than the standard price. He will never grow until he gets away from that idea. Cheapness ought not to be the only magnet to attract trade. Good work, prompt service, close attention to details, count for more than price. The man who gets a good margin of profit becomes strong financially, while his competitor who does work cheap, and often at a loss, gets weak and fails. Why go into a business so full of little, though important details, ignorant of the essentials of business success? If already in, why remain in ignorance, when the facts are so easily learned? Costs too much to know costs. Is that what keeps proprietors in ignorance? Yes, it costs enough time to see the importance and the necessity of "getting down to brass tacks." Slipshod people never see the necessity of system. Like an unbroken colt, they like to sport around at will and not to be tied to any one thing or be harnessed to a load. Yes,

to be compelled to do things in a systematic manner is irksome, is distasteful and hardly worth while; costs too much effort of mind to even think of doing it. Costs too much money to install and keep up.

Suppose it cost five per cent to install and maintain a system, and you make money by it, but lose without it, would it be too expensive? No! but to overcome apathy, laziness and prejudice against system is enough to prevent thousands from even considering the matter seriously. Like the lazy man that was being taken to the poorhouse: When a neighbor offered to give him some corn, saying it was too bad he should leave his home for lack of food, he raised up in the wagon and asked, "Is it shelled?" When he learned it was not he said, "Drive on." Too lazy to shell the corn that another had raised! Yes, it costs to know costs. But it is worth the cost. Nothing would lift the printing trade out of the pit and out of the rut and onto solid ground so quick as knowing costs. Every printer would have a perfect cost system, and the disastrous practice of cutting prices would be a thing of the past—if it *did not cost anything*. Every printer would also have a large, perfectly equipped plant for the same reason. Machinery costs something and is worth something, is necessary in order to do business at all. Likewise a cost system costs something, is worth something and is necessary in order to do business at a profit. The machine that can be seen and handled, and that does its work so well, seems to most people to be more valuable than the other machine silently and almost invisibly fulfilling its mission as well, and perhaps with more profit. What profit is there in having a shop full of expensive men, machines and fixtures all working at a loss for a year or more before you know it? A proper cost system detects the losses day by day on every job.

One of the best features of a correct cost system is that it sifts out the unprofitable kinds of work. Every job that goes through at a loss sticks out like a sore thumb and you soon learn not to touch it. If your competitor knew as much, he would not touch it, and—if all the competitors let it alone as they would, it would soon go begging. If all such sore thumbs were not touched the sore spots would soon be on the other fellows' thumbs, and printers would get their fees for lancing them.

Without a cost system it is impossible to pick out the losing jobs. It doesn't pay to fool away money on unprofitable work. Better leave it alone and spend the money you would lose on it in seeking new customers or devising new kinds of advertising matter to suggest to old customers. Be kind to your enemies. Heap coals of fire on their heads by letting them have all the losing jobs. They will respect you for having a fat bank account while they eke out a miserable existence. While they are busy losers you can take care of profitable jobs. You will get them. They will be too busy to do them.

Printers are not naturally more philanthropic than other tradesmen or manufacturers, nor are they any more gullible. They are often more ignorant of the business end of their business, that is all. There are so many details and they are so small they can not see them. They are not adept in the use of microscopes in viewing their expenses.

In talking with a leading supply house the man in charge said: "I don't believe you could get very many printers to let go of even \$25 for a book and instructions on cost accounting. They would rather lose ten times the amount and not know it than part with that much money and not be able to see it coming back right off." Well, there is good sense in keeping that amount, unless determined to make good and get the money back by inaugurating and maintaining a cost system right.

Coöperation of workmen is necessary to the inauguration of a cost system. This ought not to be difficult. In

many of the large concerns, superintendents and foremen, realizing the value of an exact knowledge of costs, are taking an interest in the problem, perhaps more interest than the proprietors. If the concerns are figuring too low on work or are losing money the workmen are soon affected; if all concerns are figuring too low, all the workmen are badly hurt. Proprietors can not afford to pay high wages when they are losing. So it ought to be as vital a question with the workmen as with the proprietors. Much depends on the correct keeping of time-tickets and other items of cost with which the men have to do. If they oppose the office in installing a system they are hurting themselves as well as the proprietors. A little tact with the men will insure their coöperation.

It will not do to allow the superintendent or foremen to manage the cost system. The office must be responsible for that. There must be some well-devised plan, originated at the responsible end of the business—the office—that must be carried out. Everybody must work according to that plan. Might as well expect a lot of masons, carpenters, plumbers, plasterers, painters, decorators and furnishers to build, adorn and furnish a house for you without drawings and specifications and without the superintendence of an architect. You must be the architect of your own fortune. You must think the whole thing through to the end, make all the plans and specifications and let the superintendent, foremen and men execute the details according to your plan—not according to their plans. Their suggestions ought to be considered but should never dissuade you from your main plan and purpose. They will see that you are right after a while and that they did not fully understand. Hold to your own plan, but first be sure it is right. So many men begin building without plans that workmen have no great respect for the office. The men know more about it than the head of the business. This ought not to be the case. The master printer ought to be master of the office—of the whole concern. He can be, and if he is not, he ought not to waste a day getting the mastery of the business end of the business. In a month's time, if he goes at it right, he can become master of the whole situation and bring into existence an office and shop system that will revolutionize the plant and make it strong financially. There is no reason why an employing printer should not be as good a business man as there is in any city.

GENESIS OF ASCERTAINING STATUS OF OFFICE.

A firm in the Southwest queried THE INLAND PRINTER as follows:

"We wish to inquire of you what, in your judgment, should be the cost of the labor expended in a job-printing establishment turning out \$3,000 volume of business per month?"

"We handle approximately this amount of business each month and our pay-roll runs to \$1,500 per month, or fifty per cent of the net earnings of the plant. As a matter of fact we recognize that this is out of line, but is it not a fact that this is about the average cost of production of shops doing this volume of business the country over, where the scale of printers is \$20 and pressmen \$20; feeders, \$12; bookbinders, \$25 for finisher and \$22.50 for ruler; \$8 for girls in bindery? We have been endeavoring to reduce expenses, but it seems to be absolutely necessary to maintain a \$1,500 per month pay-roll in order to turn out a \$2,800 to \$3,000 business. We are prompted in making this inquiry of you by a desire to locate the leak in our business. As to prices, we get what seems to us to be all that can be obtained in competition with the outside houses."

Being desirous of seeing how an expert on costs in small offices would handle the subject, we asked Mr. M. J.

Beckett, of the A. B. Morse Company, St. Joseph, Michigan, to take up the matter with the firm, to which he consented. In the nature of things, Mr. Beckett's reply could not be conclusive, but it is illuminating, and we reproduce it herewith:

"THE INLAND PRINTER has referred your letter of May 28 to me and I confess I am a little at a loss how to answer your inquiry. The information as to your pay-roll is not quite what I would like to base a conclusion on. If you care to furnish me answers to the following questions, I might help you work out a life-and-death problem. It is the same problem all the other fellows are facing, and the skull and cross-bones are in plain view of all who are truly studying it. What is your

"Office pay-roll.....	\$
"Productive labor pay-roll.....	\$
"Nonproductive labor pay-roll....	\$
"Office expenses outside of pay-roll	\$
"Shop expenses outside of pay-roll	\$
"Materials used during period....	\$

"You may find it difficult to get the facts just as I want them. You can, however, do as I have had to do at times: run through a whole year's bills and pay-rolls and separate the items into the classifications given above. Your worst trouble is in your pay-roll. You can probably separate productive and nonproductive labor in the case of foremen, roustabouts, etc., but there is much indirect, or nonproductive, labor with the regular workmen whose time is all considered productive, possibly thirty-three and one-third per cent.

"On the face of it your pay-roll looks excessive, but it may not figure out much differently from that of other shops when properly analyzed.

"I have a method in cost accounting which does not ignore even fifteen minutes' time on any man's time-ticket. It is either productive or nonproductive, or, as some style it (and more properly) direct and indirect. And every man's time is recorded each day on the pay-roll sheet, so at the end of the week we know how much time and money has gone for direct and indirect labor. The latter, as you will agree, is not chargeable to labor proper, but to shop expense. So that when we figure the labor on a job it is labor sure enough, and the indirect labor figures in just as surely, but by a percentage, as expense.

"If I could spend two weeks with you, I could put you onto a well-ballasted track, laid with eighty-pound rails and protected with a block-signal system, and furnish you a headlight that would enable you to make sixty miles an hour and the stops.

"I would like to see every printer in the United States the proud possessor of a simple, effective cost system. Prices would go up almost automatically to where they ought to go, and all would be better off.

"Any information you may send me relative to your business will be held strictly confidential, and I will assist you all I can in working out your problem. It is worth while getting down to bed-rock if you expect to continue in business. The exact facts, though hard and stubborn, make good foundations for a heavy structure."

THE BEN FRANKLIN CLUB OF CHICAGO IN ACTION.

An innovation at the June meeting of the Ben Franklin Club of Chicago was a stunt in estimating. After the "groaning board" had been cleared and the cigars passed, President Hartman announced that F. I. Ellick had been elected as secretary in the place of C. A. Legg, who had been appointed as Assistant United States District Attorney. Then school opened. Six well-known solicitors were named and a three-color job was handed in by a member,

on which the estimators were asked "to figure." The details were put on a blackboard and showed that the lowest bid was \$214 and the highest \$290. When the actual cost was disclosed it was found the labor and material totaled \$210, while the job had been sold for \$175. So, allowing for reasonable interest and profit, the job should have brought \$250 in round figures. The next example, a job done by a one-man shop, proved more enlightening, and had a touch of human interest. The solicitors wanted all the way from \$110 to \$140 for the work. Thereupon the printer said he would do all such jobs they could bring for \$75. This amazed the talent, and, with Secretary Ellick at the blackboard in the rôle of demonstrator, costs were analyzed, with the result that according to the printer's

he displayed inability to comprehend the force of depreciation, and held that his plant was now worth what he paid for it; in two years he had not made a quotation on work, getting it through the mails; he was compositor, bookkeeper and solicitor, who spent no money securing business, not using more than a score or so of letter-heads during a year. He was unable to tell where he was going to get the money from to replenish his plant, answering such queries by saying that up to date he had always discounted his bills. The possibility of illness did not enter into his calculations, but he did announce that he visited a theater every week. Face to face with the small-shop problem, combined with a plain-living and love-of-work-for-work's-sake philosophy, the Franklinites waxed merry



F. L. ELICK,
Secretary Ben Franklin Club of Chicago.



WM. J. HARTMAN,
President Ben Franklin Club of Chicago.

figures the work cost him a trifle more than was received for it. Further discussion resulted in an approximation of the status of the printer's office. The amount of work and yearly outlay for general expenses showed that the plant broke about even—if no allowance were made for depreciation or interest on investment. The printer was refreshingly frank in giving his business history and insisted that he was making money; furthermore, that he was not cutting prices, alleging that the particular job was not worth more than what he charged. It appears that four years ago this young man opened a "bedroom office" with a total capital of \$75; and now had a plant for which he paid \$5,600 (minus a mortgage of \$900), \$600 in bank, and had drawn \$20 a week out of the business. "No matter what you say, I know I am making money," quoth he with joyous emphasis. The excited curiosity of his auditors would not down, and the budding magnate was plied with pertinent questions, and some which would have been impudent in other circumstances. In answering them

in a thoughtful way. One member offered the unorthodox brother \$40 a week as compositor if he would set type at the rate he professed to have done on the job submitted to the estimators. Another auditor with a penchant for payroll calculations figured that the typographical Poohbah in his capacities of owner, manager, compositor, bookkeeper, etc., was, at current rates, entitled to a salary of \$60 a week, and was therefore working too cheaply for his customers, to say nothing of his embracing tainted business principles and the injury he was inflicting on the craft. The idea was advanced that this was the habit of all beginners. They work all the time, have little waste as compared with large establishments, and consequently can underbid the last-mentioned on certain classes of work. The self-satisfied "boss" give no sign of weakening under the fire of questions or of having learned a lesson from the figures and logic of Schoolmasters Hartman and Ellick. Some were of the opinion that the "horrible example" had secured a glimmering of the truth that

interest and profit are essential to enduring success, while others were enlightened as to business methods of which they previously had had but a dim knowledge, though they had oftentimes felt their sting.

Chairman Morgan, of the costs committee, reported that twenty offices had decided to put in cost systems; that Secretary Ellick's especial official duty and personal pleasure was to visit offices and give counsel and advice to those about to install a system. It was also emphasized that while those with systems made mistakes in estimating, they did not repeat them, for the tickets told the story when the job came in again.

Through one of those accidents which baffle explanation but justify profanity, the report of the Club's interesting May meeting was omitted from the June issue. Here it is as it was intended to appear last month:

"Get your costs — then charge the customer!" was the slogan at the May meeting of the Ben Franklin Club of Chicago on Thursday evening, May 7. It was held at the rooms of the Chicago Advertising Association, and about 150 persons, representing ninety-seven houses, sat down to dinner. After the tables were cleared and the pleasant processes of indigestion were aided by orchestral music and some humorous anecdotes by the popular entertainer, Mr. McCuen, President Hartman introduced Charles A. Stillings, former Public Printer at Washington, who gave an interesting account of the rise and achievements of the Government Printing-office. He made no direct reference to his resignation or the causes thereof, but said the cost system had so proved its worth in the Government Printing-office, that he advised every printer to adopt a suitable system. Mr. Stillings referred to the gathering as the largest and most enthusiastic of local employing printers it had ever been his good fortune to commingle with.

In paving the way for the report of the committee on costs, President Hartman complimented the club on having secured the services of such self-sacrificing and efficient committeemen, and made a stirring appeal for the general adoption of a system for ascertaining costs. As one who had seen the light, and profited by his experience, Mr. Hartman expressed the belief that customers are willing to pay fair prices, but are practically prevented from doing so by the arrant folly of printers who are doing work for less than real cost — some through ignorance, others on account of mistaken ideas about business enterprise, and who were always throwing a sprat to catch a mackerel but never landed the toothsome scomber scomborus.

F. I. Ellick, for the committee on costs, said that body had for some time devoted an evening each week to a consideration of the problems before it. He sketched its hunt after information, which seemed fruitless till one proprietor informed the committee that he had the figures it was seeking. The receipts of the office were \$60,000 a year, which the committee regarded as typical, as any system based on its experience would be applicable to concerns doing a business of anywhere from \$25,000 to \$100,000, which would embrace seventy-five per cent of the members of the club. From the data thus secured the committee compiled a series of eleven blank forms suitable for the institution of a complete and valuable cost system in the average office. Copies of the forms were enclosed in a suitable "job-ticket" envelope and given to each person present. Mr. Ellick explained the details of the scheme under a volley of questions that demonstrated keen and intelligent interest in the report and the forms. The committee announced it was prepared to furnish stereotype plates of the blanks at cost, and some of the least used of the blanks could be obtained for the asking.

In the discussion which followed submission of the commission's report, Mr. Ellick in the course of his plea said

printers were inveterate philanthropists, but the object of their charity was not the unfortunate or poor, but the well-to-do — those best able to pay were receiving the most favorable terms. Low prices are the result of two causes: Ignorance of the value and cost of their work, and the business failures who were attracted to the business by reason of the planless, happy-go-lucky methods which prevail in the craft. He made an appeal to the members not to "knock," but to give the system a fair trial and endeavor to improve on the blanks submitted.

Mr. A. W. Rathbun, treasurer of the Henry O. Shepard Company, said that five years' experience with a cost system somewhat more elaborate than that recommended by the committee, compelled him to advise every printer — large or small — to ascertain costs. He spoke of its salutary effect in restraining the exuberance of solicitors, whose over-zealousness in securing orders often led them to cut prices to the quick. With a cost system in operation, it was possible to know exactly what profit there was on the work brought in by a given solicitor, who could "be shown," and if he persisted in his evil ways the house had its remedy.

John Macintyre, secretary of the United Typothetae and manager of A. R. Barnes & Co., expressed regret that the forms presented did not include an "estimate blank," on which should be put all the items that enter into costs. He gave a vivid picture of how the average estimate is made out: A pad of paper and a hurried mental calculation as to what the principal items will cost. After the prospective customer has his bid or when the work is done it is recalled that ink, proofreading, wastage of stock, and several other things which eat up money have been overlooked. He urged the club to persist and persevere, for his observation had shown him it was not the printers, but their wealthy customers, who made the price of printing, and all this and other troubles on account of the employing printers' faddishness.

CHICAGO BEN FRANKLIN CLUB GATHERING HOUR COST ON PLATEN PRESSES.

The active and enterprising cost committee of the Ben Franklin Club is now devoting its attention to ascertaining the cost per hour of operating platen presses. In order to get at an average the committee deemed it necessary to have detailed reports from a large number of plants, and therefore two hundred offices were asked to fill out a blank giving the wages for a month; the department general expenses (proportion, rent, light and power; rollers, benzine, rags, repairs, inks, etc.); the proportion of general expenses (including office expense, advertising, insurance, sales expense, twenty-five per cent of shipping, etc., on pay-roll basis); the interest charged (six per cent on cost of presses, fixtures, motors, etc.); allowance for wear and tear (10 per cent on above); the total time, the idle time and the net chargeable time. The committee is aware that overtime may be necessary to give all the information desired, but believes the resultant benefits will be ample compensation.

A FEW REMARKS ON THE COST SYSTEM IN PHILADELPHIA.

BY G. BIVER, PHILADELPHIA.

In the following remarks I intend to confine myself to a cost system applicable to large firms, doing a business of \$500,000 a year and upward.

Above all I believe that any cost system should be adapted to the needs of the firm. It is unnecessary and impracticable to figure the cost of all orders, because this increases the cost of the system enormously and is bound to end in a maze of red tape; it simply does not pay. The

printer is above all anxious to know for certain the cost of very large orders, amounting to say \$15,000 or \$20,000 and over. Next in importance I would place all other large orders, contract orders, orders with unusual presswork, ruling or binding, offering difficulties in estimating on that account. Of course, any desired job can be figured. It is up to the firm to decide how far to go. The cost clerk should see that, whatever is done, is done right.

Before going into details, I would like to make a few preliminary remarks concerning the time clerks. I consider it of the utmost importance that they should be wholly independent of the foremen, and on no account be given other work, excepting perhaps in the pressroom. It will not do to employ cheap labor. The cost clerk has to rely a great deal on his time clerks. They must be efficient, trustworthy, and competent to take a bird's-eye view of the work done on each job under their care; they must keep in close touch all along with the subforemen, giving out the work, and with all hands.

The cost of a job may be considered as consisting of the cost of the materials used, and the cost of labor. I think it is unnecessary to waste many words as to the cost of paper. It is also easy to get at the cost of the stock used in the bindery: the foreman of the bindery should certainly be able to give the amounts used for boards, cloth or leather, gold leaf, etc. I believe it is not usual to take into consideration other materials used, like ink, boxes, etc.; it can be done in exceptional cases.

COST OF LABOR.—This, of course, is the main point. According to my experience, each department must be handled in a different way.

COMPOSING-ROOM.—For the composing-room, I would advise the use of time-tickets issued to each man for each job; another job calls for another ticket. There is one great difficulty in this department, and that is the multitude of small corrections. It is not practical to issue time-tickets for them, yet they can not well be ignored altogether. This difficulty can be largely overcome in the following way: The time clerk must know on what work the hands are employed, keeping a list for that purpose, and it should be usually possible to divert the corrections of every job to the workmen engaged on this particular job. With a little good will and "shiftiness" on the part of the subforemen this can generally be done, and the margin of errors will not be very great.

PROOFREADING.—It is utterly impossible to take the time of the proofreaders. The best thing to be done will be to compile their actual weekly wages, together with the weekly wages of those compositors who take out time-tickets. The percentage thus arrived at will give the cost of proofreading.

CYLINDER PRESSWORK.—In this department it is impossible to issue time-tickets to the hands. They must be issued to the machines, and changed whenever the form is changed. In other words, the time and therefore the cost of the form is figured. The character of the press decides the cost. I think it is more practical not to take into consideration small differences in wages of the operators. The pressmen are often shifted around; and as for the helpers, it is almost impossible to keep track of them; it would not pay. Harris presses should be treated like cylinder presses. With job presses the hands may take out time-tickets for themselves.

ELECTROTYPING DEPARTMENT.—I know of no way to get at the cost of labor in this department. For want of anything better, I take the regular selling price and deduct one-fourth as profit, leaving three-fourths as cost of labor and materials.

BINDERY.—The bindery gives rise to the greatest difficulties. Here it is necessary to proceed on safe ground, and

not to undertake too much. There should be a first-class time clerk, keeping in close touch with the whole department. In times of pressure, when three hundred to five hundred or more hands are employed, he must have temporary assistants. These may be conveniently found among the boys or girls permanently employed in the bindery. When work slackens down, they may return to other work. Of course they should be bright and have aptitude for clerical work. The question of how to make out time-tickets in the bindery is not easy to answer. I will state here how good practical results can be obtained, but I do not by any means claim that this would be the best way. It will be necessary to follow the different operations in detail.

FOLDING MACHINES.—Under this head I consider not only the operators, but also the signature pressmen, and the helpers engaged in handling the folded sheets ready for the next operation. It leads to more correct results if these three operations are considered as a whole. We will suppose that there are twenty-five folding machines and five signature presses. Out of these machines there may be no work for three, seven may be used on various jobs, and the balance on the job under consideration. This will give 3-5 of the total wages (figured per hour) as the cost of folding the job. These time-tickets must be watched very closely; corrections will be found necessary almost every day. Still I think this method gives better results than the one issuing time-tickets to each hand.

GATHERING MACHINES.—Here it is far better to take the time of the machine. Of course, the ticket must show the name of the operator, and the number of the feeders and helpers; the cost clerk must keep track of the wages.

This brings us to the stitching machines. Here each operator may take out a time-ticket.

The covering machines require only one time-ticket, including the operator, the helpers and the sheet-carriers.

As for the host of minor operations, there is no other way but to issue time-tickets to each hand. I will here, however, except piece work. It is not strictly necessary to issue time-tickets for piece work, as the detailed report to the bookkeeper making up the wages list gives the correct amounts better than any other system.

I would have it understood that this gives only a general idea how the cost system may be handled in the bindery. It is a difficult problem, and it will tax the ingenuity of the cost clerk and the time clerk, together with the good will and sympathy of the subforemen, to arrive at correct results.

One word about night work. It is for the firm to decide upon night clerks, or to leave the work to the foremen. Generally night work is only done on a few large orders, and the task is simplified. Still, there must be good will and intelligence brought in here, otherwise the results are poor as far as the cost system is concerned.

How time-tickets may look. Each department needs a somewhat different style of time-tickets; still the principle remains the same everywhere. They should simply give all necessary data. They should be made up in pads provided with a stub for necessary identification, in case they are miscarried or lost. It is practical to use different colors for the various departments, and also for day and night work. This avoids many an error. Each ticket should have a number, give the name of the department, the order number and name of the job, the name of the hand or the machine together with the name of the operator and the total number of the helpers; also the name of the operation. This latter detail is important, as it will happen many a time that this gives the only clue to the hands' wages; it is often impossible or inexpedient to consult the wages book for operations dating back months or even years.

Of course, each ticket must take account of the overtime and double time, if there be any.

It is advisable to use time clocks to stamp the time on the tickets; it is a very good check on the clerical help; still, as the floor space is large, they can not always be used to advantage.

Having thus obtained all the necessary data, it should be an easy matter to put the whole in readable form. For all important jobs, I use cards 5 by 8. In entering the details, one column should always be left for the excess overtime.

HOW OVERTIME MAY BE TREATED.—Overtime is a true cost and must be included in the totals. Still, it happens often that there is a great deal of overtime on a certain job, where perhaps the next time there will be none at all. This excess of cost should show on the cost-card. It is done in the following way: In entering the detailed cost on the card, one column should be left open for what I will call the excess overtime; this means the surplus cost over the regular rate on account of the overtime. The total of this column shows that the job would have cost just so much less if all work had been done on regular time.

Being now in possession of the grand totals, it remains to figure the percentage of cost. In judging the profit of a given order, it makes a material difference whether the paper and other materials are furnished or not. In his estimates, a printer can not allow much profit on materials bought outside; practically all profit must come out of labor. This is expressed on the cost-card by a second percentage, which is obtained in deducting the cost of materials bought outside from the totals, and then figuring the percentage of the cost of labor alone. It states the true profit on a given order better and clearer than the first percentage.

In keeping the cost records, I would advise a double system. Of course, all cost-cards should be properly filed away, but moreover for all periodical orders, especially for small jobs recurring over and over again, I would advise the use of a special book, giving the totals and the percentages. In this way it will be easy at any time to judge the value of a contract as a whole: bad, fair, good or too good. This will be my last remark, as the cost system ought also to show when prices are too high; more than one contract is lost for that reason, which might have been preserved with a judicious cut in price at the right time.

A SYSTEM IN IOWA.

BY W. M. TRAEER, VINTON, IOWA.

Lack of system in handling orders which results in an utter lack of knowledge of printing cost has put many a good printer out of business. Until a few years ago the small and medium sized printing concerns throughout the country gave scant attention to the actual cost of producing a piece of printing, and the same condition exists to-day to quite an extent. There is absolutely no excuse for this condition, as nowhere in the manufacturing field can a simple cost system be made more accurate and effective than in the print-shop. Nowhere are expensive leaks more apparent and almost nowhere is less attention paid to them. Careless printers would not be so keen to cut prices if they were better posted as to what they were getting in return for the money spent for wages and general expense. They attribute their lack of profits to the high wages of these times, the ever-increasing cost of paper, type and material. It doesn't occur to them that they couldn't tell within twenty-five per cent what their last job of office stationery cost them.

The value of a cost system as an aid to accurate estimating is alone worth the effort; but its value does not end

there. It will compel an economy in time and material that is bound to divert losses into profits.

One of the first things necessary to a printing cost system is a time or working card for each employee, operating in conjunction with a job ticket. This card should provide a space to mark the name of the employee, date, hour of beginning a job, its serial number and hour of finishing. It should include a list of the principal items of work such as composition, make-ready, feeding, etc., set in abbreviated form to save room, around the space reserved for the time and the job number. The employee checks each item of work he performs and marks his hours of beginning and ending. He may do the entire job from composition to distribution or a dozen employees may have a hand in it, but the result is the same. At the completion of the job you have a record on the cards of the time devoted to it and your wage accounts will tell you what you have to pay for the time of each man.

I am using a form of employees' working-card devised to suit an electric time stamp. The employee receives a card when he enters the office at 8:00 A.M. He writes his name in the space provided, stamps the time opposite and takes his first job of work, stamping the time of beginning on it at the left and writing the job number in the center. He also checks the abbreviated items of work that he expects to perform and goes ahead. Unless an unusually close account is desired it is not necessary to prepare separate time on different items of work in the same job when they are performed by the same person. When the employee finishes his part of the job he simply stamps his card in the space provided at the right-hand side.

We have two time-stamps and they are operated by an electric clock, which is a part of the outfit. The stamps can be placed at almost any distance from the clock to which they are connected by electric-lamp cord and operated on an electric lighting current or by dry batteries. They automatically change every minute as the facsimile on the working-card shows.

Our job-ticket form is similar to that used in a great many offices. It is simply a No. 11 Manila envelope, and both sides are used for instructions.

Before sending a job to the composing-room I invariably figure the number of sheets of paper required—allowing for such extras as I think necessary and show how the paper is to be cut. This avoids the possibility of mistakes in figuring and cutting on the part of the employees and when it comes to putting a price on the job I know just how much stock was used. I always require an estimate of the amount of ink used if the job takes more than a quarter of a pound, as I believe that no one can be really accurate in the case of the average half-tone job.

As each job is completed it is delivered to the bookkeeper who attends to the wrapping and delivering, except in the case of out-of-town jobs, which are packed for shipment before leaving the pressroom.

The system of time-keeping outlined in the foregoing accounts for the full working time of every employee for the day. Each night the cards are turned in to the bookkeeper, who, on the morning following or as soon as convenient, enters the time and number for each job, as shown on the working-cards, on separate cost-cards. The time of each employee is entered opposite his name in the first column which bears the date of his working-cards at the head. If the job ticket and finished job have not been delivered to the bookkeeper, she knows the job has not been finished and therefore files the card in a tray of unfinished jobs and adds such additional time to it as may appear upon the working-cards from day to day. Our cost-card provides space for seventeen employees and eleven days' work, which is a good deal more than is necessary for the average job.

Should a job require more time and a larger number of employees two cards can be fastened together.

When the ticket and finished job are ready for delivery and the time has all been entered on the cost-card it is totaled for each employee separately and the cost figured in accordance with the price per hour that is paid for the labor. The cost of the work of all employees is also totaled and entered opposite "time cost" on the opposite or reverse side of the cost-card. Above this entry in a space provided is entered the job number, quantity, date completed, name and address of customer and description.

The cost-card together with the job ticket are then referred to the manager—who adds the general expense, cost of stock, profit and price to customer.

The card is now complete record of the cost of the job and operates as a job day book as well, from which we post into the ledger direct.

At the end of each month we make out a summary of the month's job business showing total cost of all work done, amount of loss if any, net profit and selling price. Distribution is an item that can not, in most cases, be shown by the working cards on the cost record of each individual job; therefore it is entered on the working-cards as a separate job, and the total cost of the time devoted to it during the month is added to the total of other costs on the summary card. An average for six months has shown us that to the labor cost of each job a certain per cent of itself should be added to cover this item excepting in the case of piece work.

Before making out the pay-roll the working-card of each employee is checked over and any time lost during the week is readily found and charged to him.

All cards are filed in index trays with proper guides.

In addition to our job business we print and publish a monthly magazine. We desire to know what the magazine costs us each month, and, to assemble an accurate account of the time, piece work and stock, we employ the following system:

All time on the magazine is taken from the employees' working-cards by the bookkeeper when she is assembling the time on job work. The cost of this time is entered upon separate cost-cards after the name of the employee. Each day requires a new card and the total cost of the time on each is carried forward so that at the end of the month we have on the last card, the sum total of the cost of all time on the magazine. To this is added the cost of the straight composition, which is taken from the compositors' dupes when their "strings" are measured each week. In the outside column of the magazine cost-card is entered each day the amount of stock used and the cost thereof. This is also carried forward and totaled at the end of the month. It is then a simple matter to arrive at the total cost for time, piece work, and stock for the magazine for the month.

To avoid the necessity of continually checking up the paper stock to keep from running short on any line we keep an account of the same, which also enables our bookkeeper to know just how much stock is used each day for the magazine.

As new invoices of paper are received they are, after being carefully checked, entered under their proper initial on index cards. When any quantity of paper is taken out of stock the date, job number, employee, number of sheets, etc., is recorded on a small form printed on scraps of tag-board. These tags or cards are filed in a box close by the paper-cutter and are taken out once every day or two and entered in the proper column on the stock record cards. By this method we have a perpetual inventory of the paper stock on the manager's desk all the time.

We have had the foregoing system in operation for almost a year and I can safely say that it fills the bill

entirely. During that time I have learned more about print-cost than all of my former experiences taught me.

POINTS ON BUYING A BOSS.

BY H. A. WATERHOUSE.

The general assumption is that the proprietor of the printing-office is the boss. In many instances and often where the best results are reached, this is the truth only to the extent that the proprietor selects the actual boss of his plant. The business general who wins battles usually does so through the agency of his lieutenants and, given the right man as "superintendent," "manager," "foreman," or whatever name he may go by, half the battle for success is won.

Unless his plant is smaller than the average, the proprietor can not take care of both business and mechanical details with that degree of success which an intelligent division of labor would bring. The money boss, as a rule, is best fitted to the business end of the establishment, and one of the indices of his fitness for success is his purchase of the mechanical boss.

An illustration of how important is good judgment in this matter, and that first cost does not always determine value, is found in the following true story of one boss' trouble and another's triumph.

In every city there are one or more printing-office proprietors who are self-constituted censors of the business morals of their competitors. They know the only straight and narrow road that leads to the haven of success, and they are never backward in pointing it out to any straggler who may turn aside into the paths of undercharge or overpay.

One of these gentlemen hot-footed it into the private office of a proprietor in Cincinnati recently.

"My dear Johnson!" he said (which name, by the way, was not the one he used), "I have just heard that you took the contract for printing that hundred-page catalogue for Ironman & Co. at a dollar and twenty cents the page. Surely I am misinformed."

Mr. Johnson looked over the top of his glasses at his visitor, for a moment. "No," he said slowly, "no, you are quite right. I did take the contract at that price, and the work is finished; but how you learned the figures I do not know. Not that there need be anything secret about the matter at all; but I want it understood that I never give out figures at which work is taken."

Then Mr. Censor carefully placed his hat upon the desk, sat down and settled himself to throw a flood of enlightenment into the dark places in Mr. Johnson's mind.

"I got the figures from Mr. Ironman himself," he said. "My price was one dollar eighty-four the page, and I defy you or any other printer to do it profitably at a price approximating ten per cent less than my figure."

"If I have blundered, the experience may be worth the money, and if you have made a mistake our getting together may save a repetition," blandly remarked Mr. Johnson, at the same time rapidly thumbing a card index at his elbow and drawing from it a loose sheet bearing several lines of closely written figures. "At least the experience ought to profit one of us. Here is the record of the finished job, with its items of expense and charge. Show me the under-charge."

"In the first place, the job calls for five hundred copies of a 100-page pamphlet, 5 by 7½ inches, on 32 by 44 by 70-pound, machine-finished book; fair quality and weight antique cover-stock; black ink both inside and cover; bound with two wire stitches. All the copy was submitted for examination before an estimate was given. At a glance it is apparent that the only room for a variation to any

extent in the figures lies in the one item only. Am I right so far?"

"Perfectly. The large item is of course the composition, and there is where you fall down. My composing-room is run on the cheapest possible basis and my foreman figures that I could not set that job for your entire bill."

"We will reach that point presently. The inside stock, you will notice, is charged at \$6, which at 4½ cents cost gives me about \$1 for handling and profit; cover-stock, \$1.25; binding charge, \$3.50; presswork—three 32-page forms at \$3, one 4-page form at \$1; one cover form at \$1, totaling \$11 for presswork. Eighty-one hours' composition at \$1.10 per hour brings the grand total charge to \$6 + \$1.25 + \$3.50 + \$11 + \$89.10 = \$110.85; leaving me \$9.15 for leeway after making a fair charge on all the items that go to the making of the booklet—which is a much greater variation than usual in my results as opposed to my estimates."

"But, begging your pardon, the job was not set in eighty-one hours," put in Mr. Censor, "it could not have been set in that time. My foreman's estimate on the time required for that job was one hundred and fifty-six hours, and my workmen are as rapid as any in the city."

"The facts speak for themselves." Mr. Johnson was calm but emphatic. "The eighty-one hours' time is taken direct from the men's time-sheets, where every hour of every day is fully accounted for. My system of checks upon timekeeping in the composing-room is such that I am satisfied with the testimony of the time-tickets. There is no possible juggling with the returns. Of course I am aware that in some offices it might be possible to cut the time on one job and give the stolen hours to another or to distribution; but in this case that is impossible and the eighty-one hours shown was the actual time spent by the compositors upon that job."

"Instead of being in the wrong myself, it is you that are wrong, and I think five minutes will enable me to show you where you are wrong. What wages do you pay your people?"

"I pay the scale, just as you do."

"And your foreman?"

"The scale, as I said."

"Which is not just as I do, and which is the simple reason why you have figured this job out of proportion to its proper price. I pay my best people over the average and my foreman exactly twice what the scale calls for."

Then Mr. Censor began to sit up and look incredulous. Here was self-confessed extravagance which could cut his price one-third and show by its books that the finished job had made it money.

"You pay the average price," continued Mr. Johnson, "and you get average service. I have always been satisfied with my policy of expecting a good article only when I pay a good price, and this instance has served to deepen my conviction that I am right. In all the years that I have employed my present foreman I have found that his estimates are absolutely reliable, and can be counted upon not to vary over five per cent. In the first place he knows his business; in the next he takes nothing for granted, but carefully examines every page of every piece of manuscript that comes in for a figure. He knows his men and the capacities of the office. His judgment is good, and when he has set a price upon a job and the time for delivering it I am thoroughly satisfied that after the work is done the price will be found correct and the job delivered at the promised time. Can you say the same?"

Mr. Censor was neither convinced nor silenced.

"No, I can not say the same," he answered. "Estimating on composition other than straight matter has always been a lottery with me, and from the nature of the

work I am satisfied it will always be so. I, too, keep accurate records in the composing-room, and so long as a reprint job set in my own office will often vary forty per cent between its setting the first time and its setting the second or third time, I fail to see how it is possible for estimating to be other than a lottery."

"I confess, when a job of any importance nears completion and does not promise to run over the estimate twenty-five per cent, then for the first time since the job came into the house I breathe freely."

"Very often your estimate is such that after the work is done you find it has cost you, instead of paid you, money?"

"Exactly so."

"And very often, as in this instance, your estimate is so far out of plumb in the other direction that you lose what might be a paying job. Think this matter over. On its face it would seem that my foreman receives extravagant wages, yours his due. As a matter of fact, a foreman whose figures are not reliable (within the scope of human frailty of course) is the most expensive luxury in an office, regardless of his wages, while the man whose estimates can be relied upon and who is capable in other directions, is worth always what it costs you to keep him with you. Such men are to be had, and it is in their purchase more than in the buying of a machine or an outfit that the proprietor best shows sound judgment."

Mr. Censor had come after wool, and had he been able to recognize it in the shape it reached him, he would have been satisfied with his clip. That Mr. Johnson had underbid him, that the job had paid Mr. Johnson a profit, that his foreman's erroneous estimate had lost him both job and profit he was finally satisfied; that these things would continue he was also satisfied; but he was not convinced that the blame for the entire difficulty rested upon him because he had exercised poor judgment in buying his boss.

NOTES.

AS THIS is written more than forty printing-offices are installing cost systems under the auspices and gentle tutelage of the Ben Franklin Club. Secretary Ellick says: "Once a man discovers just what it means, and how he has been doing some work for less than cost, he begins to pound the truth into his neighbor, and so the agitation and work of installation goes on and on, like the poet's brook."

THE trade has settled down to the understanding that the season of 1908 is to be a dull season, judged by the standard of the two preceding years, and with that understanding has come a species of contentment—or, perhaps, resignation—and a disposition to make the best of the situation and enjoy life as it is. The necessities of the occasion have had at least one good effect—greater attention is being directed toward an understanding of the cost of producing work and a consequent readjustment of prices than when work was so plentiful that pennies were not so important. The good work done by the boards of trade in the various cities and by the technical journals seems to be producing results, and a further development of this sort of education will be of lasting benefit to the whole printing industry.—*Printing Trade News.*

PAPER FROM CYPRESS AND GUM.

John W. Gates, in a public address at a mass meeting of citizens of Port Arthur, Texas, has announced his intention of making that city the greatest deep-water port on the Gulf of Mexico. He stated that he had succeeded in promoting the establishment in Port Arthur of a paper mill which will cost \$1,000,000. The pulp will be obtained from cypress and gum.—*The Paper Dealer.*

WHAT AILS YOU, MR. JOB PRINTER?

Who lives in the big stone house on the corner? May be a banker, a dry-goods merchant, a plow manufacturer, but a job-printer—never! No prizefighter ever won much without "science." We're all business prizefighters, and you, Mr. Job Printer, needs "science."

Go into training! Organize yourself! Organization means a prepared place for everything, and everything in its prepared place. Figure out a system! Large manufacturing concerns automatically specialize and centralize responsibilities. The very volume of each kind of work demands it. Efficiency and capacity result. This is one of the keenest advantages of the big business.

What some may call red tape is profitable carefulness and obedience to law. Underneath the success of practical men will be found sound theory and correct principles rigidly adhered to.

Has your selling-force force? Any one can sell high-class goods at low-class figures. Printing salesmen are always "bearing" prices and throwing up their hands at the factory estimates. They approach their customers with fear and trembling. You make a low price to "get in" with a firm, and the next job they have, you and the other fellows figure again.

POOR SALESMANSHIP AILS YOU!

A great western firm has its printing requirements figured on weekly. Ten or twenty print-shop solicitors sit around a long table and figure away at the copy or forms. This firm's purchasing agent tells me that he rarely fails to get a few in that bunch who forget to include either paper or the work—a "sucker" on nearly every job.

Have you ever tried to figure the bank account you

How many printers add to the price for a rush job? You should establish a quick-delivery tax of so much per day! You hold up your regular customers, and take long runs off the presses, just to accommodate the salesman

MANIFOLD BOOK									
PRICE ESTIMATE									
NAME OF CUSTOMER									
ADDRESS OF CUSTOMER									
DATE OF ESTIMATE					NAME OF PURCHASING AGENT				
QUANTITY AND DESCRIPTION OF ORDER									
NO. OF PAGES	REAMS	SHEETS	SIZE	REMARKS	UNIT	PRICE	AMOUNT		
			A						
			A						
			A						
Cover									
Designing & Plating									
Setup & Pressing									
Compositing - Hand									
Machine									
Make up									
Presses									
Repairs & Make ready									
Ready to go									
Printing									
Folding									
Hand									
Machine									
Pressing									
Shifting									
Trimming									
Combing									
TOTAL PRICE									

FORM 2.

who got the job because he could deliver it to-morrow. Then your cart-man spends half a day making the special delivery of a few handbills.

This is one reason why your customers place so many rush orders, and why you continually scurry about after losing jobs to keep your presses running. Why should the delivery time have to be constantly discounted?

SHORT RUNS, RUSH DELIVERIES, BROKEN SHIPPING PROMISES, AIL YOU!

The regulation print-shop is a symbol of disorder. For electros to be accurately and neatly stored and indexed is exceptional. Your merchandise records, inventories, paper stock, job tickets, catalogues and sundry supplies wallow in the dust of months. It seems difficult to realize that merchandise is one kind of dollar bills.

Two questions face you. Why are you in the printing business, and why should people want to buy your printing, or, in other words, how can you sell printing at a profit? The necessity, absolute, is to know where "you are at!" What will the job cost, must be answered by, what did the job cost? What proof have you for your figures? The cost of all jobs for a year is the value of unfinished work and stock on hand at the previous inventory added to all the year's expenditures, depreciation and other manufacturing charges, less the inventory of goods-in-process and stock on hand at the year end.

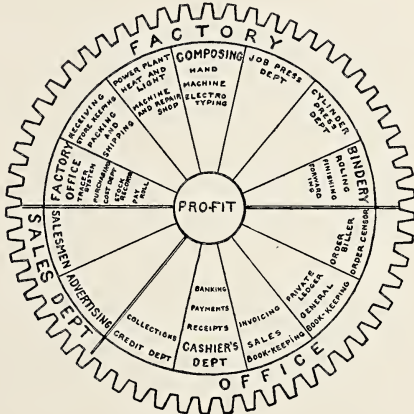
Provable costs will cure the blight and mildew in your bank account. Time-cards increase production. Cost systems expose unintelligent competition. Ask a steelmaker where he would be without costs, and yet he is making the same thing over and over and simply figures in tons. You meet a thousand different kinds of steel. You keep right on quoting the losing price—defenseless.

INACCURATE KNOWLEDGE OF COST AILS YOU!

Efficient office machinery is as vital as good printing machinery.

The office is no more expensive than the composing-room. If you figure ten per cent office expense and it costs you eight per cent, that two per cent is an office profit.

Are you the printer who never gets out his bills until



FORM 1.

ought to have, according to advance-estimate profits on accepted jobs? Keep track of it for a time. You never take a job without some way expecting to make a profit on it. Where does all that money go? Why does the bank keep sending you the same interest statement from year to year?

HAPHAZARD PRICE ESTIMATING AILS YOU!

If there's no profit in a job let the other fellow have it. Let him have all the small runs. The little job disrupts your routine. You always have to deliver it next day! I've kept costs on hosts of short runs, and most of them pointed toward the bankruptcy court.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

ADOPTED THE FLAT RATE.—The question of advertising rates is a subject in which practically all publishers are interested, as few are operating under rate-cards which are in every way satisfactory. The "flat rate" has often been advocated in this department, but few publishers have had the temerity to put it in operation. A card recently received from the Owensboro (Ky.) *Inquirer* led to an inquiry as to the satisfaction it is giving and the following letter gives the details:

O. F. Byxbee, Chicago, Ill.:

MY DEAR MR. BYXBEE,—I have your favor and in reply will say that we are using the flat rate only on our foreign business and that the same has proven eminently satisfactory. Prior to the adoption of this rate about

inches of copy on the contract. The difficulty of forcing advertisers to live up to their contracts and collect a higher rate led to so much unpleasantness that we put the present rate in force and are adhering to it in every instance. We have no trouble in collecting the difference of composition charge, because we accept no contracts that do not provide for it.

Regarding position charges: a great many of our advertisers are paying an additional rate for composition and a great many more accept "full position requested" and are taking chances on our spirit of fairness in giving them full position when convenient. This we do on all foreign advertising whenever possible. Since the adoption of this rate our foreign business has shown an increase of about forty per cent. It may be due to the rate, and may also be due to the fact that the *Inquirer* has made a gain of about forty-five per cent in circulation during the same period. Locally we still operate on a sliding scale, but are thinking seriously of putting all our advertising on a flat rate. Very truly yours,

H. VAN TRUMP, Manager.

It will be noticed by the rate-card reproduced herewith that there is an extra charge of 4 cents an inch for composition, which Manager Van Trump says he has no difficulty in collecting. This makes the total cost for a new ad. 14 cents an inch. Another unusual feature of the card is the line, "Positively no cash discount allowed." It would be interesting to know if the *Inquirer* is able to adhere to this rule with all agencies, and if so, if it does not have considerable difficulty in securing prompt payment. There are other publishers using the flat rate for local advertising. Letters from them, giving the result of their experience, will be greatly appreciated by the readers of THE INLAND PRINTER.

NEWSPAPER CRITICISMS.—The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Sparta (Wis.) Advertiser.—Make-up and ad. display are both very creditable.

Lend a Hand, State Penitentiary, Salem, Oregon.—Your paper is very neat in every way.

Anacortes (Wash.) Citizen.—Ad. display, make-up and presswork—in fact, the whole paper—need no criticism.

Dillon (Mont.) Tribune.—Your "Personal Pickup" column has an average of four paid items to one real personal. This is a very bad feature of an otherwise excellent paper.

Denison (Iowa) Bulletin.—The many good points in the *Bulletin* are not brought out as clearly as they should be. This is evidently due to a combination of three causes—worn type, poor ink and uneven distribution.

Piscataquis Observer, Dover, Maine.—Eight years ago I criticized the *Observer* and several changes were made. It is well filled with news which would appear to much better advantage if many more and larger headings were used.

In the Mist, Niagara Falls, New York.—What your paper lacks in reading matter it more than makes up in ads. and full-page illustrations. If it is impossible to obtain more news items it would seem to be good policy to devote more space to featuring what you have.

El Dorado (Ark.) Times.—What the *Times* lacks most is stronger headlines on the more important items. In the issue of April 23 "A Horrible Tragedy" and "Baxter Keating Killed" deserved much more prominent treatment, certainly much larger heads than "Town Cleaning" or "A Fine Congregation."

Pleasantville (N. J.) Press.—A double rule, or at least a parallel rule, should be used between reading matter and advertising. Eliminate the advertising, or as much of it as is possible, from the first page, particularly from the top of the page. A less condensed and a little heavier letter for display heads would also be an improvement.

Luminara, published in Madrid, was probably one of the most remarkable freak newspapers ever printed. It was printed with ink containing phosphorus, so that the paper could be read in the dark. Another curiosity was known as the *Legal*. This was printed with nonpoisonous ink on thin sheets of dough, which could be eaten, thus furnishing nourishment for body as well as mind.

AD-SETTING CONTEST No. 24.—There were fifty-seven contestants in our twenty-fourth ad-setting contest—an excellent showing considering the fact that there were two such large ads. A study of the specimens reveals some excellent arrangements and when the result is published next month the readers of THE INLAND PRINTER will reap the benefit, but as it will be impossible to publish more than a few of the specimens, those who entered the contest and received the full set will have the advantage. It is

Advertising Rates of the Owensboro (Ky.) Inquirer

ESTABLISHED EIGHTEEN EIGHTY-FOUR

DISPLAY

Daily or Weekly, per inch each Insertion

10 CENTS FLAT

Electros to be furnished.
Position at Publisher's Option.

Next R. M. position, per inch. 1c extra
Full position, per inch. 2c extra
Composition, per inch. 4c extra
Readers, 10c per counted line.
Classified, 1-2c a word, each insertion.
Bills due monthly as space is used. Positively no
cash discount allowed.
Can use mats and unmounted plates.

eighteen months ago, we were operating on a sliding scale of from 10 to 30 cents per inch, but experience taught us the "foxy" advertisers and agencies had a way of securing the minimum rate by contracting for 1,000 or more inches whether or not they expected to use it. It was not an infrequent occurrence for an agency to contract for 1,000 inches and supply only ten

No 1



- № 3

No 4

№ 10

No 8

expected that all the decisions on the best ads. will be received in ample time to give the full result in the August issue.

In some sections of the country it is customary for daily newspapers to publish every morning except Monday, and the Bay City (Mich.) *Tribune* for thirty-five years has been one of these. On May 4, however, it published "the first Monday-morning paper ever issued in any Michigan city outside of Detroit and Grand Rapids." The edition was well received and will be a permanent feature hereafter.

E. B. MACKAY, manager of the Port Arthur (Canada) *News*, sends a copy of the first page of his paper, with the following letter:

Mr. O. F. Byrlee, Chicago, Ill.:

DEAR SIR,—In the "Newspaper Work" department of THE INLAND PRINTER for May I note a criticism which refers to the difficulty of "dressing" a six-column first page. We would be glad to have your opinion of the display on the first page of the Port Arthur *Daily News*, which is here-with enclosed.

Yours truly,

E. B. MACKAY, Manager.

When this page is folded twice the upper right-hand corner makes a good appearance, but on the left two display heads

Each Vote Cast For Carrick is a Vote For Port Arthur

Daily News

VOLUME 111 PORT ARTHUR, CANADA, TUESDAY, MAY 16, 1906 NO. 52

INDEPENDENTS HOLD MEETING
The Independent Association of Port Arthur held a meeting at the Port Arthur Hotel last evening. The meeting was held at 8 o'clock and was attended by a large number of the members of the association. The meeting was held at 8 o'clock and was attended by a large number of the members of the association.

TRACK SINKS; CARS IN WATER
A track sinked in the water at Port Arthur last evening. The track was carrying a large number of cars and the sink was caused by the track being too heavy for the water.

RINK WAS CROWDED AT MR. CARRICK'S MEETING ON SATURDAY EVENING
The rink was crowded at Mr. Carrick's meeting on Saturday evening. The meeting was held at the rink and was attended by a large number of the members of the association.

Dog Lake Power For The People
The Dog Lake Power Company has been organized for the purpose of developing the power of Dog Lake. The company has been organized for the purpose of developing the power of Dog Lake.

WILKES BAND TO PLAY IN PORT ARTHUR
The Wilkes Band will play in Port Arthur on Tuesday evening. The band will play at the Port Arthur Hotel and will be accompanied by a large number of the members of the association.

EVERYBODY HELPS
Everybody helps in the development of Port Arthur. The development of Port Arthur is a task that requires the help of everybody. The development of Port Arthur is a task that requires the help of everybody.

NEW PLAYERS AT PORT ARTHUR
New players are coming to Port Arthur. The new players are coming to Port Arthur and will be playing at the Port Arthur Hotel. The new players are coming to Port Arthur and will be playing at the Port Arthur Hotel.

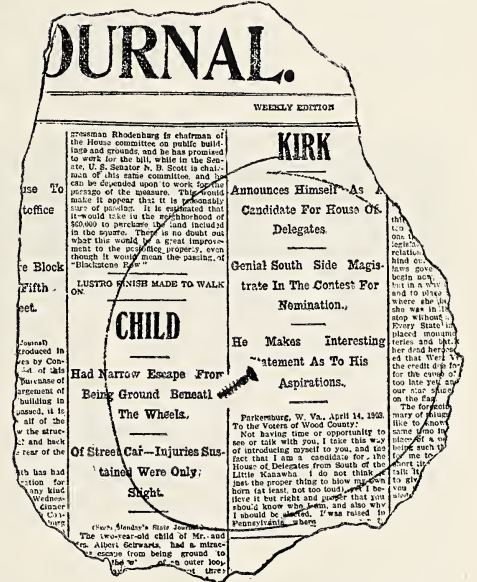
A Challenge From Mr. Carrick
Mr. Carrick challenges the members of the association. Mr. Carrick challenges the members of the association and will be playing at the Port Arthur Hotel. Mr. Carrick challenges the members of the association and will be playing at the Port Arthur Hotel.

CHINESE TO ATTACK A JAP CITY
The Chinese are to attack a Japanese city. The Chinese are to attack a Japanese city and will be playing at the Port Arthur Hotel. The Chinese are to attack a Japanese city and will be playing at the Port Arthur Hotel.

HUNDREDS LIVES LOST BY FLOODS IN SOUTHERN U. S.
Hundreds of lives have been lost by floods in the southern United States. The floods have caused the loss of hundreds of lives and will be playing at the Port Arthur Hotel. The floods have caused the loss of hundreds of lives and will be playing at the Port Arthur Hotel.

INDEPENDENT in action as well as in name is the Lumberport (W. Va.) *Independent* in the hands of its new owner, George A. Dean. At the head of the paper Editor Dean carries a line, "Independent and cash in advance," and every page shows evidence of not only independence but a determination which wins. It would pay the editors

of country weeklies to send a nickel to Mr. Dean for a copy of his issue of May 1 and read some of his plans—they are too lengthy to reproduce here. One of the most important of these is his resolution to increase the subscription price from \$1 to \$1.50 a year. He has set a date, several weeks ahead, when the new rate goes into effect, and then he is endeavoring to get everybody in at the old rate before that



date—an excellent way to increase circulation and revenue. Under the heading, "A Screw Loose," Mr. Dean reproduces the clipping shown herewith and thus humorously turns the joke on his competitor: "There may have been some screws loose in Editor Morris' cranium last month, but who would have thought of their falling out and into the form!"

GOOD AD. DISPLAY.—The "law of averages" has been nearly disproven this month in the unusual number of ads. received for criticism. While it will be impossible to refer to them all, still some excellent lessons may be drawn from a study of a few of the examples. The first four ads. (Nos. 1, 2, 3, 4) come from Rex H. Lampman, editor of the Neche (N. D.) *Chronotype*, who is a firm believer in white space and wide margins, and these ads. demonstrate his good judgment. These four ads. may also be of value to publishers who wish to show their several banks a modern way of using newspaper space. The Bank of Neche evidently changes its copy each issue and each ad. has its own particular and distinct argument. The *Chronotype*, by the way, is an excellent example of a country weekly. Example No. 5 comes from J. R. Alford, foreman of the Dublin (Ga.) *Times*, who says, "I did not get the result I wished for and am sure one of your criticisms will be the lack of white space between the border and the text." By comparison with the first four ads. it will be seen that this would be an improvement, but the effect would have been much more pleasing if either the body type had been smaller or the display larger, as there is not enough con-

trast. The panel at the side shows much better contrast. An entirely different series of display type could have been used in this panel to advantage. In No. 6, set by H. Emmet Green, of the Pleasanton (Kan.) *Enterprise*, we have an example of pleasing contrast. Exclamation points in display lines are a relic of the past, and in this instance use up valuable white space which should have been left on either side of the two lines in between the words "Free." The character "&" should never be used except in a firm name and the "and" could have been omitted entirely here. Had it been necessary to fill this line it could have been set thus: "March 19th, 20th, 21st." The ad. of Lloyd C. Henning (No. 7) comes direct from the advertiser. Here the compositor has not carried to completion his own

instance—the ones containing cuts could have been two columns wide and the others one column. Many suggestions along this line will be found in No. 9, a full-page ad. set by J. L. Ferguson, of the Pawnee (Okla.) *Courier-Dispatch*. This shows fine contrast all through and the prices are brought out in just the right way in connection with display lines of the particular articles to which they refer. The top display line might have been just a little larger and the two following lines a trifle smaller. S. Weineke, ad-compositor on the *Operative Miller*, Chicago, sends two copies of his magazine for criticism of his work. The ads. show excellent taste throughout, leaving no room for criticism. One ad. only is shown (No. 10) as it depicts a pleasing style of display, but little used.



EMPLOYEES OF CANAEA HERALD, CANAEA, SONORA, MEXICO.

Top row, from left to right: F. Márquez, compositor, Spanish paper; D. R. Patterson, job compositor and stoneman; Frank Robles, job compositor and make-up; F. B. Metzger, pressman; Earl Hatch, solicitor; Elmer Atcheson, feeder.

Bottom row Miss Lola Alford, compositor English paper; H. E. Penick, foreman; Miss Addie Titus, compositor English paper; M. R. Smith, feeder; Harry Atcheson, feeder; Miss Simmond, Miss de la Fuente, Miss Quiroga, bindery.

plan. The body of the ad., including the rules at the side, should have been set more narrow so that the display at the top and bottom would have extended beyond. The rules are run a trifle too close to the display. No. 8, a three-column ad., comes from Archie H. Freeman, manager of the Hector (Minn.) *Mirror*. Here Mr. Freeman has had considerable difficulty in getting the cuts and the matter which goes with them separated from other items on account of the size of the cuts, as will be noticed by the items of men's clothes beside the cut of the little boy and the shoe prices beside the cut of a hat. This could have been avoided by running two panels side by side in each

THE *Cananea Herald*, of Cananea, Sonora, Mexico, about forty-five miles from the Arizona line, publishes two weekly newspapers, one in the English language, consisting of eight pages, and one in Spanish, of four pages. The plant is owned by the Cananea Consolidated Copper Company, and handles a large amount of jobwork, including upward of seven hundred different forms used by the copper concern. Two of the machine compositors shown in the group, Miss Addie Titus and Miss Lola Alford, recently set thirty galleys of eight-point type on the English edition in one week. This is a record on which the ladies are to be congratulated.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

PRINTING ON VARNISHED LABELS (266).—Submits a varnished label printed on medium weight label stock in dark-green ink from a solid form. The lettering appears in white; also a panel in which the imprints are to be printed. His inquiry reads: "How can I print a name in the blank white space so that it will appear as uniform as the rest of the label? Is a special ink required, or may the difficulty be overcome otherwise?" *Answer.*—If the ink which was used for the solid part of the label is too thin or soft to cover properly, try some full-bodied ink of the same color. Use the minimum amount of ink, or just sufficient to cover properly. If the stiff ink tends to peel the stock, add a few drops of spirits of turpentine occasionally and rub it up on a slab. A small amount of reducer may also be used.

COAL OIL VS. GASOLINE (264).—"Which is the better roller wash, coal oil or gasoline? Is there any substitute for either of these?" *Answer.*—We recommend coal oil in preference to gasoline or benzine for roller cleaning. Various liquids are used for cleaning ink from rollers, some of which are patent preparations. Any oily liquid will remove undried ink from rollers or plates, but where ink is partly dry or where strong varnishes are used in their manufacture, an ink solvent is required to facilitate the cleaning of the inky surfaces. The use of gasoline or benzine for roller cleaning is discouraged by the Boards of Underwriters on account of fire risks. Among the various liquids used for removing ink from rollers are: crude oil, machine oil, turpentine, coal oil, etc. Tarcolin is a preparation which has the approval of the Board of Underwriters and is largely used as a substitute for benzine.

HALF-TONE CUTS ON COVER-STOCK (270).—Submits a cover-page printed on fifty-pound, mat-surfaced cover-stock, in brown ink. In the center of the page is a 1 by 3½ inch half-tone cut of a bottle bearing a label of strong contrasts. The make-ready of the cut and the presswork of the page in general indicate careful treatment. Too much color was carried, which caused the middle-tones to appear somewhat heavy. The type-matter in the page contained several heavy lines, but they did not require full color as carried. Our correspondent says: "Please criticize the page which I have printed with duplex sepia brown ink." *Answer.*—The only error noticeable was the carrying of surplus color. This fault caused the flat appearance in the cut. The practice of carrying too much color seems to be a common mistake. Pressmen should aim to carry just enough ink to make the solids print without appearing weak. Consideration, however, must be given such grades of stock which by their greater power of absorption tend to weaken the solids by taking up the color.

INSUFFICIENT DRIER IN TINT (265).—"In printing a form of cuts on a two-revolution press I ran a green tint first. On this tint I printed a solid French green. Some of the sheets looked good; on others the solid color failed

to cover properly, leaving some cold-looking spots. The form was made ready carefully, an even color was carried, the register was perfect, but the job as a whole was unsatisfactory. Kindly inform me where the trouble lies."

Answer.—Not having received a specimen of the job we can only surmise the cause of the second color not lying properly. The fault is probably due to the tint not containing enough drier. A tint or other color which is to be the foundation, so to speak, of a series of impressions should contain sufficient drier to hold it to the stock. A tint that can be rubbed from the stock when dry does not contain enough drier to bind it to the paper. It is a serious error to attempt work of this kind without having made a trial of the drying and covering qualities of the inks to be used.

BRIGHT GOLD ON CIGAR BANDS (238).—Submits sample of cigar bands printed in red and gold, on litho coated label stock, together with another sample which it was desired to match. The correspondent asks: "How can I produce the brilliant gold effect as on the sample marked 'B'?" I have been using a special gold size made for the stock. I use a 60-cent bronze powder which looks dull when compared with the sample marked 'A.' I have tried bronzing by hand and with machine, but with the same result. Would like to know how to produce the bright gold effect as shown on the sample enclosed." *Answer.*—Since you have used a different grade and color of gold bronze from the sample you desired to match, it would not be possible to make them look alike. In producing work of this kind some printers prefer to make two impressions of the size; the first as a "filler," the second to follow when the first impression is dry. The bronzing is done in the usual manner. Bronzing on the second impression gives a more complete coating, and the cleaning of the sheets does not impair the bronzed surface. A brighter appearance is given the bronze by embossing with a heated die.

POWER REQUIRED TO DRIVE PRESSES (235).—"New Zealand" writes: "Kindly let me know through the 'Pressroom Department' (as a guide when installing) the power required to drive the following machines: cylinder presses: 14 by 21, 21 by 28 and a four-page newspaper press, double-ender; platen presses: 9 by 14 and 12 by 17, a twenty-two inch paper cutter and an ordinary ruling machine." *Answer.*—The query concerning the power required to drive each machine we considered on the basis of individual motor-driven machines, possibly the most economical way of furnishing power for printers' machines. For a pony-cylinder press, a one and one-half horse-power motor will suffice. For a cylinder press 21 by 28 inches, two horse-power. For a four-page, double-ender newspaper press, five to seven horse-power. For platen press, 9 by 16 and 12 by 17, one-half and one-third horse-power, respectively. A twenty-two inch paper cutter may be operated by a one-half horse-power motor. A one-quarter horse-power motor will operate a ruling machine. If the machines are to be driven by the motor through the medium of shafting and belts then the aggregate horse-power or equivalent as represented above should be increased one-third to compensate for the loss by frictional transmission.

CHROMATIC PRINTING AT ONE IMPRESSION (240).—"Will you inform me whether the chemical process of preventing the mixing of adjacent colors when printed at one impression is practical? I have been told that a pressman somewhere or other sells a formula for a compound, which, if added to adjacent colors, will prevent their mixing; the only thing necessary was to prevent the disk from revolving." *Answer.*—We are not conversant with the method you describe of chromatic printing with one impression, but we presume it is the same scheme exploited by itinerant pressmen for a number of years. With this plan it was

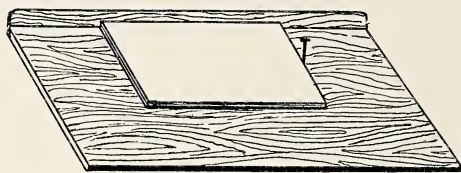
supposed that if two colors were mixed with vehicles which oppose each other that these colors would not "run together" or blend. A trial will show that even though the inks are mixed with opposing vehicles that they will combine. Recently a correspondent wrote us concerning a similar method: "This formula was offered to us for \$25, but as it took too long to make the press ready for use, we decided we did not care to purchase the secret of being able to work different colors of ink within a lead of each other at one impression, and without these inks blending. The work produced, however, shows that the inks do blend and 'run together' even with his expert manipulation."

PRINTING PARCHMENT DIPLOMAS (268).—Submits a parchment diploma 18 by 24 inches, printed from an electro form of script and shaded text with the usual ornamentation and curved headline. The heavy lines and solids in the ornaments do not print well on account of the greasy finish of the parchment. The grade of ink used was evidently unsuitable for the work. Our correspondent says: "We are having considerable trouble; one sheepskin will print all right, the next two or three will print mottled in the solids, the next one may print all right, and so on. There is no apparent variation either in the quality or finish of the parchment. Would be pleased to receive any helpful information regarding this matter." *Answer.*—Parchment has invariably a greasy finish, and this condition may prevent the ink lifting properly from the form to the stock. In printing on parchment a suitable ink must be used. The ink should be finely ground in strong varnish, giving it a full body. The parchment may be treated by rubbing it with powdered magnesia placed on a piece of cheesecloth. This treatment will usually cause its surface to have a greater affinity for the ink. Another method is to moisten a clean piece of cheesecloth with gasoline and rub quickly the surface to be printed. This prepares the surface for the ink and does not injure the parchment. The principal requisite in work of this kind is to have a suitable ink.

CARE OF THE ELECTRIC PROOF PRESS (273).—Joseph F. Miller, of Washington, D. C., contributes the following timely suggestions on this subject: In operating the electric proof presses now in common use in many shops, both job and newspaper, difficulty is often experienced in getting a good proof where the matter is composed largely of open or rule work. The paper invariably wrinkles badly and becomes a torment to the none-too-patient proofreader. Overlaying with a sheet of stiff paper is unsatisfactory and consumes time. Now, the next time you have trouble, let the impression roller or cylinder just slightly grip the sheet at the galley end, then, while momentarily stopping the machine, throw the loose end of the sheet over the impression cylinder, following with a gentle guidance of the hand while the cylinder completes its course, printing the sheet from the roll on the same principle as the ordinary cylinder press, the result being a perfectly smooth and clear proof. Blurring of the bottom lines in a proof is so often seen that it is taken as a matter of course and passed along with other faults that have the right of heritage. This is a fault that is entirely inexcusable if the directions for keeping the machine in order are carefully observed. In most cases when any attempt at all is made to remedy the nuisance, a type-high slug is placed next to the last lines on the galley. Another troublesome proceeding. The simplest remedy is cleanliness. Keep perfectly free from dirt and grease (the latter more particularly, because a little grit may do some good) the bearing surface of the impression cylinder and its runway on the bed of the press. Lubrication is needed only for the tiny rollers that bear against the spring rods which control the impression. The machines referred to are of the style put out by the Barnharts and by Wesel.

These little "wrinkles" to avoid wrinkles may not be new to some, but so far as I am aware they are original with the writer, who has had the difficulties to overcome while in charge of this class of work in the Government Printing-office, and, anyway, those who do not know them will no doubt be greatly benefited by the information thus imparted.

DEVICE FOR STRAIGHTENING STOCK.—A correspondent suggests the following: "To avoid waste of time, trouble and damage to stock by straightening by hand, I drive a sixpenny nail into the receiving board just far enough to make it stand upright, as shown in illustration. As I remove the printed sheet from the platen I feed it against the nail. When I have finished the run the work is perfectly straight, and if the job is in a hurry the sheets can be lifted right into the padding machine. When I cut the stock for a job that is to be padded, I put a sheet of jute-board cut exactly the size of the stock, say 17 by 22, under the stock in the cutter. Between every 125 sheets of stock



DEVICE FOR STRAIGHTENING STOCK.

I place another jute-board. This facilitates cutting, and the stock ready for the press has the padding backs at their proper places, and they are always the right size. By carrying the backs along, feeding the printed sheets against the nail with the left hand, and putting the backs in their proper places as you come to them, much time can be saved, and the whole process prevents the office having a littered appearance. Labor-saving and time-saving methods ought to be considered as valuable as labor-saving and time-saving machinery."

POST-CARD PRINTING (267).—Submits a post-card printed from a half-tone cut of excellent contrast on bristol board double-coated on one side. The printing is done with an ink which gives a double-tone effect, having a glossy finish in the solids. The middle-tones show a faint double-tone of green, the whole being a highly finished print. Our correspondent asks: "(1) How can work of this kind be printed on a platen press? (2) What kind of ink is used to give the double-tone effect? (3) Is the card varnished?" *Answer.*—(1) Work of this character may be produced on platen presses. The cards may be cut double, three or four on, as the size of the press and the character of the illustrations permit. The ordinary bird's-eye and other views, if sufficiently contrasted, are suitable for reproduction. They appear best in fine screen half-tone cuts. (2) The ink used is a special grade and gives a double-tone effect. It is made especially for half-tone cut work and may be procured from any good dealer. (3) The card is not varnished. The solids and dark tones appear glossy, but this is due to the excellent grade of ink used, and the skill displayed by the pressman in the make-ready and the carrying of the proper amount of color. A strong effect is produced by printing the half-tone in a good black or green-black, and when dry to take a second impression with the same form but using a thin gloss varnish instead of ink. The varnish may be tinted with an emerald green, using one part green to one hundred parts varnish. The side guide should be shifted a trifle, not more than the width of one-

half a dot of the high lights. For make-ready on this class of work the mechanical overlays should be used, as they give better service and more truly render the tone values of the half-tone cuts.

TREADMILL DRIVE FOR PRESS (269).—A Louisiana printer writes in substance as follows: "(1) I have a scheme for driving presses which I believe is original. My idea is to have a dog operate a treadmill or cylinder power to drive my 8 by 12 jobber. Do you believe the method practicable? (2) What will remove oil and dirt from the painted parts of a press without doing harm to the paint? How may I remove rust and keep bright the unpainted parts of a jobber?" *Answer.*—(1) The method of press-driving you suggested has been in use for several years. A Canadian printer uses a Newfoundland dog in a cylinder treadmill of the rotary squirrel cage pattern to operate his cylinder press. Two dogs work in relays, relief being given at regular intervals. Several patterns of treadmills are available for this purpose; they are handled principally by dealers in dairy supplies. (2) Wash the painted parts of a press with coal oil and wipe with a dry rag. In a humid climate it is almost impossible to keep the unpainted parts of iron or steel on machines from rusting unless they are coated with a film of oil. Some printers have the bright work on small presses nickel-plated and buffed. This treatment renders the parts almost proof against rust and tarnishing. We do not advise the use of emery or emery-cloth about a press on account of the danger of having journals cut. Exception is made where a press is taken down and overhauled, and proper care is exercised in cleaning and assembling.

UNSUITABLE INK AND STOCK (271).—Submits two impressions of a letter-head. One is printed on a white-wove flat paper, watermarked. The other impression is printed on a piece of two-ply smooth bristol and is submitted for the purpose of contrast with the original specimen. The form contains two oval half-tone portraits of normal contrast, $1\frac{1}{4}$ by $1\frac{1}{8}$ inches. The ink was evidently too soft for the work, and not having suitable body did not yield the solids and middle-tones properly. The correspondent describes his trouble as follows: "How can I make sample No. 2 print like No. 1? These impressions were made from the same make-ready. I used a half-tone ink and printed them on a new 10 by 15 jobber." *Answer.*—There are several reasons why the two impressions are so unlike. The letter-head is printed on an uncalendered surface with an ink which is unsuited for the work, as it is a soft-bodied grade. The impression printed on the smooth surface of the cardboard exhibits a uniform appearance in the solids and middle-tones due to the smoothness of the surface on which it is printed. The ink in this instance, as regards body, is well suited for the cardboard. The make-ready is ample, and had a suitable grade of flat paper been used, together with a good job black ink, the appearance of the work would have been more satisfactory. Since paper-dealers can supply you with a grade of finished flat stock, without water-marks, that is suitable for printing with half-tone cuts, it is advisable for printers to dissuade their customers from selecting stock unsuited to such work.

INK RUBS OFF AND DOES NOT DRY (272).—Submits two inserts printed on satin-proof stock from a 5¼ by 9¼ inch tint-block in a light-buff ink. This tint is to be the groundwork of a cut of a vehicle in black. The tint is not printed smoothly, the ink lying very irregularly, although the tint-block is a solid. The ink does not take hold of the stock, but rubs off readily. Both tints are alike in that respect, although differing in color, which indicates that the difficulty is with the ink. Our correspondent, in referring to the trouble, says: "The enclosed samples are

impressions of a two-color cut form which we are trying to print on a new 10 by 15 platen press. We would like to know if it is possible to do this class of work properly on such a press? If so, how can we get the ink to cover solidly and hold to the sheet? Should such work be done on a cylinder press?" *Answer.*—The printing of a solid tint-block of that size on such highly finished stock will be attended with some difficulties, principally on account of the lack of proper distribution. However, the work can be done properly, providing the form is given a careful make-ready and suitable ink is used. Presswork of this character can be executed to better advantage on a cylinder press because of the larger distribution area of the rollers, and the means of handling sheets printed with solid cuts without danger of smutting. Solid cuts which require unusual impression will print to the best advantage when the impression is received on a firm tympan, such as is afforded by a few sheets of hard manila and a pressboard. The form should not be built high by pressboard underlays, but rather use the impression screws. This changing of the impression-screws is undesirable except to avoid the building up of form or of the tympan, it being the lesser of two evils. The ink is an important factor. Since the finish of the stock will not stand a tacky ink, it becomes necessary to use an ink which will have a coherent body without the excessive "pull" so common in stiff inks. The reducing with varnish of a stiff-bodied ink will not serve the purpose as it only adds a surplus of vehicle to the ink, which tends to diminish the covering qualities. To secure a proper ink it is advisable to furnish your inkman with explicit information regarding the work. Send a sample of the paper and an impression of the cut, or cuts, if there are to be progressive impressions. State the number of impressions and the press on which the work is to be done, in order to obtain the requisite amount of ink. This will enable your inkmaker to mix an ink suitable for the work.

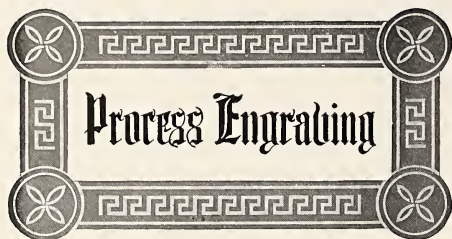
STUDENTS FAIL AS EDITORS.

There is at least one newspaper editor in Kansas, C. S. Finch, editor of the *Lawrence Gazette*, who does not regard the recent experiment of allowing the class in journalism of the State University to edit the *Lawrence Journal* a success. Concerning the paper issued by the student he says:

"The whole edition was a fake, and was prompted by greed and a love for the sensational. There has been a sorry row between the alleged editors and the publishers of the paper for several days, and there has been a town row started that has caused more ill-feeling than has been known in the city before for years. And all because of a love for sensationalism, and because the management of the paper that consented to the use of its columns could make a few dollars out of it.

"The *Gazette* did not intend to mention the matter either directly or indirectly, for the whole incident, paper and all, would not have been worth a three-line item had there not appeared articles wholly without foundation, alleged interviews that are repudiated, and figures falsified for purely sensational purposes. In giving the amount of liquor sold, for instance, by certain drug stores, the records were deliberately falsified, and about double the amount actually sold was given in the alleged newspaper.

"The edition was no credit either to Lawrence or the university, and the *Gazette* hopes that sensational journalism has received a jolt in Lawrence that will prove fatal to it. The work done is surely no credit to the school of journalism at the university. There is reason to believe that the writers responsible for the scandalous articles will be given a chance to present their proofs."



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

ANSWERS TO CORRESPONDENTS.—“G. A. C.,” Somerville, Massachusetts: For a quick re-etching acid there is nothing better than perchlorid of iron. If the copper plate is warm the iron will work exceedingly quick. To clean a half-tone when the ink has become hardened in it, benzole and a stiff tooth-brush should do it. Let the benzole lay on the plate for a while. If this does not remove the ink then heat the copper plate and pour some lye solution on and scrub again. This will not only remove the ink but the enamel as well. “F. X. T.,” Notre Dame, Indiana: Uviol glass, which permits the violet rays to go through readily is used in lenses in Europe and in the tubes for Cooper-Hewitt lamps in this country. It proves to be a valuable discovery for processworkers.

ETCHING COPPER WITHOUT PERCHLORID OF IRON.—J. R. Brown, St. Louis, writes: “I have discovered what I think is a new method of making photogravures. I use another material than gelatin or glue to coat the copper with, but I find that while perchlorid of iron has a hardening effect on glues and gelatins it softens my new material. Is there not some other etching fluid I could use than perchlorid of iron?” *Answer*.—There are several other mordants that can be used for etching copper, but the basis of them all is usually hydrochloric acid, which acts violently on any resistant coating that has heretofore been suggested. Possibly you have found a resist that will stand hydrochloric acid, and it is to be hoped you will let readers of this department know about it if you have. The best substitute for perchlorid of iron to etch copper is made as follows—make two solutions:

No. 1.		
Hydrochloric acid	10 ounces	
Water	100 ounces	
No. 2.		
Potassium chlorate	2 ounces	
Water	50 ounces	

Mix equal parts of the above solutions when you are about to etch copper.

UNSTRETCHABLE PAPER.—J. T. O'Connor, New York, wants to get a paper that will not stretch, to use in pulling transfers of maps for retransferring to zinc. *Answer*.—His purpose is not clear. He should find a nonstretchable paper at lithographic supply houses which lithographers use for retransfer purposes. A paper to be nonstretchable should be waterproof or nearly so. A paper treated with wax or resin would not stretch, but would not answer for transferring. The following method is recommended for making a paper that will not stretch: Take a Steinbach or Rives paper and soak it in a solution of four ounces of shellac, one ounce of borax and twenty ounces of water. After drying the sheet soak it in this solution: Two ounces of French gelatin dissolved in thirty ounces of water and

mixed with sixteen ounces of alcohol in which one ounce of white shellac has been dissolved. Dry the sheet of paper well, when it will be found to be practically unstretchable during the operation of transfer pulling.

A HAND-BOOK ON WOOD ENGRAVING.—“Miss Typo,” Albany, New York, writes: “I am a compositor who reads every line of THE INLAND PRINTER. I have been very much interested in the articles on wood engraving. When I was a girl I led the whole school in drawing and was told I should follow it up in a drawing school. An uncle, a printer, advised me to be a compositor and now I regret it. I have always been a lover of wood engravings and would like to take up the work of engraving now. Could I not buy some engraving tools and wood blocks and practice it? What I need is a good book on the subject. Will you please recommend one to me.” *Answer*.—Your query recalls the fact that Sarah E. Fuller was the first woman wood engraver in the United States and most enthusiastic was she in believing that it was an ideal employment for women. She wrote a most practical book on the subject which was published in 1879, with this title: “A Manual of Instruction in the Art of Wood Engraving, with a Description of the Necessary Tools and Apparatus and Concise Directions for their use: Explanation of the Terms Used and the Methods Employed for Producing the Various Classes of Wood Engravings.” The name of the publisher is forgotten, but the book can be found in the State Library at Albany or in any large library.

TO STOP TUBERCULOSIS AMONG PROCESSWORKERS.—One of the advantages of organization among workmen is shown by the steps which the International Photo-engravers' Union of North America is taking to stamp out tuberculosis, which takes away annually such a large percentage of its members. A printed list of forty-two questions has been sent to the chairmen of all the chapels in this country and Canada as to the ventilation and sanitation of the workrooms. These questions would take up a page of THE INLAND PRINTER, so there is but room to quote a few of them to show how well the matter is covered: “Are the workrooms so situated as to permit of a sufficient supply of fresh outer air when required? Are all darkrooms ventilated in such a manner as to permit the circulation of air when the door is closed? Are the darkrooms 6 by 6 feet or thirty-six square feet in size? Give size if less. Is the room where zinc etching is done so situated as to permit of sufficient supply of fresh outer air? Are the sinks where chemicals, such as cyanid, mercury, etc., which are in constant use by photographers so situated as to permit the admittance of fresh outer air? Is the work known as ‘cutting out,’ ‘intensifying,’ etc., where cyanid and other fuming and poisonous chemicals are employed, done partly or entirely in the darkroom? Is it a regular practice in your shop to have the shop generally aired before or during working hours? In sweeping floors is there anything moist thrown upon the floors (such as sawdust) to prevent dust raising while sweeping? Are running boards, to stand upon, provided for all sinks, and in that way prevent the feet from becoming moist or wet? In the printing-rooms where bichromate of ammonia is used, is a sink provided and conveniently situated to prevent drippings of chemicals on floor and also to enable the rinsing of the hands immediately? In the event of a breakage of a carboy of acid have the employees instructions (printed or otherwise) informing them how to proceed immediately in order to destroy the harmful effect of the acid? How is acid drawn from carboys in your shop? Is there fire-fighting apparatus installed in your chapel for immediate use? Are fire-escapes provided? Are benzine and other inflammable rags kept in metal cans?” The writer takes the liberty of calling the attention of the I. P. E. U. of N. A. to dragon’s-

blood and the various etching powders as a cause of tuberculosis. He has a theory that these powdered resins, breathed so freely into the lungs as they are by etchers, are an irritant that brings about many deaths. The writer has followed to the grave so many of his brother workmen in thirty-four years of process life and so many of them were etchers that this effort to bring about more healthful shop conditions appeals strongly to him. In no trade is there greater need for more sanitary conditions, and the I. P. E. U. should have all the support possible in this matter.

IS HALF-TONE BECOMING UNPOPULAR?—One of the surest tests of the favor with which artists or methods of illustration are held is to be found in the popular illustrated monthly magazines, whose publishers are constantly on the lookout for the kind of illustration that will best suit the public and at the same time be inexpensive and practicable. What is meant by inexpensive refers to the whole expense attached to an illustration, from the ordering of it to the binding in the magazine. For instance: Suppose a

lisher is deciding more and more in favor of the line cut can be determined by comparing the number of line cuts and half-tones in the monthly magazines. In one of the May magazines there were fourteen line cuts to four half-tones. It can not be said that photoengravers are responsible for the loss in favor of half-tones, for their product has gradually improved. The trouble is due almost entirely to the printing, and for this the publisher is responsible. The high price of paper has resulted in the use of a cheaper stock on which the pressman can not get the results he formerly did, so he has ceased to take pains and the consequence is the half-tone does not please the public, while the line cut that prints on almost any kind of paper with good results and with little attention from the pressman is meeting with favor. Engravers should watch this change and take more pains with the engraving of linework, but above all things get better prices for that class of work on account of the increased care which will be required in producing it.

HIGHLIGHT PROCESS.—The half-tone engravings shown in Figs. 1 and 2 are illustrations of a new development which has been given the name of the "Highlight Process." This process has been in use to a slight extent in foreign countries for the past two years, but has only been devel-



FIG. 1.—Highlight Process by the Binner-Wells Co., Chicago.



FIG. 2.—Highlight Process by the Binner-Wells Co., Chicago.

publisher finds he can purchase a photograph of a building he wishes to portray for \$5, while a pen-and-ink drawing of the same building would cost \$50. Now the leaf of book paper on which the line engraving of the pen-and-ink drawing is printed might cost for the big edition of the magazine but \$50, while the leaf of coated paper on which the half-tone would be printed, in the same edition, might cost \$150, making a difference of over \$50 in favor of the pen-and-ink drawing without counting the saving in the line-engraving cost compared with the half-tone, or the little trouble in presswork the line cut is to the half-tone. Now the question comes to the publisher, which style of illustration pleases the reader? If the half-tone gives the greater satisfaction, is it worth the difference in cost? That the pub-

lisher in the United States during the past year, and has been used very little. It has been carried forward and perfected in Chicago by the Binner-Wells Company. It is especially applicable to reproductions of all kinds where the medium used in the drawing is either crayon or pencil. The process eliminates the half-tone screen wherever a pure white shows in the background and the body of the subject, and gives the exact texture of a pencil or crayon stroke. The results here reproduced, if made by the ordinary method of half-tone engraving, would require a great amount of handwork in finishing the plate. Even at much expense it would be impossible to give the exact effect or to make an exact reproduction of the original drawing. Besides, hard edges would be formed and all the inherent

harmonious softness in gradation of the tones into pure white lost irrevocably. There is no hand-tooling or hand-finishing of any kind on these specimens.—L. C. S.

ZINC AT A BARGAIN.—"Engraving Company," New York, writes: "By express we send you a sample of a case of zinc we bought at a bargain to learn what you think is the matter with it. We bought it C. O. D. from a smooth-faced, pious-looking old chap who said he had secured it from a zinc concern that had closed out their stock for cash. He did not leave his card, so we can not give his name that you might warn others of the fraud. His zinc is absolutely worthless; but what we would like to know is, is there any use to which such impure zinc could be put, for we want to get rid of it?" *Answer.*—If one is liable to buy zinc from any junkman that comes along instead of the reliable dealers in metal who cater exclusively to photoengravers and who have large capital invested in the business, then they should expect little sympathy if they are "stung." A piece of the sample sent was cleaned with potash and put into a tub with one ounce of nitric acid to twenty ounces of water. The surface was brushed over with a bristle brush a few times and then only the acid bath allowed to act on the zinc; immediately it turned a dull bluish-gray color, on which the acid bath had little effect. In ten minutes the surface of the zinc began to look like a medium-coarse emery-paper. It was really the worst looking piece of zinc that an acid bath ever attempted to dissolve. This zinc had evidently been scrap zinc which had been remelted, and as zinc of that kind is too brittle to roll again into sheets it is customary to add at least ten per cent of lead to make the rolling possible. This zinc in question seems to have more than ten per cent of lead in it. The only use that can be made of it now is by the makers of Babbitt metal, and to them it might be sold. If photoengravers will but learn that the best zinc and copper is the cheapest, then they would buy metal only from reputable dealers and save money. The saving of a fraction of a cent a pound in the metal usually means a loss of dollars in the etcher's and finisher's time, besides giving plates of less depth and with ragged lines and dots.

BAXTERTYPE.—Julius Kronhold, New York, asks: "Please answer me this question: What is Baxtertype? I see by the clipping which I enclose that color-prints made by this process are bringing big prices in London. Is it a new color process?" *Answer.*—If you had seen the May INLAND PRINTER you would have found among the London Notes on page 253 a good account of Baxter and his work. What processmen are curious to know is just how Baxter made his color-plates. He kept his method secret, except to licensees of his patent, but from picking up scraps of information from many sources the writer has been able to patch up the following as the Baxtertype process in brief; George Baxter, wood engraver and painter, began printing pictures in color in 1829. In 1835 he received a patent for the method he had perfected. He engraved first on steel in stipple a key-plate of the subject to be printed in color. Transfers were pulled from this key-plate and transferred to as many zinc and copper plates as there were to be colors in the finished print. He used copper for some color-blocks, as we do, for he found that zinc affected certain inks. All his color-plates, and he used at times as many as twenty-seven for a single print, were engraved intaglio, which accounted for the richness of his results and the big prices prints by his process bring now. He had many licensees for his process in Europe. Chromo-lithography was his competitor, though it never produced results as fine as his. The bringing into use of the steam-lithographic press in 1865 made lithographic prints so much cheaper that the Baxtertype was driven out of business eventually. We who have so much trouble in maintaining register with

three and four color prints on dry paper, can appreciate the difficulties Baxter had to print in register from twenty-seven plates on dampened paper. He printed only on hand presses, with registry points pricked through the paper, and kept the paper at the same degree of moisture all through the printing. Of course the climate helped him, but his success was due solely to his capacity for taking plenty of time and extreme pains with his work.

TAX FREE ALCOHOL.—John J. Griffin, San Francisco, asks: "Where is that tax-free alcohol that you promised us for making collodion? I find I must pay as much as ever, though I understood that the \$2-a-gallon tax was to be removed. The chemist from whom I buy alcohol does not know about denatured grain alcohol or where he can obtain it. What is the trouble?" *Answer.*—This is a hard question to answer, for the whole subject seems to be in a muddle. It appears that the demand for a denatured alcohol came largely from the automobilists who wanted to use it in their machines instead of the products of the Standard Oil Monopoly. Their appeal naturally excited sympathy from the authorities at Washington. Photoengravers expected to be benefited of course, so the bill was passed and now it seems no one is particularly pleased over it. Denaturing alcohol means to add to alcohol something that will make it unfit to drink. Now for automobile uses that can be readily done by adding benzine or gasoline to wood alcohol. The whole matter is in the hands of the Commissioner of Internal Revenue at Washington, whose entire time is taken up watching "Moonshiners" and illicit distillers. As soon as you mention adding something to grain alcohol, such as photoengravers use, he immediately sees how the denaturing agent can be afterward removed and the alcohol become again potable. Still Section 80, of the Act of Congress of June 7, 1906, says: "The Commissioner of Internal Revenue will consider any formula for special denaturation that may be submitted by any manufacturer in any art or industry and decide whether it is practicable to permit the denaturant suggested." Now the trouble is photoengravers have not agreed upon a denaturant. The Photoengravers' Association has suggested a formula containing ten per cent of ether and a certain number of grains of the iodids of ammonium and cadmium; this makes it difficult for the user of this alcohol to figure out how much more ether, iodid of ammonium and cadmium he must add to make up his formula for collodion. The subject should be taken up again by the Photoengravers' Association and adjusted so that our industry can get the benefit of tax-free alcohol.

A TECHNICAL SCHOOL FOR PROCESSWORKERS.—Matthew Woll, president of the International Photoengravers' Union of North America, 6216 May street, Chicago, writes: "I desire to express my appreciation of the 'Notes on Photoengraving' which you have been editing for these many years. While I have not read all of them I have read a great number and I have always found them interesting and instructive. I have been especially attentive in reading your notes during the past year and a half and your notes in the last two issues pleased me particularly, and I wish here to thank you for the high appreciation you have shown to one of our officers, Mr. Louis A. Schwartz, of Philadelphia (in the paragraph 'A School for Photoengravers,' page 257, May INLAND PRINTER). This question of 'Trade School' is one which no doubt will receive considerable thought at our coming convention. Our ex-council has considered this question quite fully and we have looked into the various means possible, whereby we hope to improve still further the skill of our members. I would suggest that if you have any plan, or if you believe any arrangements can be made whereby our organization could encourage such means for the elevation of the skill of our

members, I should be grateful to you to submit such plan or procedure to our ex-council for their consideration, assuring you that any suggestion coming from you would be given every consideration possible." *Answer*.—This praise from the president of the I. P. E. U. of N. A. for the value this department has been to processworkers is appreciated heartily. An English writer has said that "THE INLAND PRINTER is the only school for photoengravers in America." For fifteen years the writer has seen many attempts to do what this department is doing for processworkers, to give them assistance when in trouble and keep them posted in the newest developments in their ever-changing business. An English journal for May quotes eight paragraphs from this department. Its "Notes" were translated into German, French and other foreign languages so that it has become an international clearing-house for processworkers. As to the school for engravers, a plan will be submitted as Mr. Woll suggests.

PRESSMEN URGED TO STUDY UP.

As a general thing the pressman has little opportunity to familiarize himself with the nomenclature of the factory from which the presses he runs come, and as a consequence, it is no unusual thing to find good pressmen—to say nothing of those less absorbed in their calling—discussing their work and their presses with a labor at description that is little in advance of the efforts of one who is trying to make himself understood without a knowledge of the prevailing spoken language.

It is true this condition does not reflect the standard of the pressman's intelligence—does, in fact, belie it—yet it is something not to be proud of, and an opportunity should be welcome whereby pressmen can learn to talk as connectedly and intelligently of their machines as they can handle them.

It appears that the fault for this condition should be borne equally by the pressman and the pressbuilder.

With the pressman the fault is traceable to his meeting-room, into which too little of the technical phase of his interests is permitted to enter to afford him opportunity of learning to at least speak of his work, his presses and their parts with as much familiarity and as little embarrassment as the member of the union most advanced in this respect. The writer at one time was fortunate enough to have access to the weekly meetings of an organization which gave over half of these to the discussion of technical subjects. These were usually introduced by a lecture or paper by one of the members; were sometimes illustrated with a stereopticon, and were always followed by a discussion in which a remarkably large percentage of the members took part. And the members of this organization were not at a loss to express themselves intelligently and concisely on subjects concerning their craft and the machinery within their care.

The possibilities of such a departure in our craft are peculiarly many and, it might be added, are generally not unappreciated, but the subject has been persistently neglected by reason, palpably, of lack of a sufficient degree of interest to "go through with it" even after a start has been made, which is true of a number of instances we have in mind.

The pressbuilder's fault is lesser and lies in the paucity of his descriptive matter. We feel assured the pressman would appreciate in due measure reader access to descriptive matter which would aid readily in familiarizing him with the designations and the exact functions of the various parts of the press, and, unquestionably, this would redound to the mutual advantage of pressman and builder. —*American Pressman*.



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

LEGAL proceedings have been begun by the Mergenthaler Linotype Company of New York against the Linotype and Machinery Company, Limited, of London, and Walter Behrens, the latter's agent in Paris, for infringement of the American company's patents in France. Several of the infringing machines sold by the British company in France have been attached by legal authority.

THE Lanston Monotype Machine Company has about completed the installation of the battery of fifty duplex Monotype keyboards in the Government Printing-office. By these machines it is possible to perforate two separate rolls of paper at one depression of the keys, or to set six-point on one side and eight-point on the other, or, by locking one side, use only the other. These machines will be used mostly on the printing of patent specifications.

PRACTICE SENTENCES.—An eastern operator asks: "Can you give me a few sentences for practice wherein all the letters of the alphabet are used?" *Answer*.—All the letters of the alphabet will be found in any of the following sentences: "The quick brown fox jumps over the lazy dog." "Pack my box with five dozen liquor jugs." "John quickly extemporized five tow bags." "Frowzy quacks vex, jump and blight." "Quack! Glad zephyrs, wave my first javelin box."

MATRIX EARS DAMAGED.—An Indianapolis (Ind.) operator writes: "Will you please inform me what it is that is chewing the ears in the enclosed matrices? Is it caused by a poor lock-up, and if so, how is it remedied?" *Answer*.—The damage to the matrix ears appears to be from two causes. The lower front ear on the lower-case "i" has a bruise, which may be caused by repeatedly striking, as it descends from the magazine, on the top of the lower assembler glass. The upper part of this glass should be examined, and if found nicked or rough should be replaced with a new one. The shearing of the ear on the other matrix may have been done by the duplex rail in the first elevator, as the disk moved forward to lock up.

NEW EDITION OF "MECHANISM OF THE LINOTYPE."—In response to a demand for detailed instructions on the latest models of Linotypes, Nos. 4, 5 and 6, the author of this text-book has revised it, and it is now offered in its third edition, enlarged to cover these models. This is the only work on the subject giving instructions in the care and operation of the latest improved Linotypes, and it will undoubtedly meet the same cordial reception at the hands of operators and machinists which was accorded the earlier editions. The price is still retained at \$2. Orders can be sent to The Inland Printer Company or any branch of the Mergenthaler Linotype Company.

MEASUREMENT OF TYPE.—The Republican Printing Company, Forest City, Iowa, writes: "Will you kindly tell us the exact number of ems in the enclosed proof of solid

thirteen-em nonpareil, and how many ems in an inch of solid thirteen-em brevier?" *Answer*.—To ascertain the number of ems of any body in a given length of line, multiply the length in picas by twelve and divide by the size of body in points. Thus the thirteen-em line of six-point (or nonpareil) is found to contain 13 by 12 points, or 156 points, which divided by six gives twenty-six ems to the line. As six twelve-point lines make one inch, there are twelve six-point lines in the same measure, which, multiplied with twenty-six, gives 312 as the number of ems of six-point type in one inch. A foot-rule showed the proof to be twenty-nine inches long, so there are 9,048 ems in it when measured this way. However, when the lines are counted it is found that there are less lines per inch than the formula requires. Linotype slugs are always thicker than what the point system demands, and so a less number of slugs are found in a given number of inches. A table of measurements and rules for calculation are given in the "Mechanism of the Linotype," which is sold by the Inland Printer Company. Price, \$2.

REPORT ON COMPOSING MACHINES.—The officers of the International Union have compiled statistics on the number of machines and operators in the various offices in their jurisdiction and the published report in the *Typographical Journal* for May shows these figures:

Make of machine	Union offices.		Nonunion offices.		Total in union offices.	Total in non-union offices.	*Total in use.
	News-paper.	Book.	News-paper.	Book.			
Linotype.....	5,564	1,764	749	641	7,328	1,390	8,718
Monotype.....	77	395	17	314	472	331	803
Simplex.....	61	13	18	15	74	33	107
Monoline.....	64	18	8	16	82	24	106
Rogers.....	32		11		92	11	43
Empire.....				3			3
Thorne.....			3			2	2
Linotype Jr.....			1	1			
Bellows Compositor.....							
itor.....	2				2		2
Total.....	5,800	2,190	807	990	7,900	1,797	9,787

Percentage in union offices .82.

* Figures in this column represent machines in the jurisdiction of 578 reporting unions.

Fourteen unions report that machines have not invaded their jurisdiction. The number of unions reporting the various kinds of machines in operation is as follows:

Linotype.....	537
Monotype.....	123
Simplex.....	70
Monoline.....	26
Rogers.....	11
Empire.....	3
Thorne.....	2
Linotype Junior.....	2
Bellows Compositor.....	1

The number of operators employed is given in the following table:

Class of employees.	Union.	Non-union.	Total.	* Per cent union.
Male machine operators.....	10,073	1,192	11,265	89
Female machine operators.....	332	381	713	47
Machine tenders.....	673	151	824	82
Operator-mechanists.....	1,345	277	1,622	83
Total.....	12,423	2,001	14,424	87

* The percentages are not reduced to accurate fractions.

The last report was published in 1905, and since that time there have been notable increases in the number of Monotypes and Linotypes, and decreases in all other makes of machines in use. One style of machine, the Graphotype, of which fourteen were reported in use in New York city in

1905, does not appear in this year's list, while two new machines have been added, the Linotype Junior and the Bellows Compositor, two of the latter being in the office of the New York *Herald*. Only 578 unions have reported this year as against 637 in 1905. The number of operators of all classes has increased, as also the percentage of non-union men.

Linotype Composition.—Success Linotype Composition Company, Des Moines, Iowa, writes: "We have a large contract on our hands which calls for matter set solid and delivered ready for make-up, and are having difficulty in deciding what a make-up's duties are. I send you proof sheet of one job in which six kinds of type are used as marked. We have to go through copy six times to complete matter and I contend that when we set matter and give it to them, each different face on separate galleys as we dump from machines, it is ready for make-up. Or, in other words, the man who puts it together is a make-up. Under what name would you term the man who does this work?" *Answer*.—The difficulty which you have in deciding how the composition should be delivered under the terms of your contract lies in the fact that you confuse the practices of machine composition with those of hand composition. The rules and usages of the trade are still governed by the rules and usages of the days of hand composition. When a customer gives you copy, it is supposed to be placed in the galleys in regular order, as the copy runs, headings, tabular matter, cuts, etc., coming in their regular sequence. Any changing or rearranging of the matter on the galleys is a part of the composition, and is usually the "bank man's" or galley boy's work. The galleys are read and corrected, and then delivered to the make-up. The make-up's duties are exclusively those of making up the matter into pages. Perhaps the time has arrived when the rules and usages governing Linotype composition should be definitely established and generally understood, but we are not aware that any such rules have been framed.

THE MERGENTHALER IN NEW ZEALAND.—A correspondent writes as follows from New Zealand: "At present there are in Dunedin (N. Z.), nineteen Linotypes (working on two daily newspapers), three Monolines, and one Monotype (jobbing offices). Quite recently, however, the directory and general printing firm of Messrs. Stone, Son & Co. made a new departure by installing a Model 4 Mergenthaler (double-decker, quick change), the first Model 4 in the south island. The machine has created a favorable impression on operators and mechanics alike who have inspected it at work. There is no engineer, the two operators (working two shifts) attending to the mechanical work in connection with the monster. The heartrending troubles peculiar to all new machines have now been overcome, thanks mainly to instruction received from 'The Mechanism of the Linotype' (by J. S. Thompson) and the queries and answers in 'Machine Composition' in THE INLAND PRINTER (which paper we subscribe to), and the machine is running splendidly off the top magazine and fairly satisfactorily off the lower, with prospects of improvement very bright indeed. As the 'Mechanism of the Linotype' only deals with the Model 2, and in our opinion not in detail, we have had on more than one occasion a lot of hard thinking and worry to overcome a hundred and one things that happen on the lower magazine when working, but which are never present when working off the upper. With every other part of the machine the book has been invaluable to us, and we would not part with our copies for gold. Our greatest trouble was with transpositions off the lower magazine (off the upper they are practically unknown). The lower-case 'i' eight-point is the chief offender, as many as ten lines in a hundred having to be reset from this cause. Proofs enclosed will speak for themselves. Strange

to say, on the ten-point (lower) the 'i' runs just sweet. Also, we have trouble with the spaceband missing after 'a' and 'l' when used in sentences. The large spaceband can have been attended to, also 'i' cam; magazine, matrices and escapements have all had a post-mortem. The machine is running at about sixty-five revolutions a minute, driven by an Emerson motor supplied by the company. The machine, driven by this motor, will cast not quite six lines a minute. The particular question we would like to ask is can the keyboard be speeded without increasing the speed of the distributors? Our reason for asking this question is that before we got the Emerson we had a motor driving the machine eight lines a minute, and about every five minutes we had to get up to the distributors. With the Emerson motor on it is quite a common occurrence to run a whole shift without the distributors having to be attended to. There is a very slight squirt of metal at back of mold when casting. It causes no inconvenience whatever. Should this be? If not, what remedy would you prescribe? Are all the big records they write about in America the real thing or do they exist only on paper? Some time ago we read an account of an operator manipulating the keys to the tune of thirteen thousand ems per hour on agate without any special preparation on machine. Could you tell us the length of the slug, whether set solid or not, and what other 'phat' went with it? Also what rate was the machine running? Away down near the South Pole we are just a little skeptical. With reference to 'Machine Composition,' we would just say that we have read *THE INLAND PRINTER* for the past two or three years, and what have been other operators' worries have also been ours; and from your answers to questions we have on more than one occasion been enabled to remedy matters that may have otherwise worried us. May you continue to smooth the way for the workers!" *Answer*.—It is encouraging to know that our humble efforts are of help to Linotypists in far-off New Zealand as well as nearer home. The "Mechanism of the Linotype" has been revised recently, and now covers the new models as well as the older ones. With respect to the trouble you are having with transposition of the lower-case "i" in the lower magazine, the trouble is perhaps with the matrix itself. It may be rough on the edges, or the "i" channel may be rough. The channel can be smoothed with a fine file near the mouth of the magazine. Transpositions may be due to too rapid fingering of the keyboard, as you say your operators are used to higher speed machines. The ball-bearings for the matrix belt of the lower magazine must be constantly attended to and lubricated with a mixture of graphite and vaseline. There is no need for increasing the speed of the keyboard in the Model 4 machine, as the keyboard in this model runs faster than in the older machines. You can drive the entire machine faster by increasing the size of the pulley which is driven by the motor, if you wish. If there is a leak of metal back of the mold you should test the trueness of the mouthpiece by using prussian blue as described in the "Mechanism of the Linotype." As to the big records made in this country they are genuine; the particular one you mention being made on thirteen-em pica measure, solid, with the regular run of newspaper copy without "phat." As we recollect it the machines were running at about nine lines per minute.

RECENT PATENTS ON COMPOSING MACHINERY.

Spaceband.—Heinrich Degener, Berlin, Germany. Filed November 11, 1907. Issued May 5, 1908, No. 886,583.

Spaceband.—Alexander Dow, New York city, assignor to Mergenthaler Linotype Company, New York. Filed June 28, 1907. Issued May 5, 1908. No. 886,584.

Distributor Bar.—Alexander Dow, New York city, assignor to Mergenthaler Linotype Company, New York. Filed June 28, 1907. Issued May 5, 1908. No. 886,585.

Linotype Machine.—Alexander Dow, New York city, assignor to Mergenthaler Linotype Company, New York. Filed June 29, 1908. Issued May 5, 1908. No. 886,586.

Matrix Distributor.—Alexander Dow, New York city, assignor to Mergenthaler Linotype Company, New York. Filed June 29, 1908. Issued May 5, 1908. No. 886,587.

Style B Linotype.—W. H. Scharf, Montreal, Canada, assignor to Toronto Type Foundry Company, Limited, Toronto, Canada. Filed March 22, 1906. Issued May 5, 1908. No. 886,646.

Linotype Matrix.—Alexander Dow, New York city, assignor to Mergenthaler Linotype Company, New York. Filed June 28, 1907. Issued May 5, 1908. No. 887,034.

Spaceband.—Alexander Dow, New York city, assignor to Mergenthaler Linotype Company, New York. Filed June 28, 1907. Issued May 5, 1908. No. 887,035.

Wide-spacing Attachment for Linotypes.—G. F. Wallin, Kansas City, Missouri, assignor to Wallin Addressing Machine Manufacturing Company, Kansas City, Missouri. Filed July 20, 1907. Issued May 12, 1908. No. 887,678.

Assembler Duplex Rail.—D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed March 6, 1908. Issued May 19, 1908. No. 888,176.

Keyboard.—D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed March 24, 1908. Issued May 19, 1908. No. 888,177.

Multiple-magazine Linotype.—T. S. Homans, Brooklyn, New York, assignor to Mergenthaler Linotype Company. Filed December 12, 1907. Issued May 19, 1908. No. 888,402.

Matrix Escapement.—H. Petersen, Minneapolis, Minnesota. Filed August 26, 1907. Issued May 26, 1908. No. 888,649.

Double-magazine Distributor.—H. Petersen, Minneapolis, Minnesota. Filed September 16, 1907. Issued May 26, 1908. No. 888,650.

Linotype Machine.—F. B. Converse, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed February 4, 1908. Issued May 26, 1908. No. 888,786.

Slug-trimming Knife.—G. F. Wallin, Pocatello, Idaho, assignor to Wallin Addressing Machine Manufacturing Company, Kansas City, Missouri. Filed July 9, 1907. Issued May 26, 1908. No. 889,074.

TO STOP THE STAMP "LEAK."

Following the example of Germany, Postmaster-General von Meyer has issued an order intended to prevent pilfering of postage stamps which is such an annoyance to many business men. The method is by perforation in such a manner as to be a means of identification, but it may not be used for advertising purposes. The official order: "United States postage stamps, to be acceptable for postage, must be absolutely without defacement: *Provided*, That for the purpose of identification only, and not for advertising, it shall be permissible to puncture or perforate letters, numerals or other marks or devices in United States postage and special-delivery stamps. The punctures or perforations shall not exceed one thirty-second of an inch in diameter, and the whole space occupied by the identifying device shall not exceed one-half inch square. The puncturing or perforating must be done in such manner as to leave the stamp easily recognizable as genuine and not previously used. The use of ink or other coloring matter in connection with such puncturing or perforating is prohibited."

IMPORTANT CONVENTION OF BOOKBINDERS.

The atmosphere was tense at the eleventh convention of the International Brotherhood of Bookbinders, which was called to order at Cincinnati on Monday, June 8. In common with printing-trade organizations, the Brotherhood has had an eight-hour affair, and apparently has suffered more than the others. At all events, it has no record-breaking assessment to plume itself about as the typographical union had, nor can it point to a great increase of membership as the pressmen's union does. The bookbinders have been and are in a fight, and they know it. Consequently there was business—serious business—for the convention to do, and the members selected the delegates from among their best men and women. Determined and earnest they appeared to be. There were present more than the proportion of women usual in labor gatherings, and they were far from frivolous, paying strict attention and participating in the debates effectively. Some talked in the tone and attitude of the maiden demanding her rights, while others discoursed in a philosophical and argumentative manner that showed acquaintance with the collegiate style that flourishes among settlement workers. The women evidently did not expect favors on account of their sex; if dues were being discussed and those of females were less than those paid by males, it was not the result of an appeal to the gallantry of the male delegates, but on account of the depreciated earning capacity of the sisters. Yet there was a distinctly feminine tone to some of the debates. The men were chided for their proneness to spend money over bars, and the convention at large was reminded that the acceptance of something for nothing was a serious matter, in that it tended to prevent the upbuilding of good character.

After the usual addresses of welcome and the report of the committee on credentials, the executive council reported "on the most important term in the history of our Brotherhood," and charged up the slight decrease in membership and the financial difficulties of the organization to the depression. The council was sure that the return of prosperity would see the Brotherhood recover, and expressed the hope that recent stress would result in the adoption of laws that would strengthen the organization, so that it might enjoy "a prosperous and glorious future."

Much of President Glocking's report was devoted to a résumé of the eight-hour-day campaign and the events leading up thereto. Mr. Glocking advocated authorizing the officers to investigate and, if deemed desirable, institute a system of trade education somewhat similar to that of the International Typographical Union, and the convention agreed with him. Secretary Dougherty's report was notable in that it was confined to a statement of receipts and expenditures without an explanatory or advisory word.

Mayor Bookwalter, of Indianapolis, who is an ex-printer, addressed the convention in the interest of having the International headquarters located in the Hoosier capital. The consequent discussion developed that thirty per cent of the Brotherhood membership is located in Greater New York, and nearly seventy per cent within a radius of three hundred miles of that place. Secretary Dougherty said he was indifferent as to the postoffice address of headquarters, but he wouldn't leave Gotham, and so Mr. Bookwalter's invitation was declined.

The convention decided to continue the eight-hour strike, and the assessment was reduced to four per cent on the earnings of male members and one per cent on those of females. About an hour was spent in the discussion of technical education, during which one of the speakers said that much of the best decorative binding was done by amateurs. He did not blame the amateur, but did contend the

binder should equip himself to meet the demand, and declared he could "easily acquire all the student can extract from the art course. Having mechanical ability, which the student does not possess, the artisan can dominate the field. The designer and finisher combined in one man will be productive of better all-around results than can be obtained by the finisher taking orders from a designer who knows nothing of the mechanics of the trade. If designing were more general among bookbinders the field for their work would expand. There is an immense amount of work in decorative leatherwork which might be done in the bindery."

The eleventh convention came to an end on the fifth day, after thanking all and sundry for favors shown and making this selection of officers: President, Robert Glocking, of Toronto (unopposed); first vice-president, Joseph A. Prout, of New York; second vice-president, Miss Rose Kelleher, of San Francisco (unopposed); third vice-president, Louis Stark, of Washington, D. C.; secretary, James W. Dougherty, of New York (unopposed); statistician, Harry J. Kalb, of Indianapolis; executive council, William C. Booth, of San Francisco; Simon Hartman, of New York; Godfrey E. Rehahn, of Detroit; Frank Terry, of Akron; Joseph McManus, of Boston; A. P. Sovey, of St. Louis; Thomas V. Mullen, of Albany; John Metzger, of Philadelphia, and Miss Anna Neary, of Baltimore.

PRINTING-TRADE JOURNALS.

Those who have watched the rise and fall of the many trade journals which have appeared during the past fifteen or twenty years must have been impressed with the fact that printers as a class are hard to please. Perhaps being themselves producers of printed matter they lose their appetite or respect for such matter on the principle that "familiarity breeds contempt." Especially marked has been their lack of appreciation for those trade journals which have adopted names and methods significant of the ornamental and fanciful phases of the business. Colored specimens and beautiful pictures have been presented in abundance; but while these called forth praise at the time, they do not appear to have any lasting hold upon the trade. They have passed away; and yet during their existence they presented the best that could be done in the way of so-called artistic printing. It would almost seem as though there was a fatality connected with such words as "effective," "artistic," and "art" when applied to printing-trade journals. Indeed the same seems to hold good when such titles are attached to printing-offices. Some of the smallest concerns and most miserable failures have been called by such names. The fact is that printers are for the most part plain, practical men and attach very little importance to glitter and flourish. If they appreciate anything in the way of trade literature it is that kind which conveys practical information which they can turn to account. They may not object to that information coming to them in the shape of good printing, but they can dispense with the "picture gallery" accompaniments, especially when the picture supplements have no relation to their trade interests. The fact that this journal has now reached its sixty-second volume is good evidence that printers appreciate sound trade literature.—*British and Colonial Printer and Stationer.*

SASSY ABOUT IT.

If you don't like, the tone of this paper tell us in a letter containing a dollar bill, the price of a year's subscription. Otherwise keep still, as its none of your darned business.—*Spring Hill (Kan.) New Era.*

STRUGGLES OF EARLY LINOTYPE MAKERS.

At the banquet of the Get Together Club—which is an organization of the sales department employees of the Linotype Company—at New York, one of the speeches was of especial interest, being a historical sketch of the struggles of the pioneers in the business. The toast was "Our Past," and the speaker the secretary-treasurer of the company, Mr. Frederick J. Warburton, who is reported in the *Linotype Bulletin* as saying:

It has been a peculiarly attractive feature of the organizations which began and continued the development of the Linotype that their stockholders, officers, and employees have borne a sort of family relation to each other, and that their interest in the enterprise has not been bounded by mere financial considerations. Perhaps this has grown out of the warm friendship which existed between the beginners and which was transmitted to their immediate friends, who, and not the general public, came in as help was needed; cemented by the struggles through which they had to pass and the acquisition of the spirit thus engendered by employees, whether stockholders or not, as they slowly drifted in. Some of these last came to us as boys and girls, and their admiration for this as the greatest thing in the world and their devotion to its service is worthy of note.

It is surprising to find to-day how many people "know" that Mergenthaler, after a long and deep study of the subject, all by himself, walked into the offices of certain newspaper publishers one day and said: "See, I have solved the great problem of the 'art preservative'—the days of type-setting are at an end"; and that he finally died in poverty, while others reaped the reward of his genius. But, as Josh Billings very aptly advised his young friend, "It is better to be a little ignorant than to know so many things that ain't so." Mergenthaler was a genius, and every Linotype man glories in it; he created one of the wonders of the world. But it is a far cry from the Linotype, as he designed it, to the Linotype which satisfies the high demands of the printing art of to-day, and for this advance we are indebted largely to the genius of a Dodge and the genius of a Rogers.

I have had to do with the story from about the beginning, so I can here speak "by the book." I had the privilege of helping to support the man who invented the machine which gave Mergenthaler his inspiration, and then I had the additional pleasure of helping to support Mergenthaler himself while he was being inspired. Then I was a private individual. Later, after I had assumed a treasurer's responsibilities, without a treasury, I had occasion more than once to borrow personally enough to meet the weekly pay-roll. I apologize for saying this much about myself; I give it merely as part of the early history, of which I am asked to speak, and to show that it was not always smooth sailing. And let me remark here that Mergenthaler died a millionaire in 1899, and that his family's royalties have been never less than \$50,000 a year since that time.

But before commencing my story, which will be brief, I may remind you that there are two things of great importance, as you gentlemen will readily appreciate, which were the products of other minds, namely, the slug or solid line of type, after which the machine is named, and the spaceband. The first of these is to be credited to Charles T. Moore of Baltimore, and as to the second, although there has been much controversy over it, I think we have now settled down to the belief that it was the invention of Jacob W. Schuchers.

In the autumn of 1876 Charles T. Moore exhibited to a company of Washington reporters, among them James O. Clephane and Andrew Devine (two of our present directors), a printing-machine upon which he had been working for many years and which he then believed to be substantially complete. It was a machine of very moderate dimensions, requiring a small motive power, and which bore upon a cylinder in successive circles the characters required for printed matter. By the manipulation of finger keys while the cylinder was kept in continuous forward motion, the characters were printed in lithographic ink upon a paper ribbon, in proper relation to each other. This ribbon was afterward cut into lengths, arranged in the form of a page, "justified" to a certain extent by cutting between and separating the words, and then transferred to a lithographic stone, from which the print was made.

A number of these machines were built, and they were used in Washington and New York, mainly in the transcription of stenographic notes taken in law cases and in the proceedings of legislative committees. But mechanical difficulties became so frequent that the parties interested resolved, before proceeding to build on a larger scale, to put the machine in the hands of a mechanical expert, so that it might be tried out and a determination reached as to whether or not it was commercially practical. They were not so sure of an immediate fortune then as they had been earlier.

In their search for an expert, a Baltimore manufacturer named Hall, who had constructed some of the machines, was consulted, and upon his recommendation his cousin, Ottmar Mergenthaler, was selected to undertake the work, and thus the future inventor of the Linotype was discovered and started upon his task. The contract with Mergenthaler was that he should give his services at a rate of wages considerably beyond what he was then receiving, and the cost of part of a shop and of the necessary material was also provided for him.

The task undertaken, however, proved to be a far larger one than had been anticipated, and the means of the promoters were exhausted long before

the modifications and improvements continually presented had been worked out. The circle of contributors was, therefore, necessarily widened, and, indeed, that process went on for years enough, could they have been foreseen, to have dismayed and disheartened the beginners. Mergenthaler and Moore, assisted by the practical suggestions of Clephane and Devine, continued to work upon the problem for about two years, by which time the lithographic printing-machine had become one which indented the characters in a paper-maché strip, and this being cut up and adjusted in lines upon a flat surface, the way was prepared for casting in type metal.

The next step of importance was the production of the "bar-indenting machine"—a machine which carried a series of metal bars, bearing upon their edges male printing characters, the bars being provided with springs for "justifying" purposes. The rapid-maché matrix lines resulting from pressure against the characters were secured upon a backing-sheet; over this sheet was laid a gridiron frame containing a series of slots, and into these slots type metal was poured by hand to form slugs bearing the characters from which to print. This system was immediately followed by a machine which cast the slugs automatically from the matrix sheets, one line at a time.

It was in this work that Mergenthaler received the education which resulted in his great invention, and in due time he presented his plans for a machine known as the "band machine." In this the characters required for printing were indented in the edges of a series of narrow brass bands, each band containing a full alphabet, and hanging, with spacers, side by side in the machine. The bands tapered in thickness from top to bottom, the characters being arranged upon them in the order of the width-space which they occupied. By touching the keys of a keyboard similar to a typewriter, the bands dropped successively, bringing the characters required into line at a given point; a casting mechanism was then brought in contact with this line of characters, molten metal forced through a mold of the proper dimensions, and a slug with the printing-surface upon its face thus formed.

This was recognized as a great advance and was hailed with delight by the now largely increased company. The necessary funds were provided and the building of the new machine undertaken. But Mergenthaler continued active, and before a second of the "band" machines could be built, he had devised a plan for dealing with the letters by means of independent matrices. These were stored in the newly devised machine in vertical copper tubes, presenting very much the appearance of a diminutive church organ, and from the bases of these tubes the matrices were drawn as required by a mechanism actuated by finger keys, caught by the "cars" as they dropped upon a miniature railway, and by a blast of air carried one by one to the assembling point. Wedge spacers being dropped in between the words, the line was carried to the front of the mold, where justification and casting took place.

Success seemed at last to have been reached, and now the problem was, first, how to obtain means to build the machines, and, second, how to persuade printers to use them. The first of these was the easier, although no slight task; the second was one of great difficulty. The field for the machine then in sight was the newspaper, and the newspaper must appear daily. The old method of printing from founder's type, set for the most part by hand, was doing the work; a revolutionary method, by which the type was to be made and set by machines, although promising great economies, was a dangerous innovation and one from which publishers naturally shrank. They could see the fate which awaited them if they adopted the new system and it proved unsuccessful. However, a number of newspaper men, after a careful investigation of the whole subject, determined to make the trial, and the leaders of these were Whitelaw Reid of the *New York Tribune*, Melville E. Stone of the *Chicago News* (to whom succeeded Victor F. Lawson), and Walter N. Haldeman of the *Louisville Courier-Journal*.

Into these offices, then, the Linotype went. To Mr. Reid belonged the honor of giving the machine a name—Linotype—and of first using it to print a daily newspaper. Of the machine last described, 200 were built, but before they were half marketed the ingenious Mergenthaler had presented a new form, which showed so great an advance that it was perforce adopted, and the machines then in use, although they gave excellent results, were in course of time displaced. The new machine did away with the air blast, the matrices being carried from diagonally placed magazines to the assembling point by gravity, and the distributing elevator was displaced by the familiar arm, which lifted the lines of matrices, after the casting process, to the top of the machine and returned them to their places.

This, perhaps, may be said to be the dividing line between ancient and modern Linotype history.

It is a fortunate thing that men are so constituted that prosperity and happiness so soon wipe out the recollections of adversity and distress. This enterprise is generally looked upon as one which has been attended by universal success, and, taking the results into account, perhaps it is natural, but it has had its hardships. No sooner was the master-printer convinced that he had something worth while, than inventors innumerable remembered that they had been thinking along the same lines and had something just as good, but not just the same, to offer, and then began a fight for life—a fight to maintain the rights which had been earned through these years of work and worry. Mr. Dodge's genius as a drafter of the original patent specifications and his ability in defending them illumines this page of our history. Our stockholders in those early days groaned under the burden of assessments, announced with wonderful regularity, but they were a hopeful set, and the goal to be reached was still in sight, only it required stronger spectacles to see it clearly. It was not so pleasant then, as it is

now, to send our book to the bank to be balanced; indeed, the treasurer rather avoided that formality. We did not discount our bills, and our attitude toward those whom we favored with our orders was rather apologetic. Our single bank treated us, on the whole, very well indeed, but our credit even there was limited, and it required something more than a mere telephone message to get what we wanted. Of course, we thought it was all right, for we had a rich store of enthusiasm, but the bank officers seemed to require a different kind of security.

Scores of interesting stories, serious then but amusing to-day, might be told of the ups and downs of the enterprise—of the doubting publisher, the irritated printer, the exhausted stockholder—but there is no time, and I am going to close my story with a pleasant name upon my lips—that of a man who, from the time the enterprise began to enter upon its larger field, has been its great friend and most valued adviser—Darius Ogden Mills.

And now, gentlemen and dear friends, this is our "Get Together Club." It is also to be, as I feel assured, a "Stay Together Club" and a "Work Together Club." Without any desire to flatter in saying it, I believe I am facing a body of men of ability in your line which can not be duplicated. You have come together to show one another how to do things. Each one of you has a talent—perhaps ten—at his command, which, if communicated, will strengthen the hands and increase the ability of every one else. You are not going to reserve these for your own use; you are going to give them out freely, as you have been doing to-day, thus accumulating a force which will be well-nigh irresistible. The enterprise about which you are gathered is a magnificent one, well worthy of your best efforts, and, with your energies thus combined and directed, the continued ascendancy of the Linotype is secure.

EFFECT OF A REVIVAL.

During a recent religious revival among the churches of Battle Creek, Michigan, the proceedings were printed at considerable length in the daily newspapers the day following the meetings. These notices furnished the inspiration for the following lines which were composed on the Linotype by an operator in a well-known office in that city:

THE MUSINGS OF A SINNER.

How simple 'tis for righteous men to give
Instructions full and perfect to the sinner—
To tell him how to live, how not to live,
What God requires, and how to be a winner
Of that grand prize which e'en the wretched crave—
A higher, happier life beyond the grave.
Those men the even tenor of whose way
Has led them through a pathway decked with flowers,
Or those whose memory clings but for a day
To past, unbidden evils, and whose hours
Are spent in pleasure, with ecstatic mind,
May well prescribe for others of their kind.
But scarce can they with clearness comprehend
The trials, anguish, and the cheerless strife
Of him whose head 'neath Fate is forced to bend.
Not counting as a cherished gift this life,
Or him into whose heart stem Memory flings
With each pulse-beat a thousand poisoned stings.
If prayer or curse may aught to him avail,
Let both be measured out with lavish hand;
Though chased by godly friends without the pale,
Or by their breath his fire in hell be fanned,
He'll struggle on, accept the Eternal plan,
And hope his judge is Nature's God—not man.

JESSE F. WALDRON.

SPELLING BY EAR.

The young French stenographer, whose progress in English had not kept pace with her proficiency in shorthand, was puzzling over some notes she had taken of a recitation at a public entertainment.

As she transcribed them the recitation began like this:

"La fanthi wurlaf swidheu,
Oui panju oui peloue!"

"That's easy," said Professor Staples of the Rizal Business College, to whom she submitted the notes. "It is part of a poem that begins:

"Laugh, and the world laughs with you,
Weep, and you weep alone."

On one of the four typesetting machines [Linotypes] which have been installed in the printing department of the Vatican, the Pope has set up ten lines.—*Baltimore American*.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

POSSESSIVE OR PLURAL AS ADJECTIVE?—A newspaper recently reported that a lodge of Elks had trouble about the form of a sign. The sign had been made to read "Elk's Building," and the members had been pleased with it; but trouble began when one objected that Elk's means one Elk, and quite properly wanted it changed to Elks'. The question was submitted to President Eliot of Harvard, but only as between Elk's and Elks, and answered by his secretary, who apparently did not notice the fact that the real point was meant to be the position of the apostrophe. His answer was, partly: "You will find ample authority for both forms of the inscription for your building. Some scholars insist against the use of plural nouns as adjectives, but, on the other hand, such nouns are very common in England and Canada." He might truthfully have said in the United States also. The man who had the sign made took the answer as justification, for which it could not have been intended. President Eliot certainly would never tell any one that Elk's is right in such use; undoubtedly his answer to that effect was due to failure to realize the position of the apostrophe, and consideration only of the correct plural possessive, Elks'. The error arose through misunderstanding of the fact that elk is usable as a collective, as in speaking of a herd of elk. Some such nouns are often so used, but only collectively, and not often as real plurals. Thus, we may say a load of brick, or of fish, when we mean a mass made up of individual bricks or fishes; but we speak correctly of four bricks, or four fishes, or four elks.

PRESS READING.—The following is from G. W., Gainesville, Florida: "I would like to know the custom of the best-managed offices, doing a fine grade of work, in sending type-forms, both job and cylinder, to press. Are typographical errors, bad letters, etc., supposed to be all corrected in the galley and stone proofs and the press proof merely examined for headlines, folios, margins, etc., and an O. K. thus given for the run, or is it customary to read silently and carefully the whole press proof, making corrections and taking out all defective letters on press, and making a revise before giving an O. K. for the run? The latter plan has been followed by two different shops in which I have worked, but I thought possibly there might be some way around this. These corrections greatly delay the better grades of work on press, as pressmen do not like to put on cut overlays until reasonably sure that the form will not be unlocked and register disturbed. While waiting for these corrections make-ready can not proceed." *Answer*.—This is not a matter controlled by proofreaders, nor is it a question that affects the nature of proofreading work. Of course what the proofreader has to do is whatever his employer wishes him to do, and commonly the choice is not his; but sometimes even such a point as this may be influenced by him. Whatever the practice in this respect in any

office, certainly a proof should be read before the form is sent to press, and the proofreader is always concerned in getting the matter clear of errors, and it is always so much more to his credit if he succeeds in doing this, so that a reading of an impression from the press will not necessitate any more disturbance of the type. I can answer the question really asked only theoretically. Whichever may be the actually prevalent practice, the proofreading should be done before the form is sent to press, and it should be comparatively infrequent that a form need be disturbed after going to press. The first proceeding named in the letter is the better one, no matter what may be done in some offices. No pressman should ever be asked to cut overlays until reasonably sure that the form will not be unlocked and register disturbed.

USE OF A COMMA.—J. A. C., Washington, D. C., writes: "In the following sentence is the use of the comma permissible—that is, has it the sanction of any grammarian of standing—after the word 'pesos'? 'Instead of our 6,000,000 of pesos, what has the Foraker Act given us?'" *Answer*.—This use of the comma may fairly be said to have the sanction of every grammarian of standing, but is not actually demanded by any one, so far as ascertained. In fact, it is a matter of indifference whether the comma be used or not, for the sentence reads perfectly and unmistakably either way. A proofreader would probably do best in such cases by following copy, especially if the copy shows any attempt toward careful punctuation. John Wilson is the author whose work on punctuation is most widely accepted, the twentieth edition being dated 1871, three years after the author's death. His book was first published in 1826, and the influence of that first edition was perpetuated in favor of the frequent use of commas then prevalent, but now in disfavor as unnecessary, if not actually wrong logically. As a consequence, even the latest editions are not punctuated in accordance with the best usage of the present time. However, in that book is found the fullest treatment of our immediate question that is known to the present writer, which shows the reason for its selection as the best book to quote from. Wilson's rule for such sentences is this: "Many phrases which, in their natural or usual order, do not require to be punctuated, are, when inverted, set off by a comma from the rest of the sentence." This rule is expressed a little awkwardly. Its meaning may be made clearer by comparing one of the sentences given as examples with the same sentence containing in its natural sequence the phrase that is first when, as he says, the phrases are inverted. As cited in the book this sentence is, "Of all our senses, sight is the most perfect and delightful." Compare this with "Sight is the most perfect and delightful of all our senses." It is not difficult to find a reason for insertion of a comma in the first form of the sentence, while in the second form nobody could possibly use a comma and give a reason for it. Wilson makes an assertion that assumes a little too much in saying, in one of his explanatory paragraphs about such sentences: "In the inverted or rhetorical style in which these sentences are exemplified under the rule, it is obvious, that, if the comma were omitted, we could not read or understand them, without a greater exercise of the judgment than is required when that point is inserted after each transposed phrase." Occasionally a sentence in such construction is helped by the comma, but by no means always. It is always advisable to qualify such assertions, to provide for cases in which they are not exactly true. Most of the sentences cited in the book are just as clear to the understanding whether with or without the comma. Adams Sherman Hill is a rhetorician rather than a grammarian, yet he has made some remarks on punctuation that are worth quoting. "Judgment," he says, "determines the relations, whether

of thought or of language, which marks of punctuation indicate; taste determines the choice, when good usage admits of a choice, between two modes of indicating those relations: judgment and taste are, therefore, the guides to correct punctuation. A system of rules loaded with exceptions, though founded upon the best usage and framed with the greatest care, is as likely to fetter thought as to aid in its communication. One who knows few rules, but who has mastered the fundamental principles of construction, will punctuate far better than one who slavishly follows a set of formulas." It seems well to conclude with an example of what should not be done, which is easy to find in print, but should not be hard to avoid. This is the sentence that happens first to meet the eye that looks for the example: "In the eyes of our friends we may not need good clothes to enhance our virtues; but in the social and business world, it is by appearances that we are mainly judged." Here the two clauses have the same construction, and they should be made alike in form by omission of the comma.

A BELATED CONFESSION.

The Miller case [in the Government Printing-office] we all now admit was a deplorable and serious blunder, and should never have happened. It has made our local union and our craft the butt and jest of local unions of all crafts throughout the United States; and it is our regret that our union was the cause of the President issuing that uncalled-for letter that did the mischief. I am not going to criticize or blame any member or members of our union for the Miller trouble, as it has passed into history, and we have all got to take our share of the blame and endeavor to forget it.—J. L. Feehey in the *International Bookbinder*.

[Better remember it so that its like shall never occur again.]

F. E. IVES AND THE PRINTER-MAN.

There is a great deal of truth in what F. E. Ives said to the Society of Chemical Industry in New York about his early difficulties in three color. He spoke feelingly of the unsatisfactory paper and inks and stubborn pressmen. He told of his troubles with printers who insisted that the red ink could not be too red or the blue ink too blue, the result being the purple shade that the earliest three-color half-tones possessed. Then these printers must print on soft paper, as lithographers did. Color "would not take" on hard-surfaced paper. He contended for a glossy-surfaced paper and a hard tympan, but a pressman told him that printers were not going to give up all they had learned for an upstart like himself. But Mr. Ives said his ideas have been adopted, even to the use of peacock-blue ink, without giving him any credit. When it came to the difficulties in the platemaking department he said he did not dare tell the whole truth. He used this hypothetical case instead: "A Corot landscape is received for reproduction in three-color half-tone. I make a set of three-color record negatives of it, which is rejected by the engravers because I am not a member of the Photo-Engravers' Union and can not make negatives. My assistant, who is a union man, makes a set which they say is all right. My negatives, by accident, are substituted and go through the printers' hands. The etchings on copper are ill-treated by the reëtcher, and when I remonstrate with him he retorts that the three-color result he has obtained by his manipulation is a blankety sight nearer nature than the blankety-blank Corot."

May we not ask if there is not still a great deal of superstition and stubbornness among pressmen in matters of block make-ready, in the treatment of inks (especially on three-color work), and on certain other lines that affect the processman very closely?—*The Process Monthly*.

QUEEN OF THE NETHERLANDS INSPECTS A TYPEFOUNDRY.

The Queen of the Netherlands, accompanied by the Prince Consort, made a visit of inspection to the Amsterdam Typefoundry a few weeks ago. The visitors were welcomed by the managers, T. J. Verrijn Stuart, and F. L. Edema van der Tuuk, and a floral tribute was presented to the Queen by Miss Strumpher, eldest daughter of the president of the company. The directors of the company were presented, after which the party was escorted through the plant, which was handsomely decorated for the event, and many interesting details of typesetting were explained. An attractive feature was the vault adjoining the engraving room, which contains over two hundred thousand dies and matrices, many of which are used for

EMPLOYMENT OF FEEDERS ON AUTOMATICS.

The introduction of automatic feeders has frequently been attended by disputes with hand-feeders arising out of the displacement of labor. In some offices it is deemed economical to have a feeder to each machine in the case of short runs, and from this the employees possibly reasoned that a reduction of the force was uncalled for. Naturally, but none the less wrongly, the men sought by various methods to dictate the number that should be employed. Doubtless this unjust and untenable demand has had a great influence in determining employers to allow men to go on strike or in provoking lockouts; in other instances employers had to grin and bear it, almost despairing of the feeders taking a sane view of the situation.

The Printers' League of New York determined to bring



EXTERIOR OF THE AMSTERDAM TYPEFOUNDRY.

casting Chinese, Japanese, Arabic and other oriental characters. An automatic casting machine excited the Queen's admiration, and some type were cast bearing her likeness. A quantity of the type, together with the steel die and matrix from which it was made, were taken by the Queen as souvenirs of the visit.

The printing-office was then visited, where an exhibition of remarkable specimens had been prepared, and a book containing specimens of all the type made by the foundry was presented to Her Majesty, who received it with a few graceful words of acknowledgment.

Some idea of the size of the Amsterdam Type Foundry may be gained from the accompanying reproductions of photographs taken at the time of the royal visit.

ATTENTION is called to the new department of "Cost and Method" in this issue in which will be found arguments which every employing printer should heed.

the matter to an issue. It insisted that the organized feeders in the employ of its members should take a rational position on the subject and make their practices conform to those in vogue in other departments. After much parleying and some pressure the feeders were forced to submit the question to arbitration. The then president of New York Typographical Union, Mr. Murphy, was selected as arbiter. After hearing the arguments of Messrs. Little, Carey and Hennessy on behalf of the employers and Messrs. Moran, Coates and Cameron on behalf of the feeders, Mr. Murphy ruled against the feeders, thus:

"Notwithstanding the apparently convincing arguments of the representatives of Franklin Association No. 23 (the feeders' organization), I have not been convinced that it is a physical impossibility for one man to operate two automatic feeding machines or that it works a hardship upon him. This statement is borne out by an extract from the Constitution and By-Laws of the Franklin Association

(revised March, 1903), in which it provides that an assistant attending one or two automatic press feeding machines shall receive \$16 weekly.

"A careful perusal of all the evidence convinces the arbitrator, if justice is to be done to both of the contending parties, that it must be brought about through a provision for a reasonable recompense for the employed, and in view of the fact that the original proposition of the employers was for \$16 weekly and the employees on a \$20 weekly basis, the decision of the arbitrator is as follows:

"That assistants attending one or two machines shall be paid \$18.50 weekly.

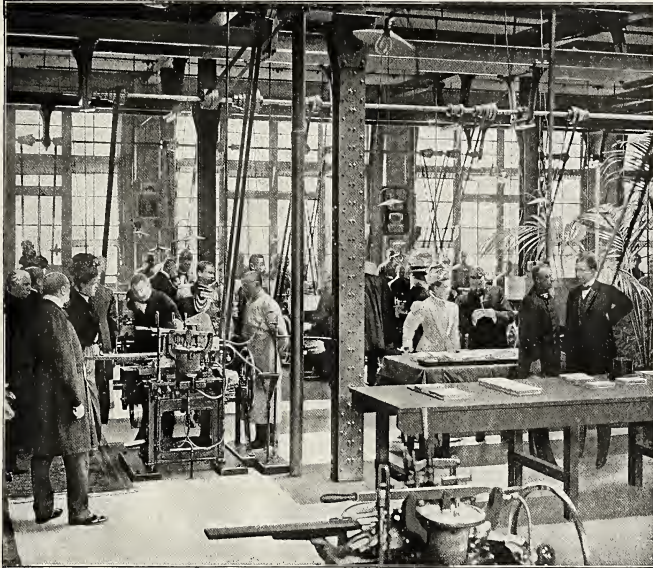
"Assistants shall attend not more than two machines.

"This decision shall not be effective until July 15, 1908.

"In conclusion I desire to express my grateful appreciation of the honor conferred on me in selecting me to

him, and nothing more. You can take it from me the decision is favorably received, and already plans are on foot to increase the number of automatics. There is a point I'd like to emphasize. The decision will be of vast benefit to the manufacturers of these machines, and I think they should come to the front and reimburse the League for the shining cartwheels these proceedings cost. Though liberal in many ways, I don't suppose the manufacturers will see it in that light."

THE INLAND PRINTER asked President Moran, of the Franklin Association, for an expression on the decision, but the gentleman has not favored us with his views. A pressman of national prominence, and for years an active figure in union affairs, spontaneously gave his views on the situation, though not speaking for publication. "The decision in New York," he said in effect, "will have a most salutary



QUEEN WILHELMINA INSPECTING A TYPECASTER.

decide this very important question. I have avoided any mention of the exasperating economic conditions that menace both employer and employee of our great city. We can not but realize how this city is overrun with representatives of printing establishments, both large and small, from the Eastern, Middle and Southern States. It is to our mutual interest to retain, wherever possible, such work here.

"This decision, in my opinion, is an equitable adjustment of a rather difficult proposition, and I trust will be accepted in the proper spirit by all progressive employers and enlightened trade-unionists."

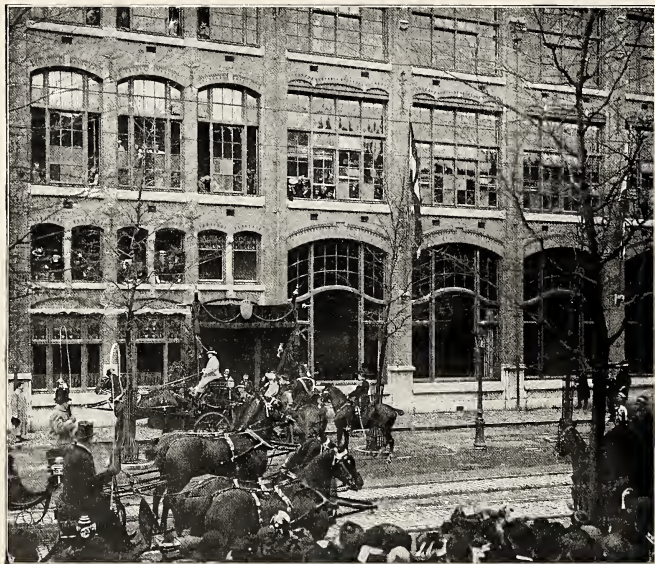
A member of the League writes as follows anent the decision: "The general opinion is that no better conclusion could have been reached, though one man seems to think otherwise. It is claimed Mr. Murphy exceeded his authority when he determined the wages to be paid a feeder for attending one automatic, but there is also an opinion that those presenting the case laid the matter before Mr. Murphy in just such a way as to provoke that ruling. In my judgment, the arbitrator answered the questions put to

effect on many members and clears the air to a considerable extent. As I understand it, and my information is from good authority, the New Yorkers were arrogant and headstrong. They refused to argue with the employers and by their demeanor soon produced a feeling of hostility toward them that practically prevented negotiations. If I am not misinformed, the patience of the employers would have done credit to a member of the Job family. Then the international officials took a hand in the game. I suppose they followed the usual policy in such cases and tried to reason with the feeders, showing them the unreasonableness of their attitude. If they did, they were unsuccessful, for the feeders did not voluntarily recede from their position — right or wrong, their dictum had to be accepted by the employers and upheld by organized labor — so they thought. But they are in some ways nonprogressive — I willingly grant their aggressiveness — and had overlooked that we have advanced in the last few years. With a frankly hostile employers' association berating them, it is possible the feeders would have succeeded in cajoling other unions into supporting them. But with the Printers'

League in the field, the game of appealing to sympathies against the 'oppression' of employers could not be worked. The League's officers had visited the unions, thereby meeting face to face and presenting their arguments in their own way to thousands of union men in the craft. The employers were there, and even their employees had an opportunity to see them in a new light. The visitors convinced their auditors of the honesty of their intentions and showed they had a broad and enlightened view of the industrial situation by talking to the unionists as though they were thinking beings and playing a part in the world and speaking of affairs as they are. Suppose, for instance, the feeders visited the compositors' union with their complaint, how would the members reason it out? They would say to themselves and among themselves: 'Perhaps those boys are right, but the bosses seem to be

ciples like the League a fair deal. Our friends the feeders failed to realize that the unions are tired of the buccaneering style of warfare, and welcome any sign that indicates they will not need to indulge in it. The unions that go on doing that sort of thing after the need of it has passed away will lose caste with and the support of progressive labor organizations.

"The feeders were as wrong in their contention as in their methods, and I am glad the arbitrator was so well-known a trade-unionist as Mr. Murphy, and that he had the sense to condemn the effort of the feeders to restrict output. There are a good many things to be righted, and they will be righted in time, but we are not preparing ourselves for better times by being unfair now. We must recognize that the so-called sharp 'Yankee' tricks which were so popular twenty years or so ago are not applauded nowadays."



ARRIVAL OF THE QUEEN OF THE NETHERLANDS AND PRINCE CONSORT.

fair enough, so let us hear their side on this particular issue before we express an opinion.' That is a different view from what the feeders have been accustomed to encounter — but it exists all right, and the methods of the League are largely responsible for its development. Just what they are at present, I do not know, but conditions in New York have often been such as to enable the feeders to scorn mediation and reject arbitration in settling disputes; at least, they would manage to sidestep the issue. But new forces are at work. When the League suggested arbitration, immediately there arose a sentiment in the other unions that the League should be given a fair deal. The feeders evidently had an inkling of that, and instead of refusing to arbitrate pursued dilatory tactics. The League protested, and I rather guess the international officers of the union put on the screws possibly a little harder than the law contemplated. Perhaps the present officials are strong for arbitration. But if they were not inclined that way, the result would have been the same. No officials could withstand the pressure that would be brought to bear by the associated unions to give an organization with prin-

ARE YOU AN "ON"?

Professor Lounsbury's criticism of Walter Savage Landor in his recent volume published by Harper & Brothers, "The Standard of Usage in English," dwells on the point of Landor's excessive purism. This calls to mind the occasion when Emerson, meeting Landor, was irritated by his pleasure in what seemed a childishly trifling point — namely, that the three greatest men in the world, whom Landor called Washington, Phocion, and Timoleon, had names ending in "on." Recently the *London Sketch* proved that in the literary world of late this matter of the "on" has been really not so trifling as it seems. Such names are quoted as Tennyson, Stevenson, Lytton, Austin Dobson, William Watson, Gilbert Chesterton, A. C. Benson, and Theodore Watts-Dunton. Likewise there are two women, Mrs. Meynell and Mrs. Shorter, who before marriage bore the names of Alice Thompson and Dora Sigerson.

A MAN sets his own boundaries. If his horizon is restricted it is because he has willed it so.

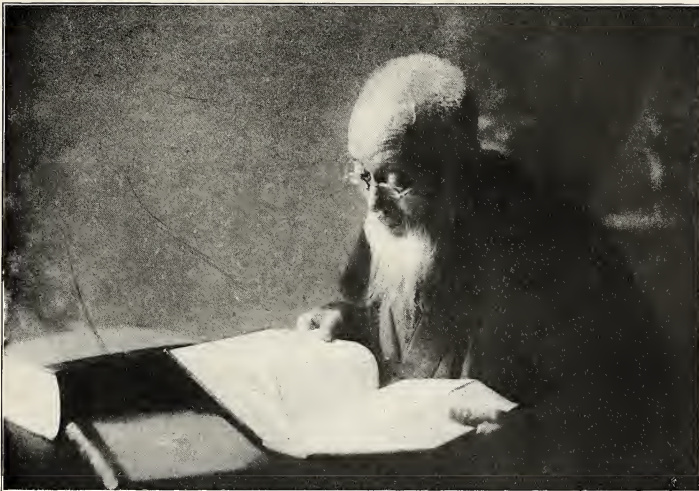
Book Review

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

MUNN & Co., 361 Broadway, New York, have just issued a sixty-four page booklet, "Scientific American Index of Manufacturers," compiled entirely from the advertising pages of the publications issued by that firm. It is a handy little reference book of addresses of "Who's Who" among American manufacturers. The price is 25 cents the copy.

THE "Paper Purchaser's Guide," compiled by C. Edward Siebs, a condensed paper catalogue and price book, admirably arranged for quick reference, has just been issued. It contains a complete list of papers kept in stock by Chicago

Assistant Postmaster-General Madden's book, "The U. S. Government's Shame." Bound in a red paper cover, the text is written in a sensational style with the too palpable purpose of advertising E. G. Lewis, of St. Louis, and denouncing former Postmaster-General Cortelyou, now Secretary of the Treasury and among those "mentioned" as a Presidential aspirant. We have sympathized with Mr. Lewis in his struggle with the postal department, and were pleased to hear that Mr. Madden was writing a history of the case. It presented a rare opportunity to inform the public concerning the evils which had crept into the administration of postal affairs — an opportunity to direct the attention of the people to the fact that they had a duty to perform in watching the progress of executory work and of legislation affecting the department. Mr. Madden preferred to issue a book that may sell well, but will not carry conviction to thinking minds. One rises from reading the book with an idea that the postal department and its rules are all right, if the President puts a good man in charge. All this may have been done with the desire of popularizing the book, but we feel greater good would be accomplished if the tone were more dignified and more emphasis were laid on the evils in the law than on the alleged shortcomings of a department chief. The average citizen will find much in the book that will enlighten him as to the peril in which publishers stand. He will hardly condemn Mr. Cortelyou and his aides before they have had an opportunity to reply, for it is hard to believe that the powers of a department can be misused in the manner Mr.



FROM THE "MONTHLY PHOTO JOURNAL," TOKYO.

dealers, with prices according to latest quotations from all houses. It is issued semi-annually, with corrections to date. Arranged in columns are the name of paper, name of dealer, full-package price, price per ream or per hundred sheets, and broken-package prices. The book is small enough to be carried in the vest pocket, and is printed on tough, russet bond paper, and will withstand considerable rough handling. "The Paper Purchaser's Guide" will prove almost indispensable to any one interested in the buying of paper. It is sold by The Inland Printer Company at 25 cents the copy.

"THE U. S. GOVERNMENT'S SHAME." — Several features mar and detract from the usefulness of former Third

Madden alleges. We hope the book will have a wide circulation, even though its style and patent hostility to Mr. Cortelyou decrease its efficiency as a part of the enginery so much needed to remove the menace of governmental intrusion in private business affairs. The system and machinery which can beget a Lewis case requires a thorough overhauling, for it is possible all the substantial steps in the case were well within the queer postal laws, the enforcement of which admittedly mean embarrassment and humiliation to publishers.

THE *Monthly Photo Journal* is a new publication from Japan, devoted, as its name indicates, to photographic art. It is published by R. Konishi, Nichome, Honcho, Tokyo,

Japan, entirely in Japanese, and contains some interesting illustrations in half-tone and colotype. One of the latter is reproduced herewith showing an old man reading, also the cover-design of the book, which in the original is printed in brown and bluish-green ink.

THE MONTHLY PHOTO. JOURNAL.



明治三十七年三月二十九日
西曆一九二四年三月二十九日
發行所 東京市神田區
每季一圓二角二分
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Cover-design of *The Monthly Photo Journal*, Tokyo, Japan.
Original in brown and bluish-gray ink.

"AMERICAN ANNUAL OF PHOTOGRAPHY, 1908."—The twenty-second volume of this valuable work, edited by John A. Tenant, is supplied to the trade by George Murphy, Inc., who is the American agent. It is 1 by 6 by 8¾ inches in size and contains 337 pages. The list price is 75 cents, postage 17 cents extra, for the paper-covered edition. In cloth the price is \$1.25 and postage 22 cents extra. Calendars for 1907, 1908 and 1909 are a convenience and a list of American and European photographic schools of instruction will be found of value to the prospective student. A very fine frontispiece on royal velox shows the possibilities of redeveloping. Among the seventy-four articles and tabular matter thirty-four are illustrated. Ninety-nine illustrators contribute to the Annual, either in the text or by special inserts, and sixty-six authors help round out the volume, so that there is no promiscuous miscellany or merely "space-filling" material. The volume is replete with descriptions by practical workers or close observers, of the numerous phases of photography. An idea may be formed of the scope of the contents by referring to a few of the more prominent subjects handled by the contributors: "Developing in the Tropics Without Ice," by R. W. Harrison; "The Kallotype Process," by Walter W. Lakin; "Coloring Post Cards," by Henry C. Delery; "A Universal Developer," by Maximilian Toch, F. C. S.; "Pyro and Its Preservation," by Henry F. Raess; "Quick Drying of

Negatives," by Ernest A. Turner; "A Simple Portrait Lamp," by A. W. Weston; "Ozobrome," by Thomas Manley, and "What Goes On in a Lens," by Otto W. Beck. Some novel features in testing the depth of focus of camera lenses are brought out in the article "On the Construction and Application of a Testing Chart," by Richard Trotter Jeffcott. An extensive list of American Photographic Societies is included and a reprint of "The Copyright Law of the United States with Reference to Photographs" will be found of service to those who wish to know how to protect their work. The book should be in the library of every photographer or processworker.—L. L. O.

KLIMSCH'S 1907-08 YEAR BOOK.—This standard German work, or "Jahrbuch" as it is called, has now reached its eighth number. The latest volume has an increase of eighty pages over its immediate predecessor and also has ten extra art inserts. The cover is of white parchment, with black ornament on a green ground, and the title in gold on a black ground. It, as well as the inside title-page, was designed by Professor Kleuken, of Darmstadt. The present volume is a storehouse of practical information to printing and engraving proprietors as well as craftsmen. Two especially important lists have been prepared at the outlay of much time and money, viz., an index of type cast by German foundries since January 1, 1900. This, supplemented by the lists of type-forms appearing in the entire eight volumes, is certain to be of much service to type-founders and letter designers. The publishers of this work, which has come to rank with *The English Year Book of Messrs. Penrose & Co.*, and the *American Graphic Arts & Crafts Year Book*, is published by Klimsch & Co. at Frankfort-am-Main, Germany. The printing and binding was done by the Royal University Printing House of H. Stürtz, in Würzburg. The leading article covers fifty-five pages on the subject of "The Fundamental Basis of Our Type-forms," by Friedrich Bauer. Eleven pages are devoted to the consideration of "The Practice of Printing from Flat Stereotype Plates," by Karl G. Junge. Mr. Junge calls attention to the necessity of varying the hardness of the stereotyping metal according to the number of impressions to be run. For twenty thousand he advises eighty-three parts of soft lead and seventeen parts of antimony regulus (the purest commercial form); forty thousand, soft lead eighty parts and twenty of antimony; one hundred thousand, seventy-five parts of soft lead and twenty-five parts of antimony. For extraordinary runs of two hundred and fifty thousand the author recommends seventy-six parts lead, twenty parts antimony and six parts tin. And for the hardest stereotyping metal, seventy parts lead, twenty-three antimony and seven of tin. "How Our Printing Machines Are Produced," is described by Otto Schulz, of Würzburg, in nineteen pages. "The Stereotyping of Standing Forms in Bookwork, Etc.," is described by Franz Berger, who uses fifteen pages, wherein he refers in detail to all of various steps involved in this class of work. "Script and Type Styles Used in Bonds, Stock Certificates and Bank-note Work," by Frederich Hesse. A very thorough and technical article of fifteen pages. "The Arrangement of Photo-mechanical Studies" is described by L. Englich, of Klagenfurt, in nineteen pages. Dr. Hans Harting, of Berlin, has an article of the same length as the preceding one on "The Use of Optical Accessories in Reproduction Work." A timely article on "The Retouching of Photographs for Half-tone Reproduction," occupies the same number of pages as the two preceding articles. Numerous specimens are shown, and specific instructions given so that the artist may profit by the absorption of the information given by the author, R. Russ, of Munich. "Aquatint Working" is described in a very helpful manner by Walter Zeigler. The procedure in stippling, lining

and scraping as well as dusting up are dealt with interestingly. Eleven pages are set aside for this article. One of the most exhaustive articles in the work is by Hugo Meyer, who devotes thirty-five pages to "Artistic Wood Engravings." Dr. Paul Klemm describes "The Phenomenon of 'Picks' as Found in the Use of Printing Papers." Five pages are devoted to this subject. "Copying Printing Inks," by Dr. Robert Rübenkamp. "The Law of January, 9, 1907, Relating to the Rights of Copying Art Productions," is by Albert Osterrieth. "German Bookcraft," by F. V. Biedermann. "Color Photography Without Light Filters," by R. Russ, of Munich, who describes Doctor Alberts' new emulsion. "Combination Screen Effects in Half-toning." Richter system. "A New Rotary Press for Poster Work" (Bornstedt-Schmidt system). "Linolium Printing." This is a similar method to what has become known in England as lino-cutting. This name being applied to the method of producing the engraving itself. Doctor Mebes, of Berlin, describes "The Latest Experiments in Natural Color Photography." Reference is made to the Lumiere starch-grain process; the Powrie-Warner method, the Sampo-Brasseur and Ducos du Hauron systems. The volume is 1 1/2 by 7 3/4 by 10 1/2 inches. It contains 362 pages of text, copiously illustrated, and thirty-one special inserts, which are grouped together at the rear of the book. Some beautiful specimens of collotype, photographure, colorwork, embossing, half-toning and line work are shown. The previous method of numbering the volumes has caused some misunderstanding (Vol. I, 1900; Vol. II, 1901), because book dealers are usually accustomed to have books which appear in December bear the date of the following year. Some customers thought that when in February, 1907, the 1906 copy was delivered they were receiving an old volume. The present volume (eighth), in order to clear the matter, has 1907-08 printed on it. The next one will bear the year 1909. The price of the book is \$2.50 postpaid. Orders may be sent to The Inland Printer Company.—L. L. S.

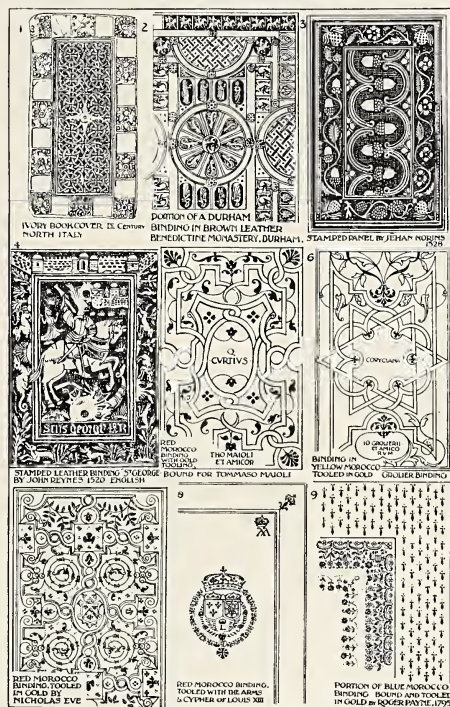
TWO RECENT BOOKS ON DESIGN.

The tendency among designers of serious printing is so strongly in the direction of the simpler and more architectural styles, that a special interest attaches to the publication of new books on design as viewed from the architectural standpoint. Every craftsman who uses design in any form has need of some authoritative works on the subject. It is not often that a book can be found which views the idea of ornament from both the constructive and the historical side. So two of the latest works to appear, both of which take up the matter historically, are worthy of our attention. The first is "A Manual of Historic Ornament," by Richard Glazier, published by Batsford and imported by Scribner's. The second is entitled "Styles of Ornament Shown in Designs," by Alexander Speltz, translated from the German by David O'Connor, and published by Bruno Hessling. The general plan of the two books is so similar that they can best be described together.

Of Mr. Glazier's book it can be stated immediately that it is the most successful condensation of the history of design which has come to our notice. Its arrangement is so simple that each period and each craft can be instantly found; in most cases, the author devotes two pages to each phase of an important period, one being a brief but illuminating text, and the other a plate of beautifully executed line drawings of the chosen masterpieces of the period. The same extreme condensation is applied to the second half of the book, which deals with the different applied arts.

It is evident that in a work which covers the whole history of ornament, this boiling down process must bring out

many familiar instances and examples. This fact, if it is in any sense a disadvantage, finds ample compensation in the clarity and immediateness of the general view. To look over the book is to pass in review the whole activity of man in the decorative arts—each time and craft being represented and suggested by its highest exemplar. In the nature of the undertaking, the author is not permitted an



OLD BOOK-BINDINGS.
Plate from Glazier's "Historic Ornament."

examination of details, and for more elaborate exposition the reader will find it necessary to consult works devoted to particular phases of the subject.

In passing, a word may well be spoken for the beautiful and workmanlike handling and arrangement of the drawings, and for the simple, appropriate typography of the book. It must be understood that the work is in no sense a manual of typographical design; in fact, this phase occupies but a small space compared to the building arts. Yet we have seen, among the newer publications, few books more suited to the interests of the typographical designer.

The "Styles of Ornament," by Mr. Speltz, covers the same extensive field, but the material is used throughout in an undigested and indiscriminating fashion. The number of actual illustrations shown is far greater than in the foregoing work; but so many of them are devoted to unfruitful periods (Baroque, Rococo, etc.), and the arrangement is so involved, that the student is confused rather than assisted. The author, instead of exercising a rigid and an artistic selection, has drawn illustrations right and left, leaving to the reader the choice of the worthy and the representative. This thoroughness has its commendable

side, of course, and for workmen in other crafts the all-inclusive scheme of the book may give it great value.

As might be expected from the author, the architectural examples are well drawn and frequently well rendered; the illustrations of pure design or figure work fall considerably below the standard. Of the text, very little of which is included, judgment must be reserved, inasmuch as the translator has only thought it necessary to make a book translation, without effort to render into the idioms of the crafts the various technical usages employed. The following sentence, taken at random, may be considered typical; we confess ourselves at a total loss as to its meaning:

"The plan thus developed prevented, fortunately, a disunion of art, which on account of the System of Michaelangelo in which no all Form was disposed, would otherwise most undoubtedly have taken place."

For a serious technical work, it must be admitted that this is far from satisfactory; and we also admit a sense of irritation at the proof errors which are freely sprinkled through the pages. The author is at great pains to state



PLATE FROM SPELTZ' "STYLES OF ORNAMENT."

where the original of each example is to be found. This may be a useful feature, but a strict attention to mechanical accuracy would add to its usefulness the sense of conviction which is now lacking.

The student of design in any form, whether for typographical purposes or otherwise, will find either one of these books useful. But of the two we strongly prefer the English work, with its concise and informing plan, to the German, with its more generous but unselected stock of illustrations.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION.—President, Herman Ritter, *New York Star and Telegram*; Vice-President, Modell McCormick, *Chicago Tribune*; Secretary, Elbert H. Baker, *Cleveland Plain Dealer*; Treasurer, Edward P. Call, *New York City*; Manager, Lincoln B. Palmer, *World* building, *New York City*; Chairman Special Standing Committee, H. N. Kellogg, *Tribune* building, *Chicago, Ill.*

CANADIAN PRESS ASSOCIATION.—President, D. Williams, *Bulletin*, *Colingwood, Ont.*; First Vice-President, L. S. Channell, *Record*, *Sherbrooke, P. Q.*; Second Vice-President, J. F. Mackay, *Globe*, *Toronto, Ont.*; Secretary-Treasurer, J. R. Bone, *Star*, *Toronto, Ont.*; Assistant Secretary, A. E. Bradwin, *Reformer*, *Cal., Ont.*

NATIONAL EDITORIAL ASSOCIATION OF THE UNITED STATES.—President, Henry Branson Varner, *Dispatch*, *Lexington, N. C.*; First Vice-President, Will H. Hayes, *Bulletin*, *Brownwood, Tex.*; Second Vice-President, A. Nevill Pomeroy, *Franklin Repository*, *Chambersburg, Pa.*; Third Vice-President, R. E. Dowdell, *Advocate*, *Artisan*, *S. D.*; Corresponding Secretary, William F. Parrott, *Reporter*, *Waterloo, Iowa*; Recording Secretary, J. W. Cockrum, *Journal*, *Oakland City, Ind.*; Treasurer, William A. Steel, *Nome Daily News*, *Seattle, Wash.*

FEDERATION OF TRADE PRESS ASSOCIATIONS.—President, J. Newton Nind, *Furniture Journal*, *Chicago, Ill.*; Vice-President, Henry G. Lord, *Textile World Record*, *Boston, Mass.*; Secretary and Treasurer, Emerson P. Harris, *Selling Magazine*, *New York City*; Executive Committee, David Williams, *David Williams & Company*, *New York City*; W. H. Taylor, *Taylor Publishing Company*, *Chicago, Ill.*; C. K. Reinsider, *Midland Publishing Company*, *St. Louis, Mo.*; W. S. Jones, *Minneapolis, Minn.*

UNITED TYPOTHECAE OF AMERICA.—President, E. Lawrence Fell, *Philadelphia, Pa.*; Vice-President, Wilson H. Lee, *New Haven, Conn.*; Treasurer, Thomas E. Donnelly, *Chicago, Ill.*; Secretary, John MacIntyre, *Union Square, New York City*.

PRINTERS' LEAGUE OF AMERICA (New York Branch).—President, Charles Francis; Vice-President, Henry W. Chertony; Recording Secretary, William H. Van Wart; Treasurer, B. Pele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, *New York City*.

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INTERNATIONAL PRINTING PRESSMEN'S AND ASSISTANTS' UNION.—President, George L. Berry, Rooms 702-705, *Lyric Theater building*, *Cincinnati, Ohio*; First Vice-President, William L. Murphy, *Butte, Mont.*; Second Vice-President, Michael J. Flannery, *Chicago, Ill.*; Third Vice-President, Peter J. Brennan, *New York, N. Y.*; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705, *Lyric Theater building*, *Cincinnati, Ohio*.

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INTERNATIONAL PHOTOENGRAVERS' UNION OF NORTH AMERICA.—President, Matthew Woll, 6216 May street, *Chicago, Ill.*; First Vice-President, Louis A. Schwartz, 52 West Robison street, *Station G*, *Philadelphia, Pa.*; Second Vice-President, Andrew J. Gallagher, 416 Oak street, *San Francisco, Cal.*; Third Vice-President, Edward J. Shumaker, 49 Maple avenue, 21st Ward, *Pittsburg, Pa.*; Secretary-Treasurer, H. E. Gudbrandson, 2530 14th avenue, *South Minneapolis, Minn.*

INTERNATIONAL STEREOTYPERS' AND ELECTROTYPERS' UNION.—President, James J. Freil, 1839 Fifth street, *Brooklyn, N. Y.*; Vice-President, J. Fremont Frey, *care News*, *Indianapolis, Ind.*; Executive Board, the foregoing, and August D. Robinson, *Chet*, *Station G*, *Philadelphia, Pa.*; Second Vice-President, George W. Williams, *Boston, Mass.*

BROTHERHOOD OF WOOD ENGRAVERS No. 1.—President, William Blandan, 49 La Salle street, *Chicago, Ill.*; Vice-President, Paul Rau; Recording Secretary, Otto Kuhn; Financial Secretary, Fred Kemmerling; Treasurer, Al Fels; Sergeant-at-Arms, Harry Stuart.

SHOW PRINTERS' ASSOCIATION.—President, Charles W. Jordan, *Chicago*, president of the Central Show Printing and Engraving Company; Vice-President, James Heneghan, *Cincinnati*; Treasurer, H. J. Anderson, *Cincinnati*; Secretary, Clarence E. Runey, *Cincinnati*.

NATIONAL PAPER TRADE ASSOCIATION.—President, W. F. McQuillen, *Boston, Mass.*; First Vice-President, E. U. Kimbark, *Chicago*; Second Vice-President, John Leslie, *Minneapolis*; Secretary, T. F. Smith, *Louisville, Ky.*; Treasurer, E. E. Wright, *New York City*.

EMPLOYING PRINTERS' ASSOCIATION OF NEW ORLEANS.—President, William Pfaff, of Searcy & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

FRANKLIN CLUB OF WISCONSIN.—President, George H. Owen; Vice-President, M. C. Rother; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery Building, Milwaukee, Wis.

THE Lammers-Shilling Company, artists and engravers, announce their removal from the Heyworth building to the eleventh floor of the Monon building, 324 Dearborn street, Chicago. The steady improvement in the business of this company has made an increase of space necessary.

THINKS PRINTERS HAVE FARED BEST.—Edwin R. Wright, president of the Illinois State Federation of Labor, is quoted in an interview as saying that the panic has been felt severely in all industries. In his opinion, in Illinois the iron and building trades are suffering most, while the printers have been affected the least.

TYPOGRAPHICAL MEMORIAL DAY.—On the last Sunday in May a number of typographical unions held memorial services, agreeably to a recently adopted law of the International organization. Reports and press comments speak so generally of the success attending the exercises there is not much doubt that the function will soon be generally observed as a yearly event.

PEAT-PAPER NOT SUCCESS.—In England as also in Ireland, companies formed for the purpose have tried making paper from peat. The latest failure is that of Callendars Paper Manufacturing Company, London. Their obligations totaled a large sum. It would seem that utilizing of peat for papermaking will become a closed incident across the pond, as in the United States.—*Printer Dealer*.

CONVENTION OF PHOTOENGRAVERS.—The International Association of Photoengravers held its twelfth annual convention at Cleveland on June 22 and 23. The meeting was unusually interesting, and an extended account will appear in our next issue. Mr. Wells of the Binner-Wells Company, of Chicago, succeeds Mr. Stiles as president, and Mr. Frank Clark, of Cleveland, was selected as secretary.

DORNEMANN & Co., Magdeburg, Germany, has begun to make poster display type from a special material invented and patented by them, which has a predominant composition of iron. The "ferrotypes," as they are called, are cast the same as ordinary types, and will no doubt be preferred to brass type, especially by stereotypes, for they represent an ideally hard material. They can be made in all sizes.

TWO TYPOGRAPHICAL UNIONS ENJOINED.—Federal Judge Hunt has granted an injunction restraining Butte and Anaconda Typographical unions from interfering with the business of the Butterick Publishing Company, of New York. It was alleged in the complaint that a virtual boycott had been placed on the production of this concern by many unions and the Montana Federation of Labor, but all were absolved by the court save the two mentioned.—*Wall Street Summary*.

OPERATOR VIA GASOLINE-ENGINE ROUTE.—The editor is in receipt of a letter from a correspondent in the West, a portion of which is quoted, as follows: "What kind of ability does a man need to master one of the machines (Linotype)? I have 'run' a gasoline engine for the last seven or eight years—a cranky one, too. Can justify a form with a 'dutchman' as easily as with brass spaces, and can print handbills on a cold morning before a fire is started without swearing more than necessary."—*Linotype Bulletin*.

A CONVENTION DAILY.—The C. W. Lee Company, of New York, issued a handsome daily in magazine form during the convention of the National Electric Light Association at Chicago. "The Convention Daily" is the most complete and pretentious effort of the kind that has come under our notice. Not a little of the success was due to the typography, which is up to the usual magazine standard,

and showed few of the defects inseparable from haste. In keeping with other novel features, the editors thanked the printers—the Kenfield-Leach Company of Chicago—for their enterprise and proficiency.

THE PHOTOENGRAVERS' OPEN-SHOP CONVENTION.—The following invitation has been issued for this convention: "To the photoengravers of the United States and Canada: We would be delighted to have you attend the convention of the Employing Photoengravers' Association, to be held at Mackinac Island, July 2, 3 and 4, and we know you would have a good time because it's a good place and lots of good people will be there; besides, you will hear lots of things about the 'open shop' and how and why it is necessary to have it."

THE 1907-8 ISSUE OF "THE BOROUGH BOOKLET," THE YEAR BOOK OF BOROUGH POLYTECHNIC PRINTING CLASSES LONDON, ENGLAND.—While this booklet yearly shows a great improvement in appearance, the advance made in the present issue is even more marked than usual. Many of the decorative features noticeable in former issues have been eliminated in this latest copy, and the specimens of students' work which form the principal portion of the booklet are simple in design and very practical. The color selections and presswork combine with the type arrangements in producing a handsome souvenir.

TECHNICAL INSTITUTE COMMENCEMENT.—The Winona Technical Institute at Indianapolis, Indiana, held its fourth commencement exercises during the week beginning Sunday, May 24, when the baccalaureate sermon was preached at First Presbyterian Church by M. L. Haines, D.D. On Wednesday there was a garden party, followed by a meeting of the board of trustees on Thursday morning. Rev. John Balcom Shaw, D.D., of Chicago, made the address at the convocation exercises, which were held on the campus on Thursday afternoon. More than one-third of the graduates were from the school of printing.

A NEW METHOD OF PRODUCING EMBOSSED MARGINAL CUTS, ETC.—After numerous tests and experiments, H. Bongarte, of Leipzig, Germany, announces that he has invented a simple mechanical process by which the marginal cuts of books may be given the same face and display as is usually found outside and inside the binding. All kinds of ornaments, tail-pieces, small engravings, emblems, symbols, etc., can be printed or embossed with one or more inks or with gold. It opens to book-artists a new and broad field for carrying out their ideas. The factory of Schleter Giesecke, Leipzig, has already constructed a special machine for doing this work.

OWNERS OF ELECTROTYPING PLANTS ORGANIZE.—The employing electrotypers of New York have formed an organization along the lines of the Printers' League of America. Being on the ground, and able to see the effectiveness of the work of the Printers' League, the electrotypers and stereotypers decided to organize on the same basis. All interested are invited to join, but before one can become a member he must demonstrate in a substantial way that he will treat his fellow-members fairly and stick to the organization. The unions of the trades have met the new organization half way, and offered their coöperation in an effort to develop a saner and more equitable plan of settling labor controversies. The membership of the new league is said to be steadily increasing.

INTERNATIONAL TYPOGRAPHICAL UNION ELECTION.—The voting for officers of this union, held May 20, resulted in the election of the following: President, James M. Lynch, Syracuse, N. Y.; first vice-president, J. W. Hays, Minneapolis, Minn.; secretary-treasurer, J. W. Bramwood, Denver, Colo. Agent Union Printers' Home, George P. Nichols, Baltimore, Md. Delegates to American Federa-

tion of Labor — Frank Morrison, Chicago Union; Max S. Hayes, Cleveland Union; Hugh Stevenson, Toronto Union; T. W. McCullough, Omaha Union. Trustees Union Printers' Home — Anna C. Wilson, Washington, D. C.; L. C. Shepard, Grand Rapids; Thomas McCaffery, Colorado Springs. The proposed amendment of the "priority law" was rejected by a vote of 14,643 to 17,136. Mr. Lynch's majority was 7,725, that of Mr. Hays 6,178, while Mr. Bramwood received 8,092 more votes than Mr. Crowley.

PHONETIC PRINTING.—Following is an interesting study of English as it is sometimes printed in New York. It was sent in by Mr. Wadsworth A. Parker, manager of

Go were the groud goes

at Patsy Hat and shoes cleaning and establiment

Straw Hat Cleaning while you wait.

25c. PANAMA CLEAN BLEACH, BLOCK and TRINED.

IN THE BARBER SHOP.

N.o 11 WARREN STREET.

the Bruce Type Foundry, New York, and is the work of an Italian printer of that city. "Go where the *groud* goes" certainly savors strongly of foreign accent, to say nothing of the grammatical construction of the copy as a whole. Evidently the proofreader is not one of the adjuncts of the establishment in which this job was produced.

A PRIZE CONTEST.—The Central Ohio Paper Company has recently issued an interesting portfolio containing some of the letter-heads that were awarded prizes in the Swan Linen contest held a short time ago. Any business firm was eligible in this competition, the only requirement being that a copy of the letter-head in use by the firm, printed on linen or bond paper, and containing the watermark of the maker and the name of the printer or lithographer, be sent in. Competent judges passed on the merits of the various specimens, basing their awards on strength, dignity, effectiveness and artistic design. The letter-head of Rogers, Brown & Co., Cincinnati, was the winner of the first prize, \$100. Then followed ten prizes of \$10 each and ten prizes of \$5 each. The majority of the winning designs are shown in the portfolio, being reproduced on Swan Linen by the lithographers and printers who did the originals. The whole forms an excellent presentation of Swan Linen and should prove an effective advertisement for the Central Ohio Paper Company.

NEW YORK MASTER PRINTERS DINE.—The officers of the New York Printers' League gave a dinner on the evening of June 4 at the Aldine Club for the purpose of affording them an opportunity to discuss trade conditions with employers not connected with their association. It was an informal affair, presided over by the chairman of the executive committee of the League, Mr. Oswald Maune. In his remarks that gentleman said the Printers' League was the direct and logical outcome of the futile attempts on the part of other employers' organizations to cope with the difficult economic questions which confronted employing printers. Mr. C. W. Fish, of Harper Brothers, one of the guests of the evening, said he believed the League was on the right track and should be supported by all employers interested in maintaining an era of prosperity in the trade. The other guests who spoke were Mr. Gustave Zeese, who paid a tribute to the League, and Mr. Edward Carroll. The latter gentleman expressed a desire to have controversial questions of interest to the trade adjusted by an employ-

ers' association which could and would solve the problems for the benefit of the entire craft rather than in the interests of a chosen few. The diners separated about 10:30, after enjoying so pleasant an evening as to give promise that similar occasions will facilitate bringing the master printers of New York into closer accord.

PACIFIC COAST EMPLOYERS ORGANIZE.—June 4 saw the birth of a new trade organization at Portland, Oregon, —the Western Master Printers' Association. According to the Portland *Telegram*, the members have no intention of combining to fix prices or to assume an antagonistic attitude toward employees. Rather, their purpose is to keep posted on business conditions and prevent work from "going East." It was decided to issue a publication — *The Franklin Printer* — at San Francisco, which will be devoted to the upbuilding of the trade on the coast. The following gentlemen were selected as officers: President, S. C. Beach; vice-president, J. M. Anderson; secretary, A. B. Howe; assistant secretary, E. R. Reed, and treasurer, L. Osborn. The managing committee is composed of J. A. Borden, of Spokane; A. B. Howe, Tacoma; S. C. Beach, Portland; J. M. Anderson, Sacramento, and L. Osborn, San Francisco. To keep pungent the Western flavor, the place for the next meeting will be selected by a referendum vote.

PROTEST AGAINST COMPETITION OF STATE INSTITUTION. — W. W. Browning, of Browning & Co., Ogden, Utah, is heading an agitation against the State Industrial School bidding on printing in that State. Some governmental work was awarded recently, and the school succeeded in securing more than any other Ogden printer, which provoked Mr. Browning to remark in the Salt Lake City *Herald*: "The regrettable feature is the fact that the industrial school, built and maintained by taxation, has entered the field to compete against the people who are taxed each year to keep the school in existence. The principle of the industrial school entering into competition with the printers of the State is erroneous, and if carried out will result in one or two things, namely, the printers will all go out of business, or go to the industrial school. I am informed that already a protest of magnitude is forming in Salt Lake City that will be heard from later in no uncertain tone. The protest will not come direct from the printers, however."

SHOW PRINTERS PROHIBIT TIGHTS.—The Show Printers' Association which closed its second annual convention in Chicago recently, after a discussion of the ethics and esthetics in the art of making billboards, decided that no more posters should be printed showing the figure in tight, or other pictures of an objectionable nature. The president and secretary of the association were elected official censors. The association, which is said to practically control the business of making show posters in the United States, elected the following officers for the ensuing year: President, Charles W. Jordan, Chicago, president of the Central Show Printing & Engraving Company; vice-president, James Hennegan, Cincinnati; secretary, Clarence E. Runey, Cincinnati; treasurer, H. J. Anderson, Cincinnati. Board of directors: E. H. Macey, president National Printing & Engraving Company, Niles, Michigan; E. R. McKay, Chicago, Illinois; C. F. Libbie, Boston, Massachusetts; Arch Donaldson, Newport, Kentucky; Joseph Mack, Detroit, Michigan; L. C. Farra, Chicago, Illinois, and W. S. Donaldson, St. Louis, Missouri.

THE FRANCIS PRESS DINNER CLUB.—This social adjunct of the well-known and growing New York printery has for its purpose the promotion of good fellowship and relegation of the petty trials and jealousies that are inevitable and create discord. The club is composed of about forty com-

posing-room employees, who at stated intervals take a night off, attend a theater in a body, and then a course dinner at a restaurant, during which a musical program is given. The last affair included seeing "The Merry Widow," and the dinner program was furnished by a "notorious bunch of rule twisters, lead mutilators, and mallet slingers, imported at enormous expense from the four corners of the universe—Hoboken, Long Island, Harlem and Greenpoint." At least, that is how the handsome program designed and executed by L. L. Blue, of the club, designates them. Of course the gatherings are held on Saturday nights, which prevent the attendance of the popular Mr. Francis at the dinners, he having scruples which preclude his countenancing Sunday entertainments. The members think the club does much to preserve and maintain a cordial spirit in the office.

NEW SCHOOL OF JOURNALISM.—The University of Wisconsin has issued a bulletin anent "Courses Preparatory to Journalism," for 1908-1909. The lessons have been selected and arranged with the purpose of indicating to students preparing for journalistic work the studies best adapted to give the board training necessary for the successful pursuit of this profession. The increasing demand by editors of newspapers and periodicals for college graduates, indicates the recognition of the value of a college course as preparation for journalism. The courses included in the list are of three kinds: First, those designed to familiarize the student with present social, political and industrial conditions in the light of their history and development, as well as with the literature of his own and other languages; second, those designed to develop the power of expressing his ideas effectively in writing; third, those intended to give the necessary technical instruction in the history, development, organization and methods of modern journalism. The publications issued in connection with the university, which include an evening newspaper and corresponding for the press, constitute the opportunities for practical work. Though the courses are designed for newspaper and editorial work, they can be modified to meet the needs of those having an ambition to enter technical or trade journalism.

NEW ORLEANS EMPLOYERS JOLLIFY.—The second annual banquet of the Employing Printers' Association of New Orleans was held on May 23 at the New Hotel Denechaud. The dining-room was specially decorated, and the viands and "sich" the best of all that has made the Crescent City famous. The menu card had a cosmopolitan touch in that German type was used, while the familiar French names were given the dishes. According to the *States*, "It was not a *de rigueur* affair. It was just a gathering of good fellows, marked by good fellowship, and was enjoyed by every one of those who had the good fortune to attend. The majority of banquets are enjoyable to a greater or less extent, but it takes the men in the printing business to pull off the 'real article,' by which is meant informal good fellowship, with the gentleman's limit. Employers and employees, printer, binder, and all the rest, mingled in friendship and in discussion which bore none of the much-talked-of antagonism of purpose, none of the 'animosity,' which last-named difference (so common) seemed to be the slogan, after a fashion, of all the talks made—talks which, while gotten off in semi-jest, were yet half-joke-and-whole-earnest. There were able orators, near orators, and some not so near, yet the talk of each and every one of the speakers was to the one end—harmony between employing printers and between employers and employees. It was plainly evident that this association is accomplishing much good as that master joker, William Pfaff, president of the organization, and acting toastmaster, observed in his opening remarks." The officers of

the association for the current year are: President, William Pfaff; vice-president, Frank F. Hyatt; secretary-treasurer, George M. Upton.

OLD-TIME PRINTING.—Hereunder is part of a circular issued in 1845 by Rolla Doolittle, of Madison, Indiana. The original was contributed by M. E. Garber, manager of the Courier Company of that place, who says that his establishment has been running since 1817, and that some old specimen of printing is frequently coming to light. Some of the type-faces used in this specimen will prove interesting to the younger generation in the trade. Likewise the manner in which these type-faces are mixed up will offer an interesting study in the value of harmony as applied to printed design. While we can not but admire the ingenuity displayed in the composition of this page (the decorative border being built up of individual characters), we nevertheless must consider work of this class as a

1845

399K AND JOB
PRINTING OFFICE.
 Corner of Main Cross & Mulberry St's, over the Store of D. Shaw & Son,
MADISON, INDIANA.

ROLLA DOOLITTLE,
 Respectfully informs the citizens of Madison and vicinity, that he has just received a large and extensive assortment of
NEW AND FASHIONABLE
TYPE,
 And is now prepared to execute the Printing of
BOOKS, PAMPHLETS,
Circulars, Receipt Papers, & Hat Caps, Blank Notes,
Business Bills, Election Bills, Bills of Lading, Catches,
MERCHANTS' LARGE SHOW BILLS,
 AND ALL KINDS OF
LETTER-PRESS PRINTING.

TO ADVERTISERS.
 "Persons" published by the undersigned, has a larger circulation than any other paper published in this city. All who wish it to be greatly to their advantage to give us a call. All who are in exchange for subscriptions in the Madison Courier, Work.
 1845. ROLLA DOOLITTLE.

rebutte to the pessimists who talk of the decline of the craft in the past generation or two. It is apparent on the surface that, with this as a criterion, we must conclude that the principles of correct typographical design were beneath the dignity of the printer of the period in which this job was issued.

A THOUSAND-PAGE BOOK PRINTED IN EIGHT DAYS.—The Regan Printing House, which persistently avows it never sleeps, has reason to feel proud of its latest performance—the printing of a thousand-page (8 by 10½) book containing eight million eight hundred thousand ems in eight days. The volume is the report, testimony, findings and debates arising out of the recent investigation of Illinois State institutions. The Regan House is telling its friends that the copy was received on May 21, and copies were bound in cloth, ready for delivery on May 29; that thirty-two thousand pounds of paper (32½ by 44, eighty pounds to the ream), were used, and delivery from the mills began twenty-seven hours after the order was placed; that the book contains as much matter as the Bible and

Shakespeare combined, or would fill 176 pages of Chicago daily paper size, and that the job was done without interference with the regular work of the office, which averages one million two hundred and fifty thousand ems a day. The Regan House is to be congratulated on its notable achievement, and its ability to "eat 'em alive," as they would say on the Rialto.

BOTTLED GAS.—We are indebted to *The Electrical World* for the announcement of a new illuminant. Those in need of artificial light need not hesitate to install the most up-to-date systems because of lack of variety. One can choose between the ordinary incandescent carbon filament lamp, the tantalum, the tungsten, the high-efficiency carbon incandescent, the enclosed arc, the flaming arc, and the magnetite arc. In gas systems his choice lies between the erect mantle burner, the inverted mantle, and the acetylene system with its calcium carbide. And now comes Professor Blau, of Germany, who, according to a lecture delivered by Professor Hallock before the Chemists' Club of New York city, has produced a liquid illuminating gas which is called "Blaugas." The gas is not as yet manufactured in this country, but it is finding extensive use in Germany where it is sold by weight. A twenty-two pound cylinder contains enough liquid gas to supply a fifty-candle-power burner four months if used four hours a day, thus having a charge equivalent to three thousand six hundred burner hours or one hundred and eighty thousand candle-hours. The revolutionary part of the new system lies in the details of distribution wherein small copper tubes of about the same size and flexibility as the usual electric lighting wires, connect the burners with the reservoir. Thus exit the gas meter, gas fitter and the usual impedimenta of gas pipe, unions, elbows, nipples, reducers, couplings, etc., likewise the ubiquitous pot of red lead.—L. S. B.

PUBLISHERS TRY NEW TACK IN WAR WITH PAPER TRUST.—At the last meeting of the board of directors of the American Newspaper Publishers' Association the war on the alleged print-paper trust took on a new phase. Agreeably to the spirit and terms of lengthy preambles and a short resolution adopted by the board, President Ridder engaged the services of John Norris for a period of two years to prosecute the fight. The energetic Mr. Norris promptly resigned as business manager of the New York *Times*, and with equal promptness issued an announcement which showed the new line of attack. It was directed to pulp manufacturers, and said that Mr. Norris had been authorized by publishers using one hundred and fifty-one thousand tons of news-print paper a year to negotiate with owners of pulp mills and arrange with them for the installation of papermaking machines. If a satisfactory basis can be reached, the publishers will "underwrite" and guarantee the price f.o.b. at mill which the owners would receive for a term of years on the product of their new installations. When Mr. Norris says he will "underwrite," he means the publishers in the pact will guarantee to take the entire output of the plant for a working year at the minimum price fixed on in case the manufacturer can not find a market elsewhere. Some time must elapse before the world will be informed as to the feasibility of this ambitious plan. The board also adopted resolutions and submitted them for the consideration of the committee on resolutions of the recent Republican National Convention, but the platform emanating from that gathering indicates that the resolution came in contact with the famous or notorious "steam roller." Under the guise of consideration for the conservation of natural resources, the publishers wanted the Republican party to pledge itself "to the removal of duties on all forest products." Those present at the meetings at which these movements were started were: Herman Ridder, New York *Staats-Zeitung*; W. J.

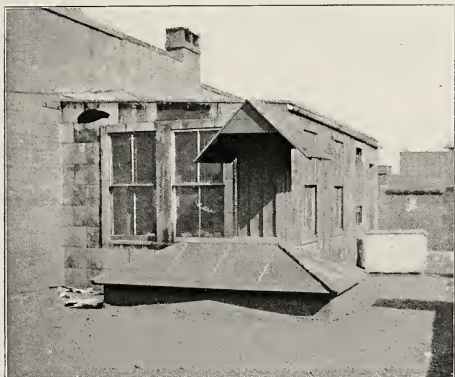
Pattison, New York *Evening Post*; C. H. Taylor, Jr., Boston *Globe*; J. B. Townsend, Philadelphia *Press*; Conde Hamlin, New York *Tribune*, and F. P. Glass, Montgomery *Advertiser*.

PULP AND PAPER INVESTIGATION NOTES.—The preliminary report of the committee of the House of Representatives on this issue presents some interesting data. The majority, or Republican, members of the committee do not believe that a removal of the duty, as was asked for by the American Publishers' Association and co-operating organizations, would immediately affect the price of paper to any "considerable degree." In their opinion, that might, however, "spell ruin to the paper industry and ruinously high prices for paper in the near future." The reason for the conclusion is evidently the fear that the Canadians might retaliate by prohibiting the export of pulp-wood or pulp, which would tend to compel American publishers to look to that country for their paper supplies. According to the report the price of pulp-wood has nearly doubled. In 1898 the International Paper Company paid \$5.33 a cord for its pulp-wood, while for the first three months of 1908 its average cost was \$10.14. The labor cost of a ton of paper had increased from \$3.80 in 1900 to \$4.38 for February, 1908. The minority members give their views to the effect that the duty should be removed instantly, not only in the interests of cheap paper but for the purpose of conserving our woodlands. This group of Congressmen admitted there was merit in the contention that the increased cost of pulp-wood justified an increase in the price of paper, but contended that while all the mills enhanced the cost of paper, some of them had not improved labor conditions, which both factions agreed should be bettered. It developed that the International Paper Company produces between thirty and forty per cent of the total output of news-print, and that it had acquired control of more than four million acres of spruce timber tracts in the United States and Canada. It is also stated that the increased price applied to but fifty-five per cent of the output, the remaining forty-five per cent being sold under old low-priced contracts. In the opinion of a majority of the committee, the outlook and present tendency indicated lower prices.

FREEDING HIS MIND.—A Western printer having had litigation with a customer, to his dissatisfaction, feeling that the testimony of a brother printer who had been called in as a witness was not favorable to his case, relieves his mind of turgidity in a letter to the effect in the following language: "To His Highness, the Head Ghezitas, Chief Counsellor to the Craft and the Art Preservative, Council No. 1. Dear Sir,—How about being a high-priced concern? How about a printer never being fully paid for his work? From a calm survey of these labyrinths of rhetoric the writer would unmistakably glean an inference that indicated friendship and a desire to protect those engaged in the printing industry, but a categorical observation of the bald facts show to the contrary. That cool, prismatic, elegant, aristocratic human masterpiece, whose august subtlety of demeanor compels admiration in his starting testimony bearing record. In it nothing that expresses intelligence, or knowledge, even partial, appears of practical worth. It was on the contrary calculated and designed as 'knock-out drops' totally free from any value that might interest and serve the printing industry. He made it manifest that his testimony be received as a firm member. It lacked a clarified conciseness, comprehensibleness, and a coalescent consistency necessary to be recognized as a genuine article. It did not have the ring of sincerity that bespeaks knowledge of the game. His experience he stated enabled him to safely quote market prices of printing in Chicago. Mainly because his lengthy career in this work

was obtained only in one concern, it is best to eschew all conglomerations of flatulent garrulity. 'Je June Babblements,' and asinine affectations, and reverently close the gates of our tympanum to such vibrations and forcibly eject the sacrilegious blasphemer from the sanctuary of justice, and consign him to a retreat where at least psychological treatment may be administered. I would suggest his application to some psychical society where in the study of 'metaphysical sciences' he may, it is hoped, show some expression of intelligence, under the tutelage and espionage of qualified preceptors. Enjoyingly yours."

PROOFREADING ON THE ROOF.—The Springfield, Massachusetts, *Daily Union* for a long time had its proofroom artificially lighted, owing to limitations of space, the office lying between two other buildings, and daylight entering only at the ends. Suitable light for the cartoonist was also required, and the proprietors built a "sky parlor"



PROOFROOM AND ARTISTS' ROOM — EXTERIOR.



PROOFROOM AND ARTISTS' ROOM — INTERIOR.

shown in the illustration, on the roof of the composing-room. This contained six windows and a door, admitting sunshine all day, so that the reader, copyholder and artist do their work under the pleasantest conditions. The proofs are carried between the proofroom and the composing-room by a small boxed-in hoist. The occupants of this eyrie are planning some roof gardening to beautify their working quarters.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

The Plate Producers' Pricer is a breezy little publication of forty pages issued by the G. C. Dom Supply Company, dealers in process engravers' supplies, Cincinnati, Ohio. It contains numerous good points for the engraver, and an illustrated price-list of a large assortment of engravers' materials and equipment carried in stock by the publishers. Every engraving establishment in the United States and Canada is invited to write for the book direct to the G. C. Dom Supply Company.

At a recent meeting of the board of directors of the Peerless Printing Press Company, of Palmyra, New York, the following officers were elected: John W. Marder, president; M. P. I. Wells, vice-president and manager; Col. A. P. Seeley, secretary and treasurer. The only important change in the directory is that of Mr. Wells, who was formerly general superintendent, and has been connected with the Cranston and Peerless Printing Press Companies in various capacities for the last twelve years. Mr. Wells' intimate knowledge of the trade eminently fits him for the position.

SPRAGUE ELECTRIC FANS.

The Sprague Electric Company, of Bloomfield, New Jersey, draw attention to their popular electric fans by a series of attractive blotters. Mention is made of catalogue No. 317, which fully describes the fans and may be obtained by addressing the company.

THE PRINTING MACHINERY COMPANY.

The Printing Machinery Company, of Cincinnati, Ohio, is a newly incorporated concern, formerly the Automatic Specialty Company, organized for the manufacture of printing-presses, designing and building special paper-goods machinery, repairing printers' machinery and the handling of printers' supplies. A new and well-equipped plant is located at Township and Cormany avenues, Cincinnati, Ohio. The officers are Charles E. Berold, president, and W. L. Angert, secretary-treasurer.

GOLDING MFG. CO'S NEW YORK REPRESENTATION.

Announcement was made in this department last month that C. W. Moore, formerly New York manager for Golding Manufacturing Company, of Franklin, Massachusetts, manufacturers of printers' machinery, had entered the firm of Andrew-Marsh Manufacturing Company, and that this concern is to be the New York agent of the firm of Golding Manufacturing Company. This phrasing inadvertently gave the impression that the Andrew-Marsh Manufacturing Company were to have the exclusive agency

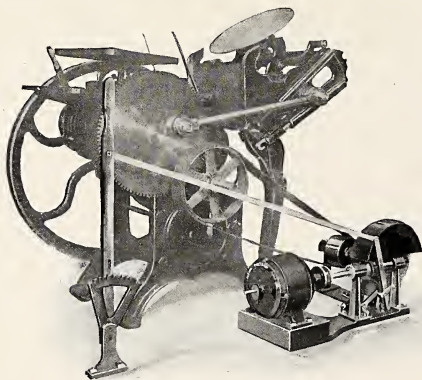
of the Golding concern, whereas the information intended to be conveyed was that they would handle Golding products, as the Golding Company have no exclusive representation for New York city. They have in New York city their personal representative, I. M. Pinckney, with offices at 261 Broadway, for the purpose of keeping in touch with the trade. Golding products are on sale by all principal printers' supply dealers.

REMOVAL OF AMERICAN TYPE FOUNDERS CO., PHILADELPHIA BRANCH.

Announcement is made of the removal of the American Type Founders Company from their quarters at 606 Sansom street, Philadelphia, Pennsylvania, which they have occupied for many years, to 17-19 South Sixth street. The new location is in the heart of the printing-trade section of the city and adjacent to all the paper houses. It offers to the printers of Philadelphia a better and more convenient point for service than they have heretofore enjoyed.

UNIVERSAL SPEED CONTROLLER.

The accompanying illustration shows a new system of individual-drive equipment for printing-presses, made by the Universal Speed Controller, 45 East Fort street, Detroit, Michigan. It allows the press pulley to be utilized, thus avoiding the use of the belt on the balance-wheel. It permits the use of a standard-speed motor regardless of whether the current is direct or alternating, at the same



UNIVERSAL SPEED CONTROLLER.

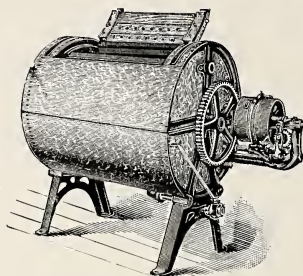
time utilizing the entire efficiency of the motor when the press is operated at decreased speeds. There are other strong claims made for the Universal Speed Controller, which are tersely described in the circular of the manufacturers.

FALCON AUTOMATIC PLATEN PRESS.

The makers of the Falcon Automatic Platen Press claim in a new descriptive pamphlet that this press will reduce the cost of presswork from one-third to one-sixth, according to the number of presses installed. Several important advantages are specified in the circular, not the least of which is the fact that an absolutely true register is obtained, and that sheets passed again and again through the press show no variation whatever. The American Falcon Printing Press Company's show rooms and offices are at 346 Broadway, New York.

WASH THE RAGS.

A machine for washing rags, whereby a great saving is effected, is being introduced by the Steel Roll Machine Company, 254 East Madison street, Chicago. The testimony of users goes to show that the Metal Shell Power Washers made by this company pay for themselves in a remarkably



METAL SHELL POWER WASHING MACHINE.

short time. They are easily operated, require very little attention and undoubtedly reduce the fire risk in printing-offices. Full information will be supplied by the makers on request.

HAMMER PAPER LIFT.

A. F. Wanner & Co., 340 Dearborn street, Chicago, have acquired control of the Hammer Paper Lift. The power required to operate this machine is simple, being derived direct from the press, and gives uniform lift with the press. Descriptive matter will be furnished by Wanner & Co. on request.

NEW JAPAN PAPERS.

A new sample-book of the Japan Paper Company, importers of high-grade papers, 34 Union Square East, New York, has been issued. The specimens shown are very beautiful, and include numerous suggestions in color and ornamentation designed to bring out the full effect of the stock. The variety of sizes and weights makes the French Japan paper suitable for every kind of catalogue, pamphlet, leaflet, and bookwork, and the heavier weights may be used for mats, mounts, calendars, etc. The importers say that the French Japan is the first and only successful imitation of the genuine Japan paper ever made.

THE THOMPSON TYPECASTER COMPLETED.

The Thompson Type Machine Company announces the completion of its first commercial typecaster. This is the event looked forward to for many months by eager printers who have watched the development of this machine. In its early stages it gave promise of becoming an important addition to the art, and now in its complete state it seems to fulfil the many good things predicted for it. Four experimental machines were built before a design commercially acceptable was adopted, and it will be admitted that the company has demonstrated the wisdom of doing its experimental work in the factory instead of in the customer's plant. Although the demands for machines were important, the company wisely refrained from shipping machines until every part of their mechanism was thoroughly tested, and the reward comes now that the machines are ready for the market. The beauty of its mechanical features will be appreciated by all, as well as the various automatic arrangements for adjusting and controlling the

machine. The speed at which it produces perfect type in all sizes and faces, and the quickness with which it can be changed from one size to another, will commend it to printers.

Linotype matrices are employed to cast the smaller sizes of type, and electrotype matrices for the larger bodies. The company makes its own matrices, or any existing make of matrix may be used.

For the past year a machine in the company factory has been turning out type of all sizes—six to thirty-six point—and one Chicago printing-office has had about a ton of its old type recast by the Thompson Typecaster, which is now being used in all its commercial work.

The new machine is being exhibited at the office of the Thompson Type Machine Company, 120 Sherman street, Chicago, preparatory to its shipment to one of the large daily newspapers in New York city. The Robert L. Stillson Company, New York city, is also to receive its Thompson Typecaster at the same time. The company expects to ship two machines a month hereafter to printers who have had orders in for a year or more for machines.

NEW LINOTYPE FACES.

The Mergenthaler Linotype Company has given another evidence of its activity by the production of a new series of one and two letter matrices, which we reproduce herewith. These faces will be appreciated by many users of the Linotype.

5-point No. 10 with Gothic No. 4 (two-letter matrices)

THERE IS NEVER A TURNED LETTER IN THE WHOLE ALPHABET OF LINOTYPE COMPOSITION.

There is never a turned letter in the whole alphabet of Linotype composition.

THERE IS NEVER A TURNED LETTER IN THE WHOLE ALPHABET OF LINOTYPE COMPOSITION.

There is never a turned letter in the whole alphabet of Linotype composition.

6-point No. 12 with Gothic No. 8 (two-letter matrices)

THERE IS NOT A TURNED LETTER IN THE WHOLE ALPHABET OF LINOTYPE COMPOSITION.

There is never a turned letter in the whole alphabet of Linotype composition.

THERE IS NOT A TURNED LETTER IN THE WHOLE ALPHABET OF LINOTYPE COMPOSITION.

There is never a turned letter in the whole alphabet of Linotype composition.

7-point Aldine (one-letter matrices)

THERE IS NEVER A TURNED LETTER IN THE WHOLE ALPHABET OF LINOTYPE COMPOSITION.

There is never a turned letter in the whole alphabet of Linotype composition.

10-point Antique No. 4 (one-letter matrices)

THERE IS NOT A TURNED LETTER IN THE WHOLE ALPHABET OF LINOTYPE COMPOSITION.

There is never a turned letter in the whole alphabet of Linotype composition.

THE LONDON TIMES ADOPTS THE MONOTYPE.

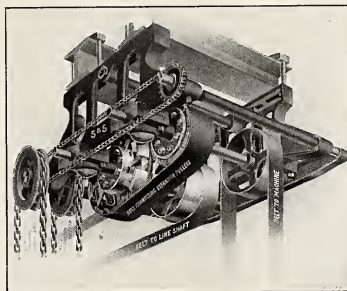
The London *Times* has just ordered from the Lanston Monotype Corporation, Limited, of London, England, eighteen Monotypes, the first of its battery of forty machines. This order is of interest, not only because it is one of the largest on record for composing machinery, but also because the "Thunderer" is almost a national institution of England. In spite of many innovations in make-up of this newspaper has maintained in these days of rush and hustle the same standards of quality and typographical accuracy for which it has always been famous. In satisfy-

ing the *Times* the Monotype may be said to have achieved a notable victory.

With the London *Times* and the New York *Sun* using the product of the Monotype exclusively and a large number of prominent dailies using the Monotype on advertisement work, we have almost what Darwin called a "reversion of type." If not a complete return to the movable types of our fathers, these signs of the times certainly indicate that type at least is not decreasing in popularity.

S. & S. VARIABLE SPEED COUNTERSHAFT.

The accompanying illustration shows an ingenious device manufactured by the Rotary File & Machine Company, 587 Kent avenue, Brooklyn, New York. It consists of an arrangement of expanding belt-operated pulleys, by which any variable speed relationship desired within the limits of 4—1 can be maintained at its maximum, and is



S. & S. VARIABLE SPEED GEAR.

capable of instantaneous adjustment. The gear is made in fourteen standard sizes, capable of transmitting up to 128 horse-power.

Every manufacturer knows that there is a leakage in profits on account of his inability to run his machines at the exact speed suitable for the job in hand. This leak, however, unlike a leak in a steampipe, does not attract attention by a constant reminder of its existence. A careful computation brings out the astonishing fact that the waste thus incurred easily approximates twenty-five per cent of the yearly profit, and it is to save this waste that the S. & S. Variable Speed Countershaft is specially designed.

Numerous distinctive claims as to the advantage and economy of this device are clearly set forth in an illustrated circular, which will be mailed to any one writing for it on their own letter-head.

RAILROAD CROSSING.

In every country town there is a sign at the railroad crossing like this: "Look Out for the Cars."

Now, everybody in that town knew it was a railroad crossing the day the track was laid. When the sign was put up it took two days—not longer—for every inhabitant to become familiar with it. In a week even the small children could read and spell it backward. Did the railroad take it down? No. If they had the warning would have been forgotten in a week and smash-ups and damage suits would have resulted.

One-time advertisements act the same way. You must keep everlastingly at it, like the railroad crossing sign.—*Eli Grocer.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Bates, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions, or losses; it uses makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 1/2 by 10 inches, cloth, \$1.50. **THE INLAND PRINTER COMPANY, Chicago.**

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. **THE INLAND PRINTER COMPANY, Chicago.**

INLAND PRINTER COVERS—An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. **THE INLAND PRINTER COMPANY, Chicago.**

PAPER PURCHASERS' GUIDE, by C. Edward Siebe. Contains list of all bond, flat, linen, ledger, cover, manila, and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. **THE INLAND PRINTER COMPANY, Chicago.**

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade, 50 cents. **THE INLAND PRINTER COMPANY, Chicago.**

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by Wm. J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. **THE INLAND PRINTER COMPANY, Chicago.**

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tinted; size of book, 7 1/2 by 9 1/2 inches, art vellum cloth, combination white and purple, or full purple, \$1.50; edition de luxe, red or brown leather, extra leather, \$2; perfect edition, 2 by 3 1/2, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. **THE INLAND PRINTER COMPANY, Chicago.**

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. **THE INLAND PRINTER COMPANY, Chicago.**

BUSINESS OPPORTUNITIES.

EXCELLENT OPPORTUNITY—An ambitious man with ready cash can buy cheap, half interest in well-established modern printing plant located in New York State in city of over 100,000; value of plant, including building, \$100,000; new machinery, good organization; will sell cheap. G 301.

FOR SALE—Job-printing plant and bookbinding plant; part or all on easy payments if desired; established business in good Wisconsin city. G 281.

FOR SALE—Job-printing plant, Kansas City, Mo.; well established and paying business; reason for sale, death of proprietor; yearly business, \$14,000; invoice, about \$8,700. Address Box 1128, Kansas City, Mo.

FOR SALE—Lithograph plant in large city; complete printing and book binding department; all newest and latest machinery; annual sales 40 to 50 M. G 210.

FOR SALE—The *Broadhead Independent*; circulation 1,500; Brodhead, Wisconsin; population 2,000; two newspapers; merchants good advertisers. G 300.

PRINTING BUSINESS ROTTER? Can't get a fair price for work? Get out of the business, sell something that the other fellow can't cut the price on; get your own price and get plenty of repeat orders; you can make big money on printing if you get the exclusive local rights to print the STEVENS RE-EDUCATION SYSTEM OF CIRCULAR WORK; sells quick to advertisers; covered by United States patent and brings more business than any other form of advertising in the world; easy to handle, can be printed on any press that will take a sheet 11 by 14, or larger, and is in growing demand wherever seen. Write today for samples and exclusive local rights proposition. Address R. G. STEVENS, 358 Dearborn st., Chicago, Ill.

PRINTING PLANT FOR SALE—Medium sized, completely equipped plant, nearly as good as new; well established in good central location in Kalamazoo, Mich.; price \$2,100. G 239.

URGENT REASONS force immediate sale of well-equipped up-to-date printing plant, Detroit; \$10,000 required. LOTH, 303 Hodges bldg., Detroit, Mich.

WANTED—Man to take \$3,000 or \$4,000 worth of stock in business doing \$4,000 worth of work each month, and to take charge of composing-room; fine opening for right man; union shop; references required. G 272.

\$2,750 will buy one of the best equipped newspaper and job offices in south-east Missouri; only paper in town of 17,000, all white; doing good business; only parties meaning business need apply. Address D. BRIGHT, East Prairie, Mo.

Publishing.

BUY A PUBLISHING BUSINESS ON GOOD TERMS—Price low. HARRIS-DIBBLE COMPANY, Brokers in Publishing Property, 253 Broadway, New York.

HELP WANTED.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. We received calls during the past month for the following: Job printers, 4; linotype operators, 2; stenogram, 1; compositors, 2; artist, 1; photographer, 1; engraver, 2; pressman, 2; proofreader, 1; electrolyte finisher, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. **THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.**

Advertising Solicitor.

THE STATE JOURNAL, SPRINGFIELD, ILL., has opening for experienced advertising solicitor or manager; recommendations required.

Compositors.

ADVERTISEMENT COMPOSITOR—Young man preferred; state experience and send samples of work; steady job to right man. G 334.

Engravers.

PHOTOENGRAVERS looking for positions should apply to **EMPLOYING PHOTOENGRAVERS' ASSOCIATION**, who are placing help in good open shops. Address 116 Michigan st., Milwaukee, Wis.

WANTED—Photographer for colorwork who also understands making half-tone negatives; give full particulars when applying. G 326.

Foremen, Managers and Superintendents.

GENERAL MANAGER with practical knowledge to superintend office and plant of job, book and stationery printing establishment in New York City; must be familiar with paper and estimating, and possess ability to handle men and produce first-class work; give references, full information, and salary desired. G 502, care New York Office INLAND PRINTER.

WANTED—A thoroughly competent printer to take the foremanship of a weekly paper in the West; one capable of giving estimates on jobwork and having some business capacity; a knowledge of the Mergenthaler would come in handy. G 314.

WANTED—Foreman (compositor), also office manager, each with \$1,000, to take entire charge of printing-plant in New York city; they must possess unusual executive ability, have style, and thoroughly understand the printing business; the advertiser is handicapped with two incompetent partners, and the \$2,000 will purchase their interest; your ability, not money, counts most here; give particulars and references. G 329, care New York office INLAND PRINTER.

Operators and Machinists.

WANTED—Thoroughly experienced union machinist-operator for Mergenthaler plant of 6 machines; good wages. G 279.

FOR SALE.

FOR SALE—Kramer web attachment and Gordon press connected ready for use, with extra attachments; price, \$800. **THE CLARK PRINTING & MFG. CO., Lock Haven, Pa.**

FOR SALE—Miehle flat-bed perfecting press, bed 40 1/2 by 53; C. B. Cottrell & Sons Co. 4-roller, 2-revolution press, bed 43 by 56, rear fly delivery; the above machines at bargain prices. G 43.

FOR SALE—One No. 1 Dexter folder, 32 by 44, without parallel attachments; one No. 1 Monitor stitcher; one No. 46 Sheridan cutter; these machines are all in first-class order and condition and will be sold at bargain prices for cash; call or address the **LIQUID CARBONIC COMPANY, 67 Wells st., Chicago, Ill.**

FOR SALE—One set of 2-letter pica matrices Old Style No. 1 with italics and small caps; good as new; will sell cheap. Address "Gazette," Phoenix, Arizona.

FOR SALE—One two-color Huber press in fair condition, size of bed 40 by 57; are desirous of disposing of this press immediately, and will sacrifice value in order to make disposal. G 333.

FOR SALE—Two Model 1, 2-letter Linotypes, in perfect running order; can be seen in operation. For further particulars address G 305.

FOR SALE—39 by 52 Cottrell Drum Cylinder in first-class condition; cost over \$3,000; will sell for \$675 f.o.b. on time payments. **THE R. W. HEIFURTH CO., 39 Cortlandt st., New York.**

LINOTYPES FOR SALE—Two 2-letter Linotypes, one equipped with Rogers attachments; thoroughly overhauled and rebuilt; only reason for selling—have installed Monotypes. Address **COURIER-JOURNAL JOB PRINTING CO., Louisville, Ky.**

MONOTYPE PLANT FOR SALE—Two keyboards; used about one year; a bargain. Address **VAN HOUTEN-PATILLO CO., Macon, Ga.**

POTTER, 2-revolution presses: 36 by 52, \$900; 40 by 54, \$1,000; 42 by 60, \$1,100; rebuilt and guaranteed. **PRINTERS' MACHINERY CO., 184 Congress st., Chicago, Ill.**

37 by 50 Campbell two revolution, 4 roller, front delivery; will print a 2-column quarto paper with 20-inch column rule, do fine book work; speed 1,200 per hour; price \$750; send for poster sheet. **A. F. WANNER & CO., 342 Dearborn st., Chicago.**

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Advertising Manager.

WHO WANTS a hardworking advertising manager who is an experienced producer? I never overlook a prospect and "keep pounding"; my motto "Every business concern with a sign should advertise"; pleased to correspond with publishers who desire to make a change in their advertising departments. G 313.

Artists.

COMIC ARTIST AND WRITER wishes position as cartoonist in South or West after July 1; object—experience; small salary. G 307.

Bookbinders.

BOOKBINDER—All-around man, first-class in all branches, capable of managing medium-sized bindery; 20 years' experience; strictly sober; married; West preferred. G 324.

GENERAL FOREMAN, now with large edition bindery, desires change; plenty of experience and executive ability. G 275.

YOUNG MAN wants position as all-around bookbinder, and also take charge; best of references. G 325.

Compositors.

SOBER, RELIABLE AND COMPETENT PRINTER desires to make change; would like to hear from any party that would appreciate the services of a good, trustworthy man. G 303.

Engravers.

A FIRST-CLASS ROUTER who can help zinc etching; also other departments; no bad habits; 8 years' experience; wants a steady position. G 2.

A GENERAL PHOTOENGRAVER with 20 years' experience, practical in all branches, thoroughly reliable, open for engagement; now employed. G 463.

FIRST-CLASS PHOTOENGRAVER with excellent business ability wishes management to advance small shop, to better both parties. G 318.

Foremen, Managers and Superintendents.

HIGH-GRADE MAN wants position—superintendent or desk foreman; 28 years' experience in large plant; now employed. G 107.

MAN with thorough experience in most all departments of modern job plant and executive ability desires change; will produce results and want good compensation; Chicago preferred, other things equal; union. G 558.

MANAGER—A man of about 20 years' experience in the printing business would like a position as manager with some good firm in the East. G 331.

SITUATION WANTED—By an all-around printer capable of taking charge of an office. G 319.

WANTED POSITION as superintendent or foreman; have the practical experience of 20 years for sale; will contract for 1 or 5 years; 14 years as first-class compositor; 6 years as foreman and superintendent of medium-sized offices; good estimator. (Printers Board Office.) J. F. MORRIS, 64 Frances street, Winnipeg, Man.

Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR wants day situation; 7 years' steady experience; union. G 320.

LINOTYPE MACHINIST wants situation; day work preferred; 10 years' experience; now employed; union. G 321.

LINOTYPE OPERATOR—Sets English, German and Yiddish; strictly temperate man. MAX IMMERMAN, 1329 John st., Cincinnati, Ohio.

MACHINIST-OPERATOR—5,000 brevier; total abstainer; married; all-around printer; book or job office; non-union; 1, 2 or 3 machine plant. OPERATOR, 1309 Western av., Topeka, Kan.

Pressmen.

AI PRESSMAN wants position as pressman or foreman; 22 years' experience on high-grade half-tone and three-color work. G 302.

A FIRST-CLASS CYLINDER PRESSMAN, now employed in one of the largest northern cities, desires to make a change; capable of taking charge, and getting results on first-class cut and catalogue work; up-to-date on all modern machinery; South preferred; AI references. G 485.

BY A FIRST-CLASS Harris and cylinder pressman; can furnish good references. R. A. STEVENS, 1549 Polk st., Chicago, Ill.

EXPERT Harris pressman; open shop; go any city; thorough knowledge. G 323.

Proofreaders.

FIRST-CLASS non-union proofreader wants proofreader's or assistant editor's position; experienced both lines; practical printer; eastern city preferred. G 512.

WANTED—Position as proofreader in a good non-union office by a progressive, adaptable reader (female); catalogue and miscellaneous job work experience; any location, but prefer the Coast; now located in the Middle West; change shortly; let me hear from you. G 317.

BUSINESS DIRECTORY.

Advertising Art Calendars.

OLIVER BAKER MFG. CO., makers of art calendars and advertising specialties, Minneapolis, Minn., U. S. A. 3-9

Advertising Novelties.

BUSINESS SOUVENIRS, premiums, post cards. *The Novelty News*, Chicago, official organ; \$1 a year. 7-8

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and advt. thermometers. 1-9

Ball Programs and Invitations.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball programs, folders, announcements, invitations, tickets, society folders, masquerade designs, etc. 2-9

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-9

Brass Rule and Brass Galleys.

WANNER, A. F. & CO., 340-342 Dearborn st., Chicago. Makers of all styles of brass rule, printers' specialties, galleys. 6-9

Brass-Type Founders.

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York. 6-8

Bronze Dusters.

THE DOWNING does the work of six girls. Makes bronzework a pleasure. Cleans any paper perfectly. No dust. Write Downing Duster Co., Box 758, Milwaukee. 8-8

Calendar Manufacturers.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-8

SHANE, JAMES H., & CO., 106 Duane st., New York. Big bargains in calendars. 8-8

STYRON, O. M., & CO., Washington, D. C. Daily date calendars and pads. Write for prices. 12-8

Calendar Pads.

THE SULLIVAN PRINTING WORKS CO., 1062 Gilbert av., Cincinnati, Ohio. 71 sizes and styles calendar pads for 1909. The best and cheapest in the market. Now ready for delivery. Write for sample-book and prices. 6-9

Calendars—Tin Mounted.

AMERICAN FINISHING CO., 113 W. Harrison st., Chicago, Ill. 8-8

Carbon Black.

CABOT, GODFREY L., 940-941 Old South bldg., Boston, Mass. 7-8

Cardboard Manufacturers.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Case-Making and Embossing.

SHEPARD, THE H. O. CO., 120-130 Sherman st., Chicago. Write for estimates. 1-9

Charcoal for Engravers.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st., and E. Broadway, Brooklyn, N. Y. 8-8

Coated Paper.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-8

Counters.

DURANT, W. N. CO., Milwaukee, Wis. The perfection of counting machines for all presses. Alarm Counters of various types. See advt. 6-9

HART, R. A., Battle Creek, Mich. Counters for job presses, book stitchers, etc., without springs. Also paper joggers, "Giant" Gordon press brakes, printers' form trucks. 3-9

Designer and Manufacturer of Special Machinery.

SWIFT, GEORGE W., JR., Bordentown, N. J. Machinery and attachments for printing and manufacturing paper goods of every kind. 12-8

Die Cutting.

AMERICAN FINISHING CO., 113 W. Harrison st., Chicago, Ill. 8-8

Die Sinkers.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work. 1-9

Electrotypers and Stereotypers.

BLOMGREN BROS. & CO., 76-82 Sherman st., Chicago. Electrotypers, photo and wood engravers. 11-8

MCCAFFERTY, H., 141 E. 25th st., New York. Half-tone and fine art electrotyping a specialty. 3-9

Electrotypers' and Stereotypers' Machinery.

HOE, R. & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st. 11-8

Electrotypers' Foil.

CROOKE, JOHN J., CO., 149 Fulton st., Chicago. 7-8

Embossers and Stampers.

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade, 45-49 Randolph st., Chicago. 3-9

Embossing Composition.

STEWART'S EMBOSHING BOARD—Easy to use; hardens like iron: 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago. 11-8

Embossing Dies.

STRUPPMANN, C., & CO., 78 5th av., New York. 8-8

Enamelled Book Paper.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Engravers—Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-9

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind. 9-8

Envelopes.

AMERICAN ENVELOPE CO., 160 W. Van Buren st., Chicago. Envelopes of every description. 9-8

CLASP ENVELOPE CO., 109-111 Leonard st., New York. All styles envelopes with and without fastener attachment. 9-8

Folding, Feeding and Cutting Machines.

DEXTER FOLDER CO., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 178 Devonshire st.; San Francisco, 912 Howard st. 8-8

Glazed Paper.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Gummed Papers.

JONES, SAMUEL, & CO., 56 Carter lane, London, Eng. Our specialty is gummed paper; we do not make anything else; we can now supply it in any size as flat as ungummed paper. Write for samples. 12-8

Gumming.

LABELS and papers. American Finishing Co., 113 W. Harrison st., Chicago, Ill. 8-8

Ink Manufacturers.

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-9

KIENTLE & CO., 109-113 S. 5th st., Brooklyn, N. Y. Manufacturers of lithographic and printing-inks. 10-8

RAY, WILLIAM H., PRINTING INK MFG. CO., 735-7-9 E. 9th st., New York. 9-8

ULLMANN-PHILPOTT CO., THE, office and works, 1592 Merwin st., N.-W., Cleveland, Ohio. 9-8

Instruction.

GREAT DEMAND for Mergenthaler operators; best wages, shortest hours; 100 new situations every month; why not get one? THE THALER KEYBOARD helps you; price, \$4. THALER KEYBOARD CO., 505 "P" st., N.-W., Washington, D. C.; also through agencies of Mergenthaler Co. and Parsons Trading Co., London, England; Sydney, Australia, and Mexico City. 11-8

LINOTYPE SCHOOL—\$100 for 3 months' tuition; may stay longer free to acquire speed; work mostly on "live matter," proof-read—the only practice that counts. THE TIMES LINOTYPE SCHOOL, Los Angeles, Cal. 11-8

Linotype Metal.

BLATCHFORD, E. W., CO., 54 N. Clinton st., Chicago. 1-9

KANSAS CITY LEAD & METAL WORKS CO., Fourteenth and Wyandotte sts., Kansas City, Mo. 12-8

Lithograph Paper.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, general offices, 116 Nassau st., New York. The Special Agency of the paper, book, stationery, printing and publishing trade. 7-8

Monotype Metal.

BLATCHFORD, E. W., CO., metal for Lanston Monotype machines, 54 North Clinton st., Chicago. 1-9

Motors for Printing Machinery.

CROCKER-WHEELER CO., Amper, N. J. (19 branch offices), motor-equipment experts. 8-8

JENNY ELECTRIC MFG. CO., Indianapolis, Ind. Motor specialists for printers and engravers. 12-8

THE ROBBINS & MYERS CO., Springfield, O., direct-current motors for all machines used in the graphic arts. New York office, 66 Cortlandt st. 8-8

SPRAGUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-9

WESTINGHOUSE ELECTRIC & MFG. CO., Pittsburg, Pa. 11-8

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York; makers of the best in cutting-machines. The Brown & Carver complete line. 4-9

SHNIEDEWEND, PAUL, & CO., Chicago. 7-8

Paper-Ruling Pens.

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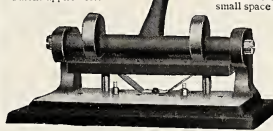
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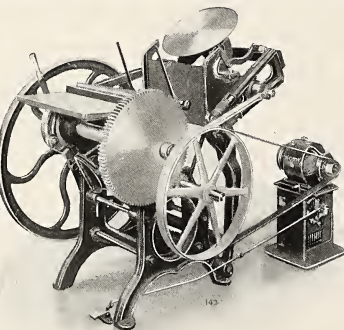
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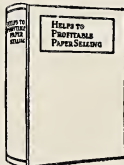
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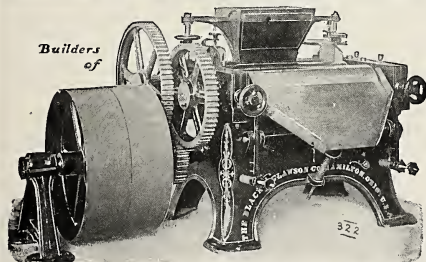
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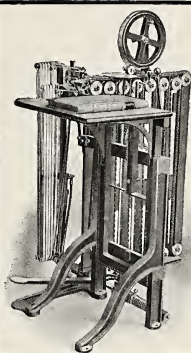


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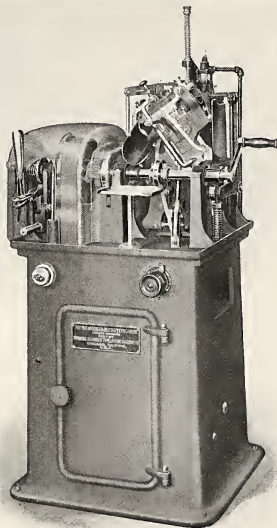
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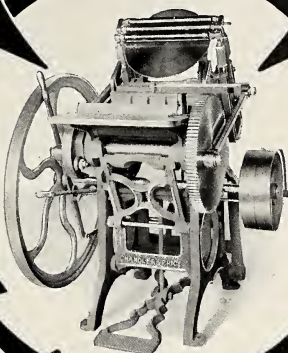
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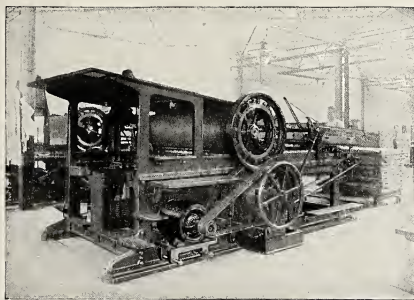
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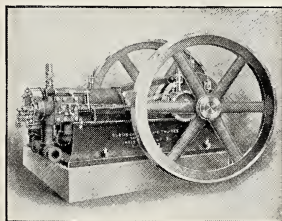
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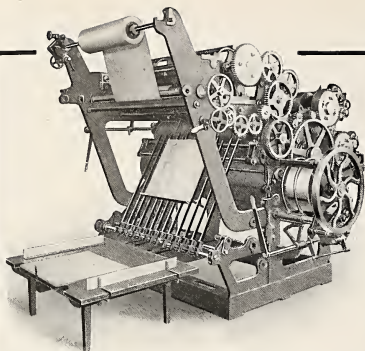
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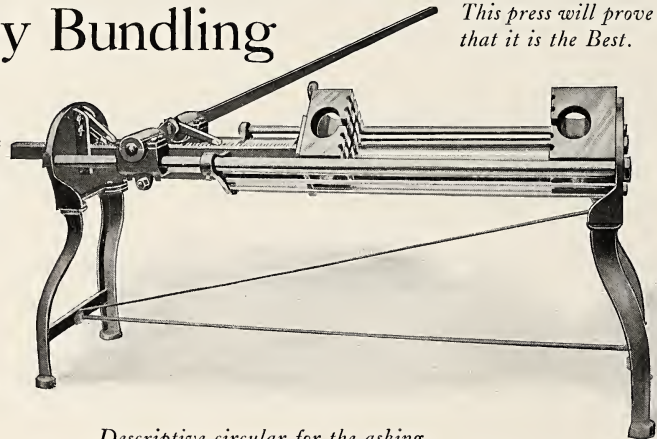
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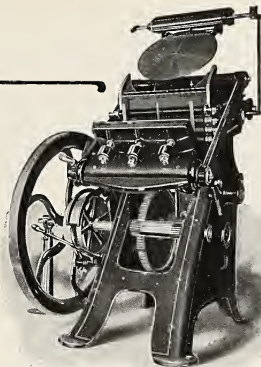
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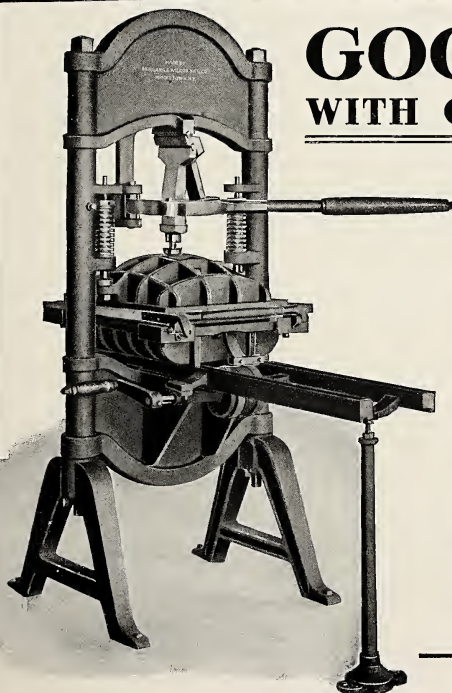
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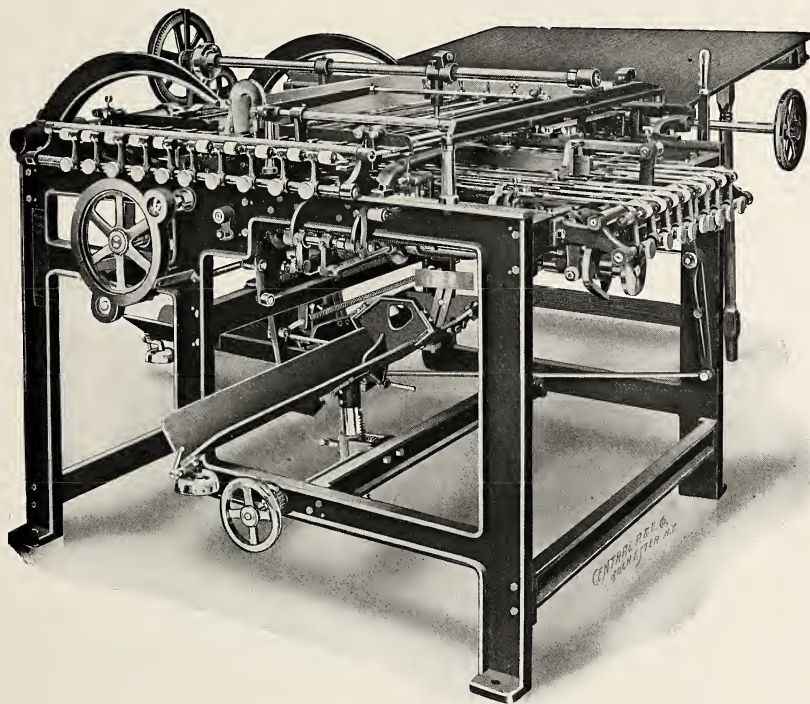
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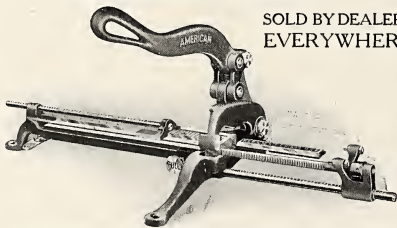
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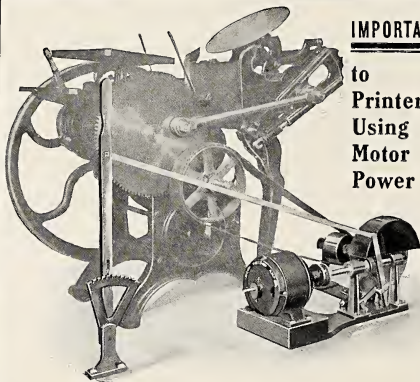
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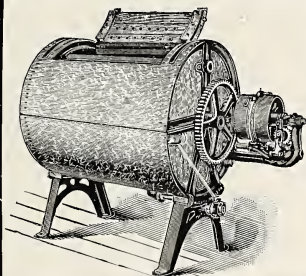
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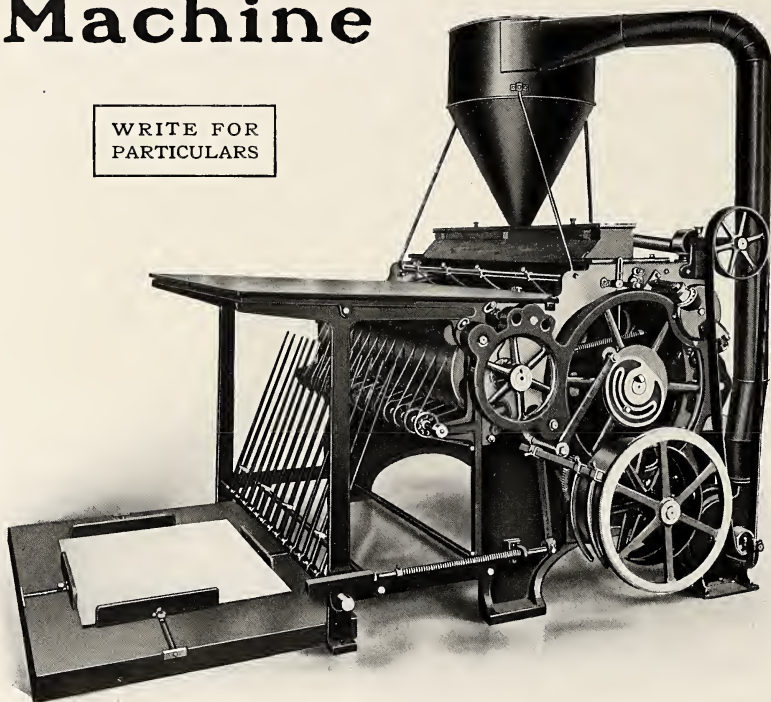
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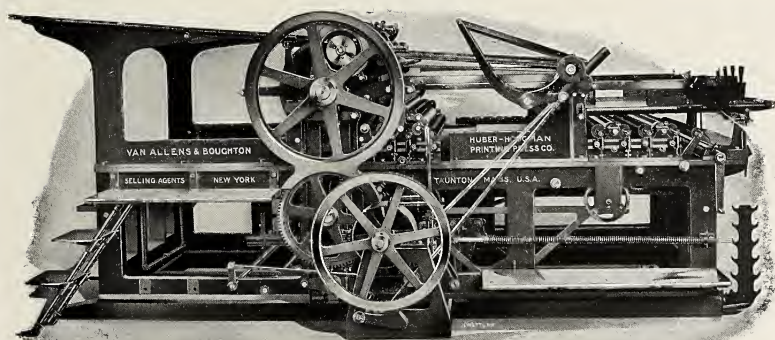
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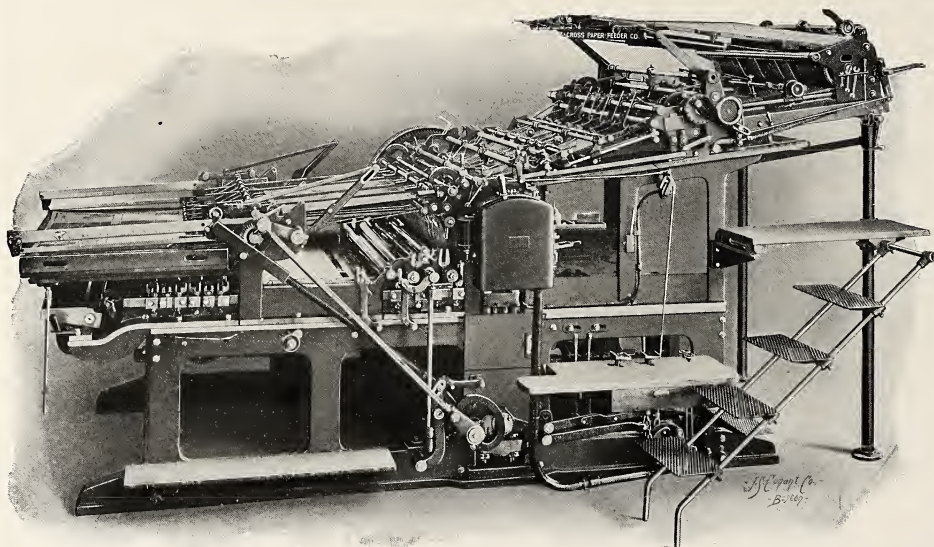
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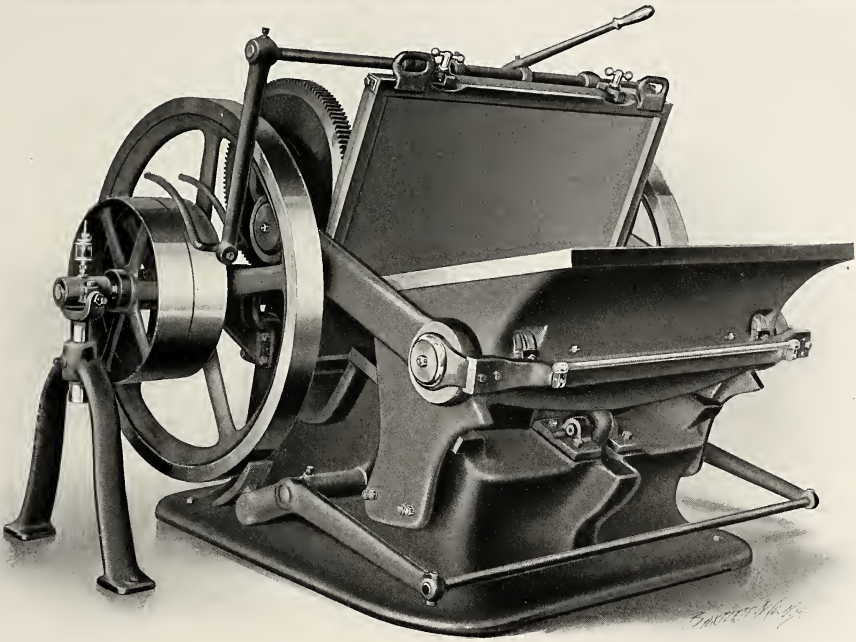
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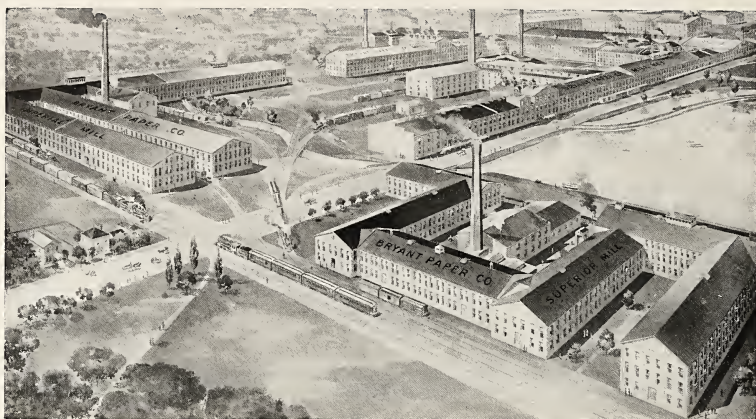
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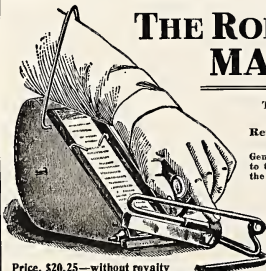
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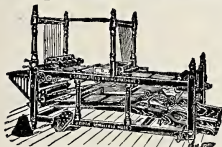
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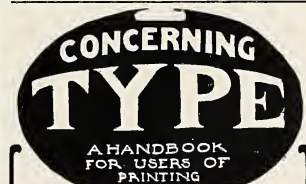
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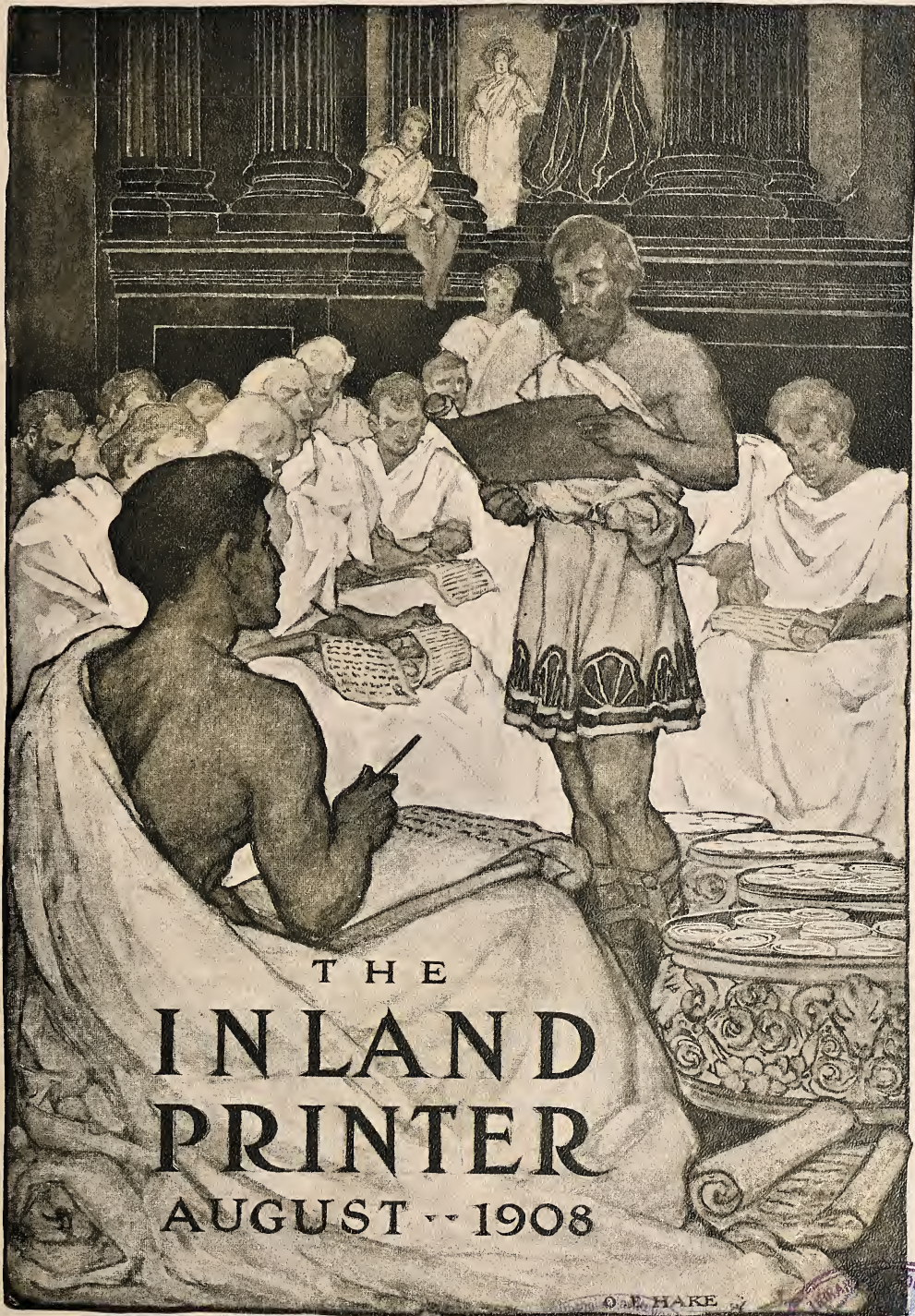
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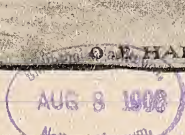
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Himself of their merits is behind
The progress of the age.**

Sigmund Ullman Co.

**New York
Chicago
Philadelphia**

**No American, German, French or English
manufacturer has so far succeeded in
imitating our inks successfully.**

ENLIGHTENMENT



OUR SAMPLES will enlighten your task of envelope selection. The line embraces a complete assortment of all regular and many odd sizes, in different weights and papers, for every commercial and private purpose. There is no question of the superior manufacture of our envelopes and our prices are right.

SEND US YOUR
SPECIFICATIONS

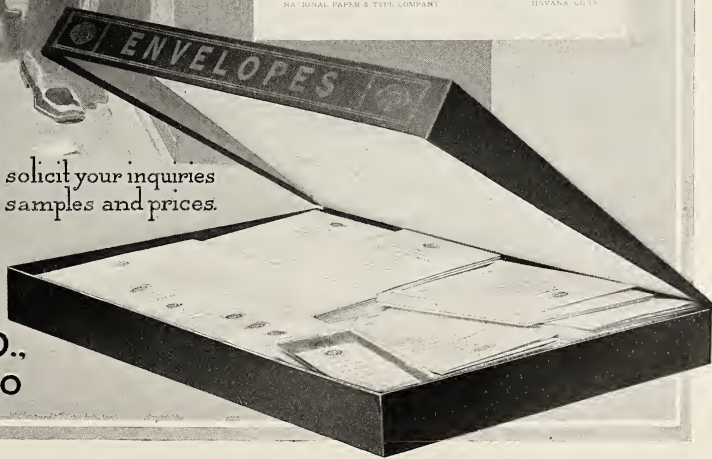


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STANDARD PAPER COMPANY	NEW YORK, N. Y.
CENTRAL MICHIGAN PAPER COMPANY	ANN ARBOR, MICH.
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SOUTHWESTERN PAPER COMPANY	DALLAS, TEXAS
SOUTHWESTERN PAPER COMPANY	OKLAHOMA CITY, OKLA.
AMERICAN TYPE FOUNDRY COMPANY	PHILADELPHIA, PA.
AMERICAN TYPE FOUNDRY COMPANY	NEW YORK, N. Y.
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We solicit your inquiries
for samples and prices.

J. W.
BUTLER
PAPER CO.,
CHICAGO





THE MARK OF QUALITY
When you see it, the Goods are Right

HAMILTON'S

Concentration in **Modern Printing-office Furniture** means economy in the composing-room. No proprietor can afford to ignore a saving of 25 to 50 per cent in floor space, and a further saving of 25 per cent in labor. If your office is not fully equipped with modern furniture, this saving in space, time and material is open to you. We are ready to show you how it can be done. Tell us your requirements.

A REMARKABLE ACHIEVEMENT

The complete order for the new equipment of the Phelps Publishing Company, of Springfield, Mass., consisting of 222 pieces of heavy furniture, making four carloads, or 69,040 lbs., has been supplied with every detail complete, every screw and nail in place. Each piece was special, both in construction and finish.

CHICAGO, May 27, 1908.

The Hamilton Mfg. Co., Two Rivers, Wisconsin.

GENTLEMEN,—Last February we fitted our composing-room entirely with your modern printing-office furniture. We find that we made a great saving in space (fully thirty per cent), which means also a material saving in time by our men.

The appearance of a room with the new style furniture is very fine, and one gets a clear view of the whole floor, there being no high racks to cut off the light or obstruct the view.

Very truly yours, W. P. DUNN COMPANY,
By S. D. McNEAL.

SPRINGFIELD, MASS., June 15, 1908.

The Hamilton Mfg. Co., Two Rivers, Wisconsin.

GENTLEMEN,—We have received our four carloads of special composing-room furniture, comprising 222 separate articles. If all reached us in good condition, and IT IS NOT NECESSARY TO CALL YOUR ATTENTION TO ANY DEFECT IN ANY PIECE. We think we can honestly say that we have the finest layout for a composing-room in the world. Every piece of furniture is complete and finished in the most thorough manner. We all consider it the "parlor" of our eight-and-one-half-acre building.

Yours very truly,
THE PHELPS PUBLISHING COMPANY,
(Signed) FREDERICK G. SMITH,
Mechanical Superintendent.



THE UNIVERSAL IMPOSING STONE FRAME—Both sides alike.

THE UNIVERSAL STONE FRAME—with Dustless Bottom. There is an increasing demand for large, compact Stone Frames with an abundance of letterboard surface, and the size of stone 48 x 72 inches is now very popular.

This Frame is thoroughly made of hardwood throughout, the ends being paneled, with moulded edges, and all outside surfaces nicely varnished. There are four tiers of letterboards arranged, fourteen boards in each tier, two tiers pulling from each side of Frame. All letterboards are of selected hardwood and are lipped at the front to receive the galley. These letterboards rest on heavy angle-iron steel runs, and the construction is most substantial throughout. The fifty-six letterboards provide 288 square feet of surface for the storage of standing forms.

Size of stone, 48 x 72 inches; occupies floor space, 50½ x 74½ inches; height from floor to top of stone, 38 inches; size of letterboards, 31½ x 23½ inches, inside; four drawers for metal furniture in the upper rails, size, 12½ x 48¾ x 1 inch, inside measure—these drawers run through the frame and can be pulled from either side. Weight, crated, without stone, 1,000 lbs.; weight, stone only, 900 lbs.

List price, Complete with Letterboards and Stone, \$165.00

A VALUABLE LINE GAUGE
graduated by picas and
nonpareils,
mailed free to every printer who
will ask for it.

THE HAMILTON MFG. CO.

Main Office and Factories, . . . TWO RIVERS, WIS.
Eastern Office and Warehouse, . . . RAHWAY, N. J.

ALL PROMINENT DEALERS CARRY HAMILTON GOODS IN STOCK



Our Customers are our Friends

and we hold them in the same way we hold our best friends, and that is by giving them the best that is in us.

¶ If those through whom we make our living are not entitled to our best service, then we don't know who is, and our best service means not only building the BROWN & CARVER and OSWEGO cutters as well as we know how, but also charging the lowest price we can consistent with the work that is put upon them and the material that is in them.

¶ NINETY SIZES AND STYLES OF THE BROWN & CARVER and OSWEGO Cutting Machines

are made—Bench, Lever, Small Power, Hand Clamp, Automatic Clamp, Automatic and Hand Clamp combined with Foot Treadle. Oswego Machine Works is the only factory making cutting machines exclusively, and the only one making a complete line of cutting machines.

EACH OF THESE NINETY CUTTERS IS THE BEST
OF ITS KIND, EACH IS THE BEST PRODUCIBLE.

OSWEGO MACHINE WORKS

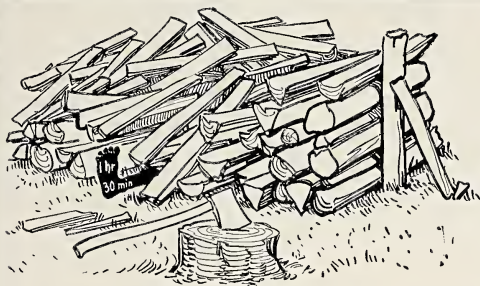
NIEL GRAY, JR., PROPRIETOR

NEW YORK OFFICE, 150 Nassau Street
WALTER S. TIMMIS, *Manager*

{ OSWEGO }
{ NEW YORK }

CHICAGO OFFICE, 347 Dearborn Street
J. M. IVES, *Manager*

"The Little Nigger in the Woodpile"

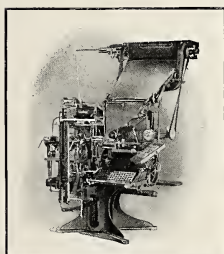


WHEN you are urged to believe that one-type-at-a-time machine composition is the most economical and rapid way to set **TARIFFS** or other **TABULAR WORK**, remember that words are always cheap while **FACTS** are sometimes expensive.

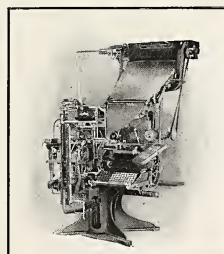
When charging up the facts against this **TWO-MAN**, gas, water, air, power and sewer connection, one-type-at-a-time proposition, as compared with the **ONE-MAN**, gas and power only, Linotype proposition—do not fail to include "That Little Nigger in the Woodpile," **THE COST OF MAKE-UP**.

THE TOLEDO TYPESETTING MACHINE CO. quotes as follows from one of its customers for whom it recently set up a large **TARIFF JOB** by means of the Rogers System on the Linotype (this work had previously been set on one-type-at-a-time machine):

"The slugs came in good shape and on time. We tried out the make-up on this job yesterday—**ONE HOUR AND FIFTEEN MINUTES** per page as against **TWO HOURS AND FORTY-FIVE MINUTES** with monotype product. There's a business-getting argument for you. Will send copy for another **TARIFF** in a few days."



**ONE HOUR AND THIRTY
MINUTES SAVED
PER PAGE IN MAKE-UP
BY USING LINOTYPE
PRODUCT.**



AGAIN WE SAY

"The Linotype way is the only way."

MERGENTHALER LINOTYPE COMPANY

NEW YORK

CHICAGO

SAN FRANCISCO

NEW ORLEANS

PARIS

SYDNEY, N. S. W.
WELLINGTON, N. Z. } Parsons Trading Co.
MEXICO CITY, MEX. }

TORONTO—The Mergenthaler Co., Ltd.
BUENOS AIRES—Louis L. Lomer
CAPE TOWN—John Haddon & Co.
STOCKHOLM—Aktiebolaget Amerikanska Sattmaskiner

HAVANA—Francisco Arredondo
TOKIO—Teijiro Kurosawa
ST. PETERSBURG—Leopold Heller

THE REASON WHY

**The National
Rotary
Perforating
Machine
Is the Best!**

Because—

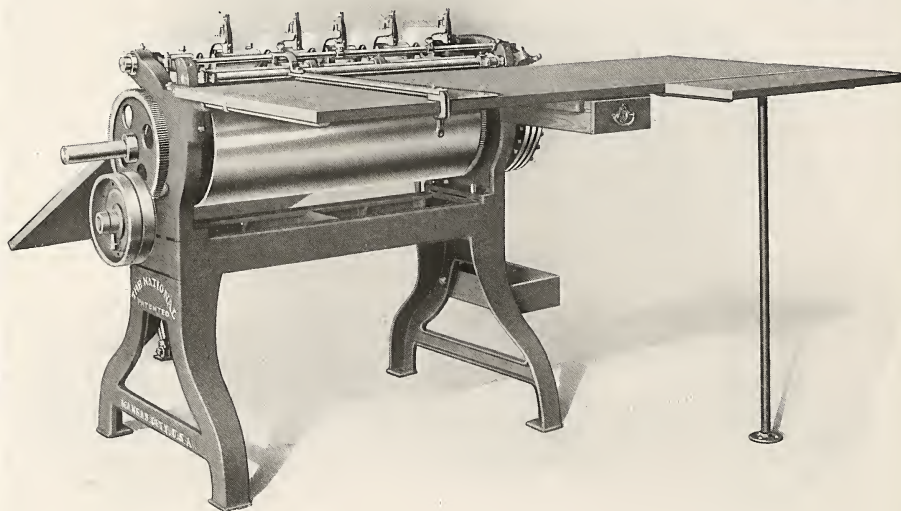
The "NATIONAL" is Simple,
Convenient, Quick, Economical,
Perfect and Finished in its work.

It leaves no Burr on the stock
It leaves no Swell of stock
Therefore no Dry Pressing of stock, or
Pounding of stock

Work can be printed *after* perforation
Has no Strings
Has no Tapes
Has no Rubber Bands

*Scope and Range of its work as WIDE as
implied by its name—*

"National"
~



For Sale by Principal Dealers and Printers' Supply Houses in United States and Canada.

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WITH FOLLOWING OFFICES

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ARE OUR FOREIGN REPRESENTATIVES

Let us send you our descriptive catalogue, showing character of work and fully explaining the National. It's yours for the asking.

**NATIONAL PERFORATING MACHINE CO., 22d and
Campbell Sts., KANSAS CITY, MO.**
OWNERS AND MANUFACTURERS

PEERLESS
THE
CARBON BLACK
COMPANY
I AM THE BLACK IMP



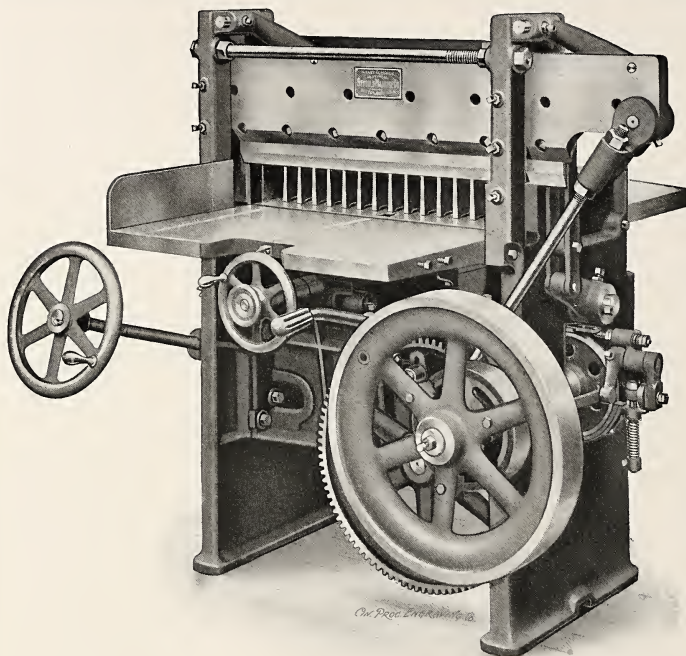
Peerless Carbon Black

Is indispensable for making high-grade Litho, half-tone and Letterpress Inks. The Inland Printer furnishes an example of the work done with an ink made with PEERLESS. Such an ink will flow, distribute and print perfectly. Inks made with PEERLESS Black can be obtained from any printing ink manufacturer in the United States. Manufactured by the

**Peerless
Carbon Black Co.**
Pittsburgh, Pa.

BINNEY & SMITH CO.
*81-83 Fulton St., New York
Sole Selling Agents*

Another NEW ONE



Built 32 and 36 inch.

The wonderful success of our famous 20th Century Cutter is being duplicated by our new Hand-clamp Machine. An investigation and trial will convince you.

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO
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THE J. L. MORRISON CO.
Canadian Agents
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GRAY TINT, 4803. RED, 636. GOLD INK PALE, 4801. BLACK, 4845.

The Queen City Printing Ink Company

THE MONOTYPE

The only Sorts Caster **AND** Sets Type Composing Machine

Casts Type in All Sizes
5-point to 36-point
Body Type, Display Type
Borders, Spaces and Quads

For All Kinds of Composition
Plain or Intricate
All Sizes 5-point to 14-point
Any Measure Up to 60 Picas

300 Different Fonts 300

Our Matrix Library offers Monotype
users a choice of 300 different fonts

Thought No. 1: A Sorts Caster without a large assortment of matrices is about as much use as cases without type.

Thought No. 2: Sorts casting from rented matrices is only one of the advantages of the Monotype, which is of course primarily a composing machine.

Thought No. 3: It takes at least two different kinds of machines (not Monotypes) to fill, even approximately, the specifications at the head of this page, and even then there is a lot left over in favor of the Monotype—the only Composing Machine AND Sorts Caster.

Lanston Monotype Machine Co.

1231 Callowhill Street, Philadelphia, Pa.

EVERY TYPE

border, and space in
this page cast on the

MONOTYPE

The Largest Electrotype Foundry on Earth.

An Engraving Plant Equal to Any on Earth.



407-425 DEARBORN ST., CHICAGO

SOME FACTS TO CONSIDER IN BUYING HALF-TONES

It costs us 7 cents per square inch to deliver an eighty-inch (8x10) half-tone.

It costs us 20 cents per square inch to deliver a minimum (ten-inch) half-tone.

It costs us one-third as much *per square inch* to deliver an 8x10 half-tone as it does to deliver a ten-inch half-tone.

The accuracy of these figures is supported by two facts: First—The audit of a C.P. accountant of records covering the production of 31,312 half-tones, aggregating 551,697 square inches. Second—The only difference in the cost of two minimum half-tones and one 8x10 half-tone is the difference in the cost of the material used, which is approximately \$1.60. Therefore, if an 8x10 half-tone is sold at 15 cents per square inch, or \$12, an equal price for two minimum half-tones is \$1.60 less than \$12, or \$5.20 each. Reversely—if \$1.50 each for minimum half-tones is a satisfactory price, then an 8x10 half-tone should be sold for \$1.60 more than two minimum half-tones, that is \$4.60 or 5¾ cents per square inch.

Our Scale of Prices for half-tones is based as nearly as possible on the cost of production, i. e., a fixed charge of \$1.50 plus 10 cents per square inch.

Less 20 % the net prices equal 9½ cents per square inch for 80-inch cuts, 10 cents for 60-inch cuts, 11 cents for 40-inch cuts, 12 cents for 30-inch cuts, 13 cents for 25-inch cuts, 14 cents for 20-inch cuts, 15 cents for 17-inch cuts and 20 cents for 10-inch cuts.

The cost of zinc etchings is one-half the cost of half-tones.

Our price for zinc etchings is one-half the price for half-tones.

Considering the facts, is it good business to buy or sell half-tones at a uniform square-inch rate ?

At our scale-price, the larger the cuts the greater the margin of profit in them. Therefore, while we make no claim of being cheap engravers, we like the large cuts. The larger the cuts the more we hanker for them—even at a price that grows less as the size increases.

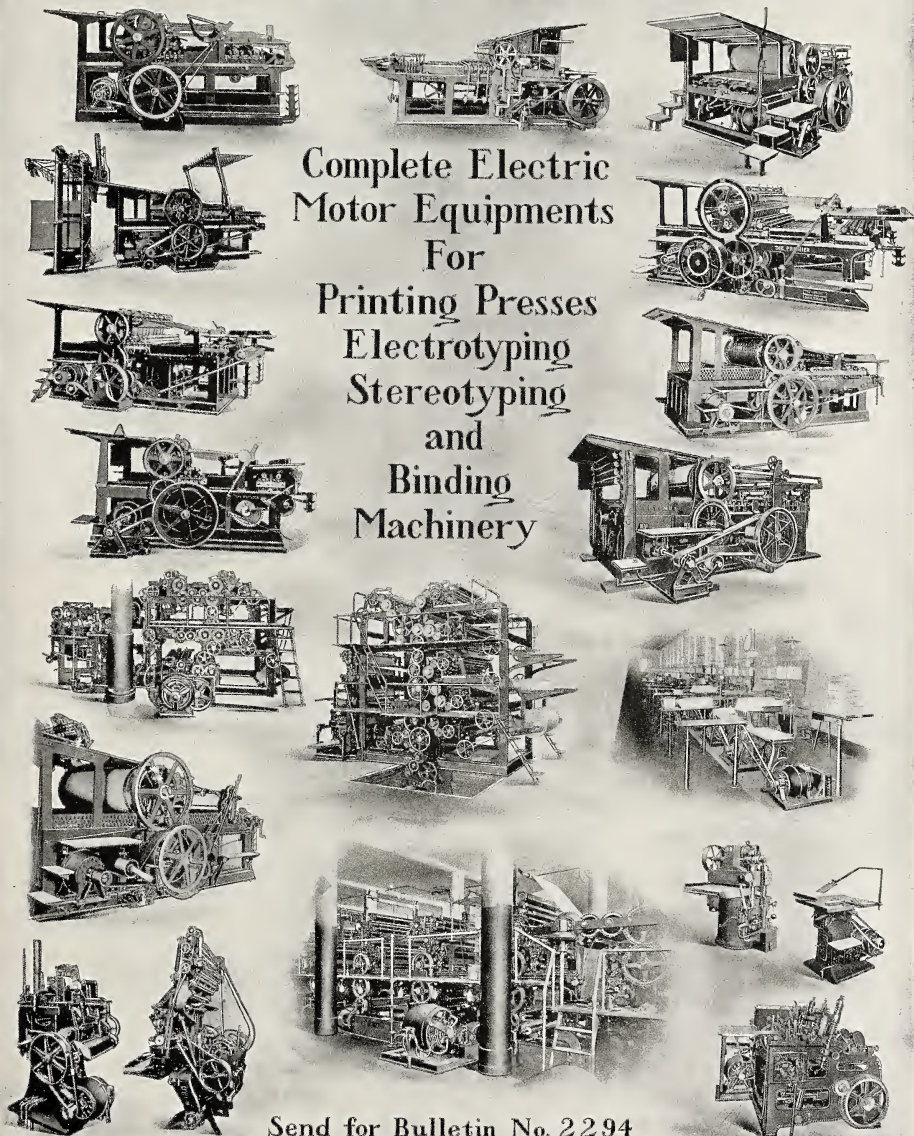
GLOBE ENGRAVING & ELECTROTYPE CO.

If you are a buyer of Engravings you should have our ***New Scale of Prices***, the most complete, comprehensive and consistent scale ever issued. With it on your desk, the necessity for correspondence is practically eliminated.

Sprague Electric Company

527 - 531 West 34th Street, New York.

Complete Electric
Motor Equipments
For
Printing Presses
Electrotyping
Stereotyping
and
Binding
Machinery



Send for Bulletin No. 2294

Make these Advertisements Work for YOU

There was once a man, Mark Twain tells us, who wouldn't shingle his roof when the sun shone because it wasn't necessary, and when it rained he couldn't. So he never got anywhere.

There are some business folks who won't use

The standard paper for business stationery

OLD HAMPSHIRE BOND

"Look for the Water Mark"

when business is good because they say they don't need it, and then when business is poor they decide they can't afford it. And they never get anywhere.

Your letters, like yourself, should be well dressed always, whether seeking new business or declining it, for your character and individuality should be maintained at all points of fortune's compass. Let us give you a specimen book showing letterheads and other business forms, printed, lithographed and engraved on the white and fourteen colors of Old Hampshire Bond.

Made by HAMPSHIRE PAPER COMPANY, the only paper makers in the world making bond paper exclusively.



If it's merely a question of what you can "get along with," use an ordinary paper for your business stationery.

If, however, you are seeking to turn expense into investment, use

The standard paper for business stationery

OLD HAMPSHIRE BOND

"Look for the water-mark"

The added influence given your messages by the clean, crisp sheets will wipe out the expense item and leave a balance on the other side.

A little journey into the workings of your own mind will strengthen our argument. To help, ask us for a specimen book of the paper showing letterheads and other business forms, printed, lithographed and engraved on the white and fourteen colors of Old Hampshire Bond. It's worth having.

Made by HAMPSHIRE PAPER COMPANY, the only paper makers in the world making bond paper exclusively.



OLD HAMPSHIRE BOND

"Look for the Water Mark"

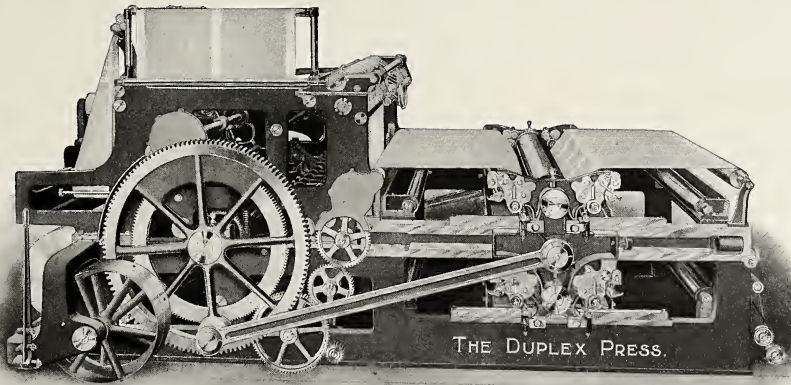
Many printers are making good use of our extensive magazine advertising by running these electros, and others, which we supply without charge, with their imprint, in their local newspapers. This not only brings them new trade on business stationery, and new customers, but it identifies them with the great movement being made toward the betterment of printing and paper in commercial use. Old Hampshire Bond is "the standard paper for business stationery," and you can share its prestige and popularity by becoming publicly identified with it. In addition to the electros we will supply you with other matter. In fact we will plan, with you, a general campaign on better printing. Don't let the opportunity slip by.

Hampshire Paper Company

We are the only Paper Makers in the World making Bond Paper exclusively

SOUTH HADLEY FALLS, MASSACHUSETTS

THE DUPLIX



Flat-Bed Web Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4-, 6-, 8-, 10-, or 12-page papers

WITHOUT STEREOTYPING

THE DAILY NEWS

NEWS PUBLISHING COMPANY
PUBLISHERS

BUSINESS DEPARTMENT
J. H. Higgins, Managing Owner

Newburyport, Mass., Jan. 28, 1908

Duplex Ptg. Press Co., Battle Creek, Mich.:

GENTLEMEN,— It seems to me the best testimony we can give you is to state our experience. "The proof of the pudding is in the eating." We have eaten the newspaper pudding served up in all its various phases.

Up to the time we had 3,200 circulation we used hand-feed presses, ending with a double cylinder and folders. Then we took a long breath, shut our eyes and jumped—jumped to a Duplex, which, to our frightened vision, looked a monstrous proposition. Had it been a wild denizen of the forest with sharpened talons, emitting flame at every breath, ready to devour, we wouldn't have been more frightened.

When we awoke from the dreaded nightmare, we found an Angel of Prosperity instead of a Beast of Calamity. Circulation began to climb; where four and five hours were previously consumed in presswork, that never looked good, less than an hour did the work. In a year we had gained over 1,000 circulation and couldn't see where it came from. To-day we are running close to 6,000 per day, and our paper is elastic—that is, we can make 6 or 8 pages, just as the business demands.

There is no press to be compared with the Duplex for a newspaper having 1,500 to 5,000 circulation and a field to grow in. I'll bring facts enough to back up that statement to argue any man to a standstill.

We thought this territory not good for over 4,000 to 4,500 at the most. I'm now prepared to state that no newspaper man knows how much his territory is good for till he has worked it with a good press to back him up. Try it, neighbors of the newspaper fraternity—you who are hesitating just as we did—try it. One thing is sure, you must go ahead or acknowledge failure, and a Duplex is the best step to take next.

Cordially yours,

JAMES H. HIGGINS, Mgr. *Daily News*.

DUPLEX PRINTING PRESS CO. BATTLE CREEK, MICH.
AUGUST 1, 1908

THE FUCHS & LANG MFG. CO.

29 Warren Street : : : NEW YORK
328 Dearborn Street : : : CHICAGO
150 N. Fourth Street, PHILADELPHIA
44 High Street : : : : BOSTON
Factory : : : RUTHERFORD, N. J.

Machinery and *Supplies for Lithographers* and *Printers*

OWNERS OF
Emmerich & Vonderlehr
Machinery



SOLE SELLING AGENTS FOR

The McKinley Perfection Distributing Roller

**Improves
Your Work
Saves Ink
Gives Perfect
Distribution
Simple but
Effective**

IF YOU HAVE NOT TRIED ONE, LET US SEND YOU ONE ON THIRTY DAYS' TRIAL

A FEW TESTIMONIALS

Messrs. Jos. S. McKinley & Co., Cincinnati, Ohio:

GENTLEMEN,—We write to inform you that we have just ordered another printing-press, which should be delivered here in the course of another three weeks. When it is installed we will give you an order for your "Perfection Distributing Roller."

We are now using this roller on five printing-presses and have tested them during the last three or four months. It is a pleasure for us to say to you that this roller has proven to be just what you call it, namely, "Perfection." As Colonel Sellers used to say, "It is the lacking ingredient," and now that we have it we are not having any of the troubles that we previously had in the direction of thoroughly distributing the ink on our presses. The mechanism on this roller is *simplicity* itself, and yet the result is absolute. When the press is working, the roller must vibrate, thus the ink is bound to be perfectly distributed, and therefore all streaks and spots in the printing are done away with.

We cheerfully recommend this roller to all printers, believing that if they purchase one, that in two weeks after it is installed

they will find it absolutely necessary to have all their presses fitted up with this "Perfection Roller."

Yours truly,

CHAS. W. SHONK CO.

Messrs. Jos. S. McKinley & Co., Cincinnati, Ohio:

GENTLEMEN,—After a thorough practical test of some months, we wish to say that your rollers, which we have attached to all of our presses, have proved a source of great satisfaction and delight to us.

The uniform result in the work produced by their action in the distribution of the ink and the saving of time on work on which the colors run more or less solid has been such that we would under no circumstances be without them.

Yours very truly,

ACHERT & HENCKEL,
WM. K. ACHERT.

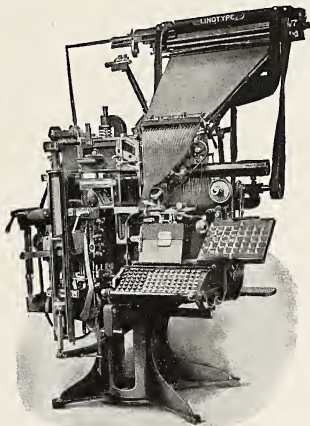
MANUFACTURERS OF HIGH-GRADE PRINTING INKS

Rebuilt Linotypes

Model 1, **Two-letter** Linotypes.
All worn parts replaced by new.
Guaranteed to produce as good
a slug as from a new machine.

Price, \$2,000.00, f. o. b. Chicago. Easy terms.

Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. ¶ If you want other model Linotypes, write us.



We have completed special tools and attachments for the accurate
repairing of Spacebands.

Price for Repairing Spacebands, each - - - 25c.
We Guarantee All Our Work.

We are now prepared to accept orders for repairing Linotype
machines or complete Linotype plants.

	<i>If you have a Linotype to sell If you wish to buy a rebuilt Linotype</i>	} WRITE US	
--	---	-------------------	--

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

545-547-549 Wabash Avenue, CHICAGO

Profit-Knowledge

Good—

Hand feeding gives by actual records about 65 per cent of the possible output of a press or folder.

Better—

The old-style system of Pile or Elevator Automatic Feeding gives from 75 to 85 per cent of the possible output.

Best—

The new way of Continuous Automatic Feeding gives from 95 to 100 per cent of the possible output.

Which do you want ?

BEST RESULTS ARE GUARANTEED BY THE

Cross Continuous System

CROSS PAPER FEEDER COMPANY

HEAD OFFICE

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38 Park Row, NEW YORK, N. Y.

355 Dearborn Street, CHICAGO, ILL.

DODSON PRINTERS SUPPLY COMPANY, ATLANTA, GA., *Southern Agents*
AMERICAN TYPE FOUNDERS COMPANY, SAN FRANCISCO, CAL., *Pacific Coast Agents*

92 Fleet Street, London, England ; Leipzig, Germany ; Paris, France



THE AULT & WILBORG CO.

MANUFACTURERS OF LETTER-PRESS AND LITHOGRAPHIC
PRINTING INKS

CINCINNATI NEW YORK CHICAGO ST. LOUIS
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DUPLEGRAV INK, L. 917-66.

The Ault & Wiborg
Company

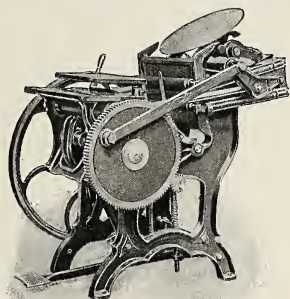
MANUFACTURED ONLY BY

Perfect Working Qualities
Slip-sheeting Unnecessary
Dries Hard Over Night

CINCINNATI	BUFFALO	HAVANA
NEW YORK	PHILADELPHIA	CITY OF MEXICO
CHICAGO	SAN FRANCISCO	BUENOS AIRES
ST. LOUIS	TORONTO	LONDON



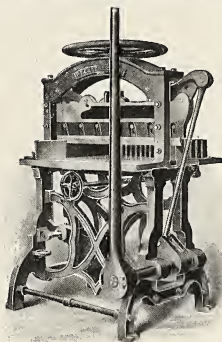
THE PEERLESS



Job-Printing Press

SIX SIZES

THE PEERLESS-GEM



Lever Paper Cutter

FOUR SIZES

FOR SALE BY THE PRINCIPAL DEALERS IN THE UNITED STATES

PEERLESS PRINTING PRESS CO.

Lieber's and A-B-C 5th Edition Codes.

THE CRANSTON WORKS

70 Jackson St., Palmyra, N.Y., U.S.A.

Hartnett Vulcograph Company

PATENTEES AND OWNERS
OF

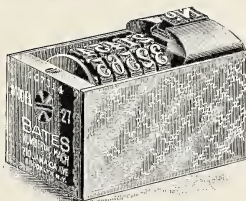
An Up-to-date Improved System
and Device for Making
EMBOSSING DIES

This process eliminates hand labor
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cost of production. : : : :
Samples and prices on application.

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BATES New Model No. 27

The
Standard
Type-high
Number-
ing
Machine
of the
World.



THE
BEST AND
HAND-
SOMEST
MACHINE
EVER
MADE.

No. 12345

HARDENED RATCHETS DAMASKEENED.

Made with the precision of a watch, and the strength of the
finest and most durable steel.

PRICE JUST REDUCED FROM \$14 to \$8
Price of No. 28 (six instead of five wheels)
Reduced from \$18 to \$10

*In stock and for sale by all Typefounders and Dealers in
Printers' Supplies.*

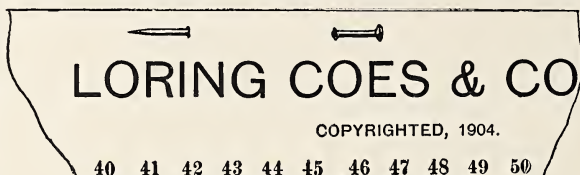
Bates Numbering Machine Company
696-710 Jamaica Avenue . . . Brooklyn, N.Y.

Western Branch - 315 Dearborn Street, Chicago

TRADE MARK "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES

ESTABLISHED 1830

Coes' Price-list is different, too.



LORING COES

Plain,
Open and
Easily Used.
No trick to use
it, and no "open
and shut" to it.

Because it is
plain, the Trust
says it is not
warranted and an
intrusion.

That MAY be, but it can't be juggled with.

**Coes'
Knives**



Are Honest, Reliable and Sound.

COES' RECORDS

- First to use Micrometer in Knife work (1890).
- First to absolutely refuse to join the Trust (1893).
- First to use special steels for paper work (1894).
- First to use a special package (1901).
- First to print and sell by a "printed in figures" Price-list (1904).
- First to make first-class Knives, any kind (1830 to 1903).

COES
Is Always Best!

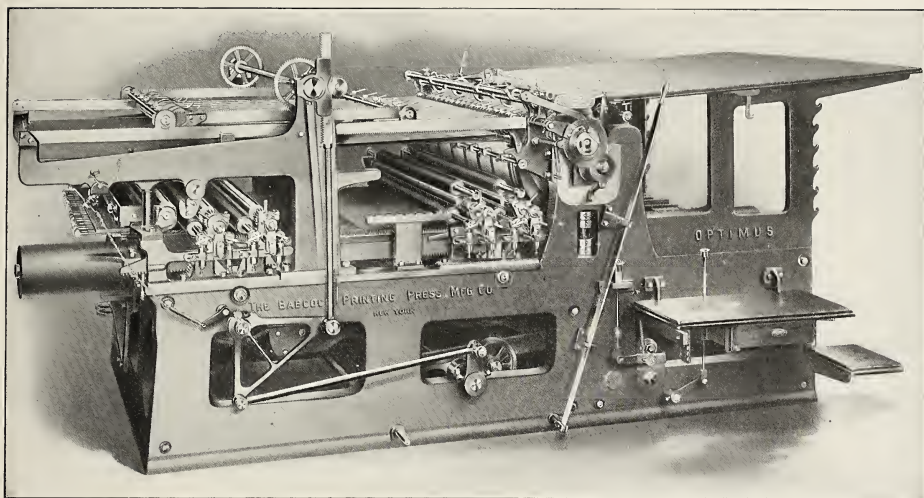
Our warrant and reputation are
behind every inch of edge.

Why not ask us, now that the other
fellow has tried to make you believe he
knows it all? We'll be honest.

Loring Coes & Co. INC.
Worcester : : : : Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 21 Murray Street

TRADE MARK "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
 New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; National Paper & Type Co., City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle. Pacific States Type Foundry, San Francisco.

The Babcock Optimus The Babcock Optimus

We have just sold another Optimus press to the Government for use in "Spiggotty Land." It joins others already there.

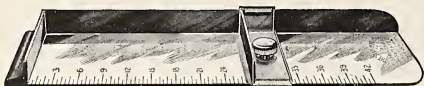
Ten miles wide and forty long, "Spiggotty Land" is interesting because the Government is building the Panama Canal through it.

The greatest canal and the greatest two-revolution are working together for the benefit of the earth, the acceleration of communication, the convenience and betterment of man.

The Babcock Optimus

SET IN AUTHORS ROMAN.

Why not invest your money in a way that will improve your efficiency as a Compositor?



Would you stop to argue were we to guarantee that we could increase your working capacity, quantity and quality, by the use of an up-to-date Composing Stick? Suppose you write for our booklet, telling all about the many new points achieved in the new

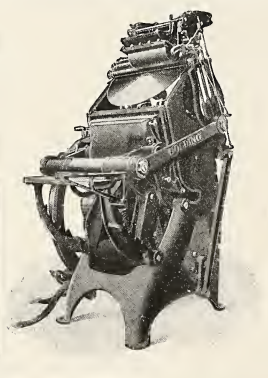
Star Composing Stick

There are so many points of advantage over the "has beens" that the STAR stands alone in point of comparison.

"It works on the point system. The milled serrations on the underside and the projections on the knee which engage them, are tapered to a point. That is why it always sets true, even after long wear. That is why it is more easily and quickly set; why it can not slip; can not be wedged out of place by tight spacing; why its accuracy is not affected by jarring; why printers everywhere are first trying it and then adopting it to the exclusion of all others."

FOR SALE BY SUPPLY HOUSES EVERYWHERE.

THE STAR TOOL MFG. CO., 17 W. Washington St., Springfield, Ohio, U.S.A.



"PREX" Woodrow Wilson, of Princeton University, told the graduating class of '08 that there was not enough individual effort to-day, the tendency of the times being to band together in corporations where individuality was lost.

We are trying to maintain our individuality, and ask the printers to assist us by giving us some of their business; in so doing, we can guarantee you that you will be benefiting yourself as much as you do us.

Manufacturers of the **IDEAL IRON GROOVED BLOCKS** and **TIP-IN HOOKS.**

Selling Agents for **GOLDING JOBBER PRESSES** and **Golding Products.** The best money-earning presses built.

Eastern Agents for **THE TUBBS MFG. CO. WOOD GOODS.** "The company that has made modern composing-room equipment possible." **WESTERN TYPE FOUNDRY TYPE and SUPPLIES, MILLER SAW TRIMMER,** and other good things.

ANDREWS-MARSH MFG. CO.

TELEPHONE, 2470 WORTH.

540 PEARL STREET, NEW YORK

The Most Attractive ADVERTISING at the Least Expense

may be accomplished by the use of refined grades of **Blotting Paper**—not the "soft" or "fluffy" quality, but the grades that will respond to artistic printing and color. ¶ Our lines are manufactured for that express purpose, having a superb finish, adapted for high character of publicity purposes. ¶ The Printer and Manufacturing Stationer should investigate the possibilities of arousing interest in his territory by the use of our **BLOTTERS.** Special attention given to **ABSORPTIVE PAPERS** for Manufacturing Purposes. Ask for full line of the following samples:

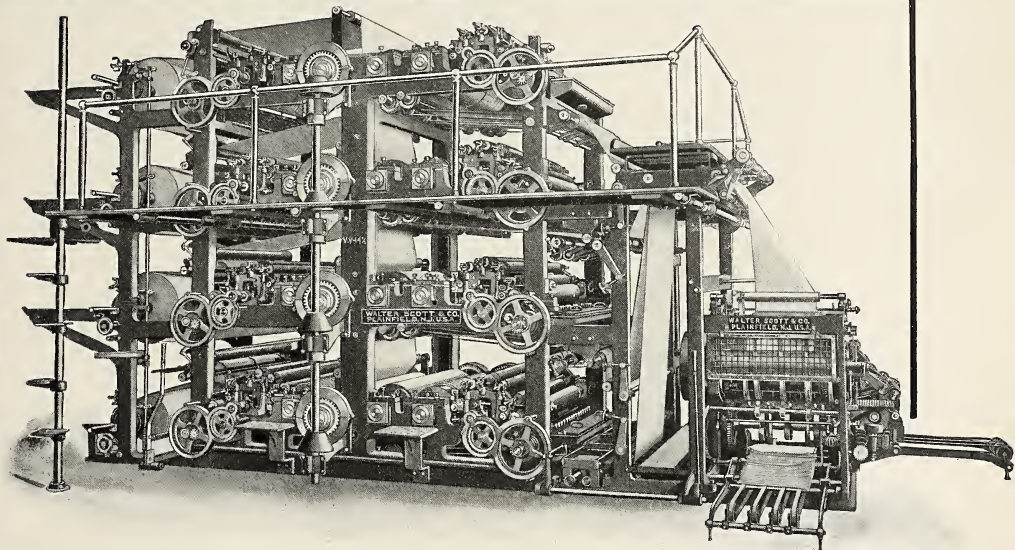
VIENNA MOIRE Blotting (in colors), and Plate Finish WORLD, HOLLYWOOD and RELIANCE

HAVE OUR SAMPLES AND PRICES ON YOUR DESK—THEN YOU WILL BE IN TOUCH WITH THE BEST

THE ALBEMARLE PAPER MANUFACTURING COMPANY

Makers of Blotting ~ ~ ~ RICHMOND, VIRGINIA

THE SCOTT Four-Tiered Rotary Web Printing, Inseting and Folding Machine



This Four-Tiered Machine will produce newspapers

of 4, 6, 8, 10, 12, 14 or 16 pages, inset, cut, folded and counted in fifties, at a running speed up to 26,000 per hour, and put two copies of 8, 10, 12, 14 or 16 page papers once folded, together and again fold them as a 16, 20, 24, 28 or 32 page paper at a running speed up to 13,000 per hour.

The Four Webs are printed

simultaneously, the printed webs are brought together in register, folded longitudinally and cut off the length of a page.

This Machine made four pages wide

with four folders produces newspapers of 4, 6 or 8 pages at a running speed up to 100,000 per hour, 10, 12, 14 or 16 page papers at a running speed up to 50,000 per hour. It will put two copies of 10, 12, 14 or 16 pages once folded together and again fold them as a 20, 24, 28 or 32 page paper at a running speed up to 25,000 per hour.

The Machine embodies the latest improvements and labor-saving devices

which makes it the peer of other web printing machines. The direct independent drive, graduated printing cylinders, continuous adjustable ink distribution, web tension indexes, independent and collective tension control, accelerated associated and folding rolls, adjustable rotary tapeless folders, constantly rotating folding blades, spring seated cutting cylinders and many other improvements make this a very desirable machine, easy to understand, and easy to operate.

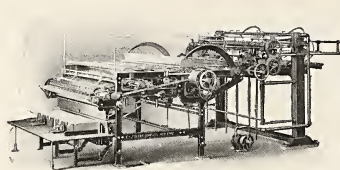
BEFORE ORDERING ANOTHER PRESS, LOOK AT THE SCOTT

NEW YORK OFFICE, . . . 41 Park Row
CHICAGO OFFICE, 1643 Monadnock Block
ST. LOUIS OFFICE, 319 N. Fourth Street
BOSTON OFFICE, . . . 7 Water Street

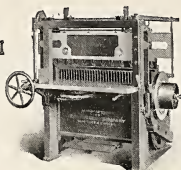
Cable Address, "WALTSCOTT," New York

Walter Scott & Co.
Plainfield, New Jersey, U. S. A.

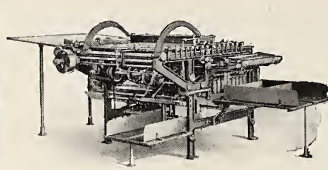
Fuller Manufacturing Company's Specialties



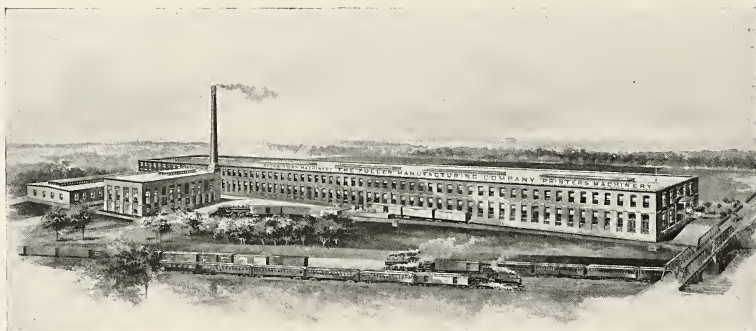
FULLER MULTIPLEX FOLDER



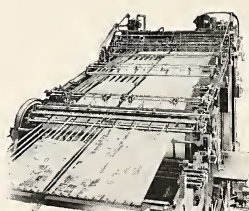
WHITE PAPER CUTTER



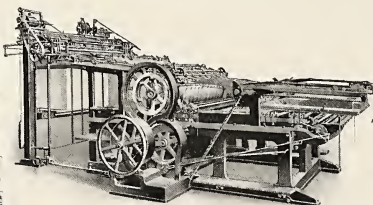
FULLER JOBBING BOOK FOLDER



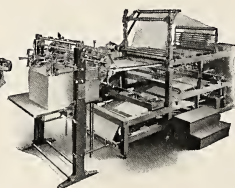
WORKS OF THE FULLER MANUFACTURING COMPANY
NEW HAVEN, CONN.



FULLER COMBINATION FEEDER



FULLER PRINTING PRESS FEEDER



FULLER RULING MACHINE FEEDER

THE largest and best equipped Plant in the World for the manufacture of Automatic Feeders, Folding Machinery and Cutters. Thousands in daily operation.

Write for descriptive catalogue

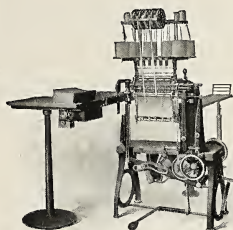
E. C. FULLER COMPANY

SOLE SELLING AGENT

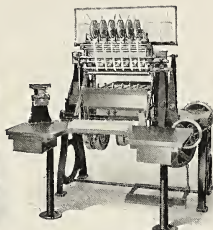
FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

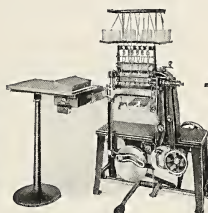
Smyth Manufacturing Company's Specialties



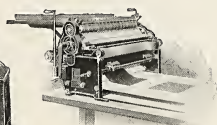
No. 3 SEWING MACHINE



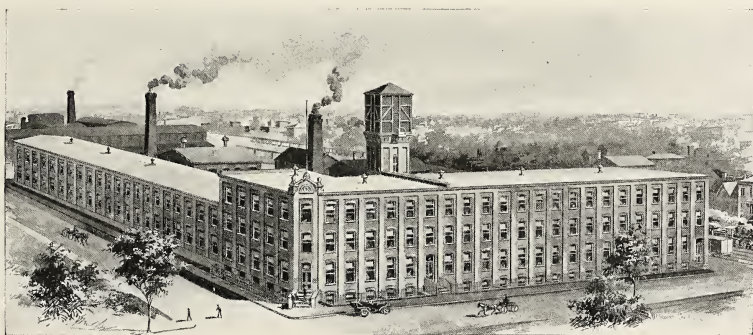
No. 4 SEWING MACHINE



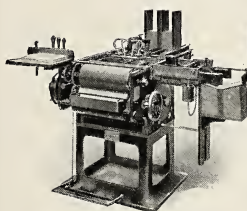
No. 7 SEWING MACHINE



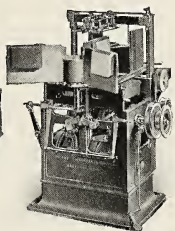
GLUING MACHINE



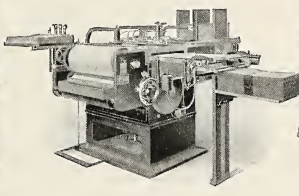
WORKS OF THE SMYTH MANUFACTURING COMPANY
HARTFORD, CONN.



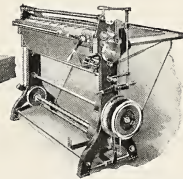
No. 1 CASE MACHINE



CASING-IN MACHINE



No. 2 CASE MACHINE



CLOTH-CUTTING MACHINE

THE best constructed, the most satisfactory and the most profitable machines for the purposes for which they are designed.

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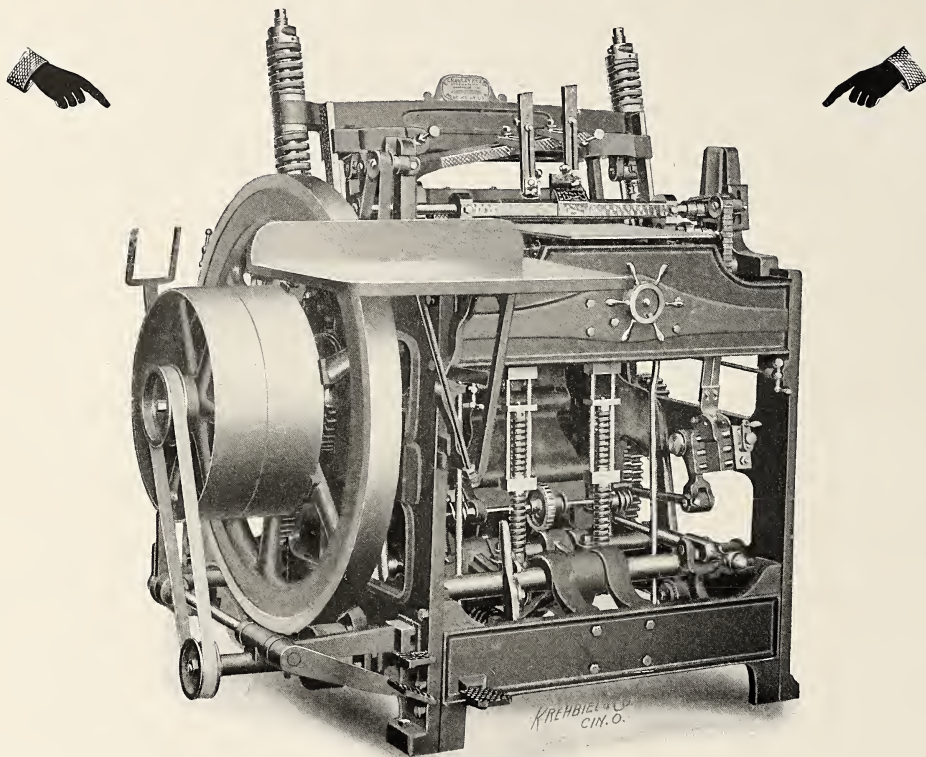
E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

Successful Competition!



If your edition binders don't have to "watch your corners," and incidentally your competitors, who does? You are in business to make money, hence your estimates must include profits.

You must put out as **good work** and do it as **cheaply** as your competitors. You can do neither if they have the **Crawley Rounder and Backer** and you have not. Better think about this; it may explain why you "lost out" when you expected to get some good job you bid on.

We can give you interesting information; write for it.

MADE AND SOLD BY

THE CRAWLEY BOOK MACHINERY CO. - - - Newport, Ky., U. S. A.

AGENTS

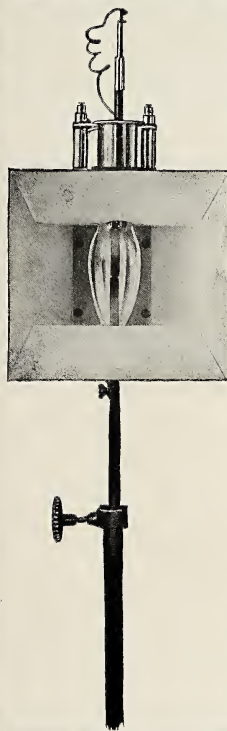
**E. C. FULLER CO. - - - - - Agents in the Americas,
NEW YORK and CHICAGO, U. S. A.**

**HOBBS MANUFACTURING CO. - - - Sole Agents for British Isles,
37 Featherstone Street, LONDON, E. C.**

**T. W. & C. B. SHERIDAN CO. - - Sole Agents for Continental Europe,
Salisbury Square, LONDON, E. C.**

PARSONS TRADING CO. - Sole Agents for New Zealand and Australia.

Winfield Actinic Ray Enclosed Arc Lamp



*Is the ideal lamp
for photo-engravers,
both for photographing
and printing.*

☐ Will positively reduce your current bills and is a big saver in time of exposure.

☐ Has no complicated mechanism to get out of order.

☐ In use by hundreds of photo-engravers throughout the United States, Canada and Mexico.

☐ Sold on thirty days' trial. If not satisfactory, can be returned at our expense.

☐ Made for 110, 220 and 500 volt direct current.

A booklet giving full and complete description sent on application.

St. Louis, Mo., April 16, 1907.

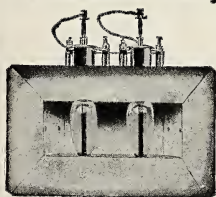
WILLIAMS-LLOYD MACHINERY CO., Chicago, Ill.:

Gentlemen,—The Winfield Double Carbon Printing Lamp we received from you some time ago is giving us the finest kind of service. We were using two of the enclosed type Lamps of a well-known make in our Halftone Printing Department, but find the Winfield to cut the exposure about one-half, which you see is a big saving in time and electricity. We consider the Winfield Lamp one of the best lamps in the market to-day on account of its simplicity.

Yours very truly,

SANDERS ENGRAVING COMPANY.

Williams-Lloyd Machinery Company



PRINTING LAMP

*Headquarters
for Photo-Engravers'
Supplies*

*Manufacturers of Electrotypes'
Stereotypes' and Photo-Engravers'
Machinery*

337-339 Dearborn Street
CHICAGO

EASTERN REPRESENTATIVE

UNITED PRINTING MACHINERY CO.

246 Summer St., BOSTON

12 Spruce St., NEW YORK

THE RELIANCE PHOTO-ENGRAVERS' PROOF PRESS LEADS



WRITE
FOR
PRICES
AND
CIRCULAR

☐ Built for the special purpose of making fine proofs of half-tone cuts, and is without an equal. In use in all parts of the world.

☐ Seven sizes made, including the LATEST, "Our Baby" Bed, 12 by 14 inches. Platen, 9 by 12 inches.

Sold by the Manufacturers

PAUL SHNIEDEWEND & CO.

126 WEST JACKSON BLVD., CHICAGO, U. S. A.

KLIMSCH & CO., - FRANKFURT, A. M., GERMANY

A. W. PENROSE & CO., LONDON, E. C., ENGLAND

WILLIAMS-LLOYD MACHINERY CO., 337 Dearborn St., Chicago

Now or never is the time to get busy.

Pick up orders for Stock Certificate Blanks

Have our sample-book
handy.

A postal card request secures one.

Monasch Lithographing Co.

512 Fifth St. South, Minneapolis, Minn.

Ah raise mah voice ter sing



Get the Chalk= Plate habit

It's a money-making habit. It's within your reach. The cheapest, best and quickest method of producing Chalk-Plate Cuts; a straight and simple system, easy to learn, without any lengthy and troublesome processes.

In every State, newspapers use the Chalk-Plate system and find it inexpensive and satisfactory. Every printer and publisher should know about our Chalk-Plate outfits.

A full line of Tools and Machinery for Engraving and Stereotyping. Complete outfits for Rubber-Stamp making.

HOKE ENGRAVING PLATE CO.

304 N. Third Street

ST. LOUIS, MO.

"Inks with a World-wide Reputation"

Kast & Ehinger
Germany

Offices in Every Country where Printing is Done

Mfg. Agent for the United States, Canada, Cuba and Mexico

Charles Hellmuth

NEW YORK CHICAGO

Letterpress
Lithographic
Lichtdruck
Bookbinders'
Tin-Printers'
Celluloid Printing
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Cover and Cameo

**Inks
and
Dry
Colors**

Specialties:
Tintolene
(for making tints)
Ink Softener
Gloss Compound
Solvine (for removing
hardened ink from presses,
rollers and forms)
Kast & Ehinger's
German Tusche
Brown Etching
Powder
Paste Dryers

ENGRAVERS' PROVING INKS

LIQUID DRYERS, VARNISHES and PLATE OILS

For Every Kind and System of Printing

BI-TONE INKS

The World Standard Three and Four Color Process Inks

DEALERS IN

Bronze Powder, Egg Albumen, Lithographic Crayons,
Dragon's-blood, Topping Powder, Patent Color Foils.

NEW YORK

154-6-8 West 18th Street
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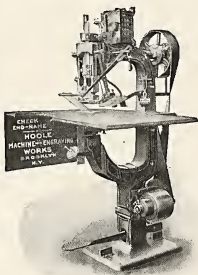
355-7-9 South Clark Street
Wells Building

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street

111 Washington Street

BROOKLYN, N. Y.



"HOOLE"
Check
End-Name
Printing
Machine

A Job of 500 End Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

End-Name, Numbering, Paging and
Bookbinders' Machinery and Finishing
Tools of all kinds.

THE CUT QUESTION



ARE
YOU EVER
PERPLEXED
OR IN DOUBT?

Do you always know
what will give you the
best results? Did you
ever find yourself face to
face with a proposition
you could not solve
when planning your
Ad. Booklet, Circular
or Catalogue?
If you have you can
value good honest
and expert counsel. We
know our business and
will be glad to help you.

**Artists
Designers
Engravers
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typers.**

JUERGENS BROS. Co.

140-146 MONROE STREET
CHICAGO, ILLINOIS.

NOW AT 45-47-49 RANDOLPH STREET



STEEL DIE EMBOSsing and
COPPER PLATE ENGRAVING
& PRINTING to the TRADE

WM FREUND & SONS

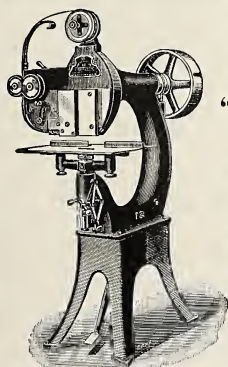
45-47-49-RANDOLPH ST. CHICAGO.

EST. - 1865.

COMMERCIAL
STATIONERY
OUR SPECIALTY

WRITE REGARDING
THE AGENCY
IN YOUR
CITY

UNAPPROACHABLE



Awarded Gold Medal in St. Louis, Mo., and London, England.

We have now reached the high-water mark of excellence in our new
"PERFECTION"

No. 6 and No. 12 WIRE STITCHERS

which are unapproachable on the face of the earth for all-round excellence.

Printed matter and any information desired can be had on application.

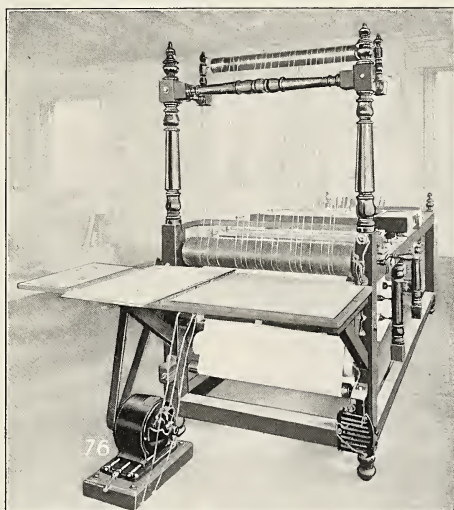
THE J. L. MORRISON CO.

143 Worth St., NEW YORK 354 Dearborn St., CHICAGO
27-29 Farnival St., LONDON, ENG.

Leipzig, Germany

Toronto, Canada

"The Standard" Motors



Pen Ruling Machine driven by Frame $\frac{3}{8}$, $\frac{1}{2}$ h. p., 400 r. p. m., Motor with Speed Controller, giving 80 per cent speed reduction.

THE ROBBINS & MYERS CO.

Main Office and Factory : : : : SPRINGFIELD, OHIO
Manufacturers of Direct-Current Motors for practically every machine used in printing and publishing plants.

Common Sense Equipment

The successful printing plants, those that turn out work quickly and at a profit, you will find, use only modern machinery and up-to-date "make-up" devices; speed can not be attained with the old-fashioned Quoins, nor can ground be cultivated with the ancient wooden plow.

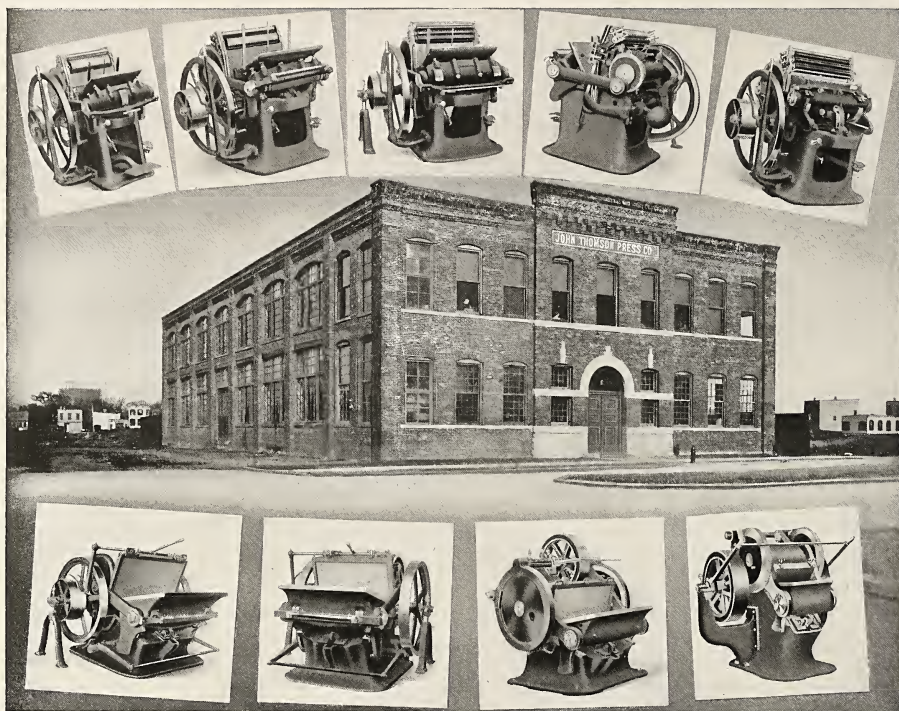
The WICKERSHAM QUOINS, and our other locking devices, are designed to increase accuracy and speed, never loosen or slip on press, and will be found all-important *time-savers*.

Our illustrated Catalog will tell you of the many advantages. Write us to-day, get our Booklet and study the mechanism closely, then compare.

THE WICKERSHAM QUOIN CO., Boston, Mass., U. S. A.



WICKERSHAM QUOIN made in Two Sizes. 3,000,000 in use.



Factory *versus* Product

Platen Presses for Printing, for Embossing, for Book-cover Stamping, for Inlaying, and for Paper-box Cutting and Scoring, in the Highest State of the Art, in the Shortest Period of Time and at the Lowest Cost of Production.

This is probably the best equipped plant for the purpose in existence; but we do not expect to cease bettering it: improvement begets improvement.

Accredited Printers will be welcome visitors. The location, in Long Island City, is Easterly from the New York Grand Central Railroad Station, within a radius of about a thousand yards from the East River, the Blackwell Island Bridge and the terminals of the Belmont and Pennsylvania Tunnels. Since we broke ground, contiguous land values have easily doubled.

An eminent philologist, Dr. Holland, admitted that a woman had the right to sing bass. Then he ejaculated, But how it would sound!

Whistles have been made from the caudal appendages of pigs, but the result simply proved that even well-known adages might have exceptions.

So, while Printing Presses may be built in a foundry, we submit that, day-in-and-day-out, the purchaser is *more likely* to get better value for the price paid where the factory is on a parity with its product. Illustrated catalogue mailed upon request.

JOHN THOMSON PRESS COMPANY
TWO-FIFTY-THREE BROADWAY NEW YORK

TYPE = CASTER = TYPE

Should be of uniform height

and body, and line with foundry type and free from burrs, or it will make extra work in the make-ready.

Should be solid

or it will not stand up in stereotyping or long on the press; it will drop and shrink. See if it is solid by breaking.

Should be equal to foundry type

in quality, accuracy of the height, body and finish.

Should cost less than half

of the foundry prices, regardless of express charges, etc.

Nuernberger-Rettig Type

will stand the above tests. Send for samples and see.

**UNIVERSAL AUTOMATIC TYPE-CASTING
MACHINE COMPANY** 97-99 NORTH SHELDON STREET
CHICAGO : : : : ILLINOIS



For Fine Printing Get the Right Finish.

No. 615

"LISBON SUPERFINE"

Is a paper with a finish specially adapted for dry lithographing and fine printing.

A beautiful writing surface.

IT MAKES A GOOD IMPRESSION.

PARSONS TRADING COMPANY

20 Vesey Street, NEW YORK

London, Sydney, Wellington, Havana, Mexico, D. F., Buenos Aires.

Cable Address for all Offices—"PARTRACOM."

Printers who are most exacting are particular about the quality of

• INK •

To the new customer we offer
you the following guarantee.
~~The old customer does not~~
require it.

Our Guarantee

TO ANY PRINTER sending us an order
for BOXER BLACK: We Agree to pay
charges both ways upon his failure to find
the quality as advertised. We stand back
of every drop of ink we sell you.

SEND FOR OUR NEW SPECIMEN BOOK

The Big Four Printing Ink Company

BRANCH HOUSES

61-63 PLYMOUTH PLACE . . . CHICAGO
606 COMMERCIAL PLACE . NEW ORLEANS

MAIN OFFICE AND FACTORY

BATTLE CREEK, MICHIGAN

HUBER'S COLORS IN USE SINCE 1780

J. M. HUBER

113-115 VINE STREET, . . . ST. LOUIS, MO.
133 PEARL STREET, . . . BOSTON, MASS.
350 DEARBORN STREET, . . . CHICAGO, ILL.
233 SOUTH FIFTH STREET, . . . PHILADELPHIA, PA.

PRINTING INKS

The steady growth in demand for J.M.Huber's Printing Inks has necessitated the establishment of the above mentioned branches. Customers in the near-by territories will do well to order Inks from the nearest branch, thereby saving time.

J. M. HUBER

*Manufacturer of Dry Colors, Varnishes,
Printing and Lithographic Inks*

Main Office, 150 Worth Street, 3-6 Mission
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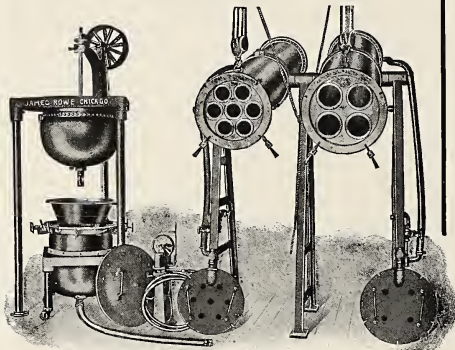
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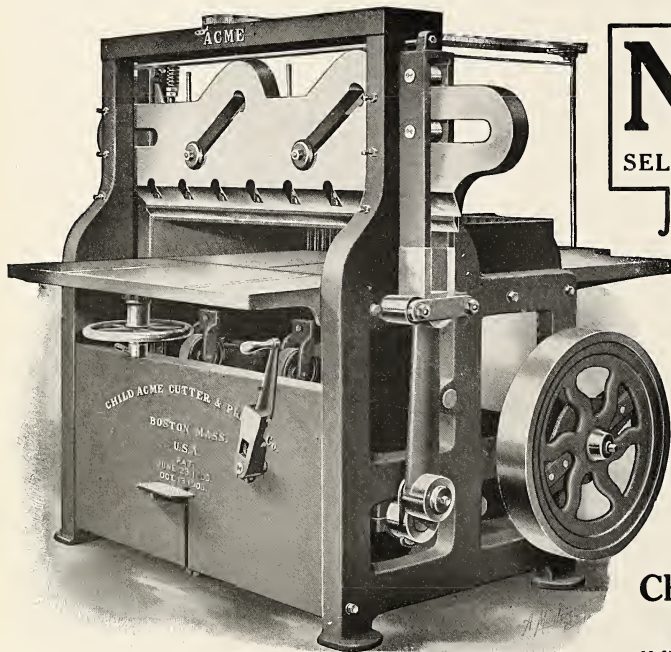
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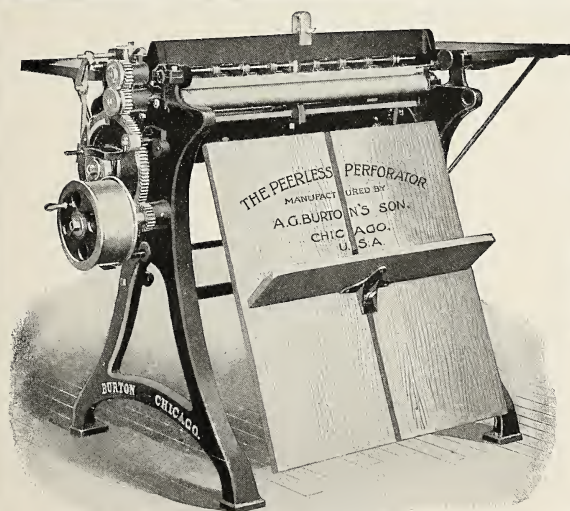
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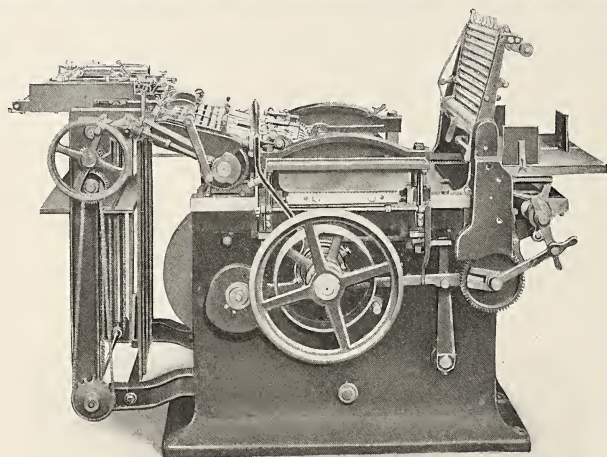
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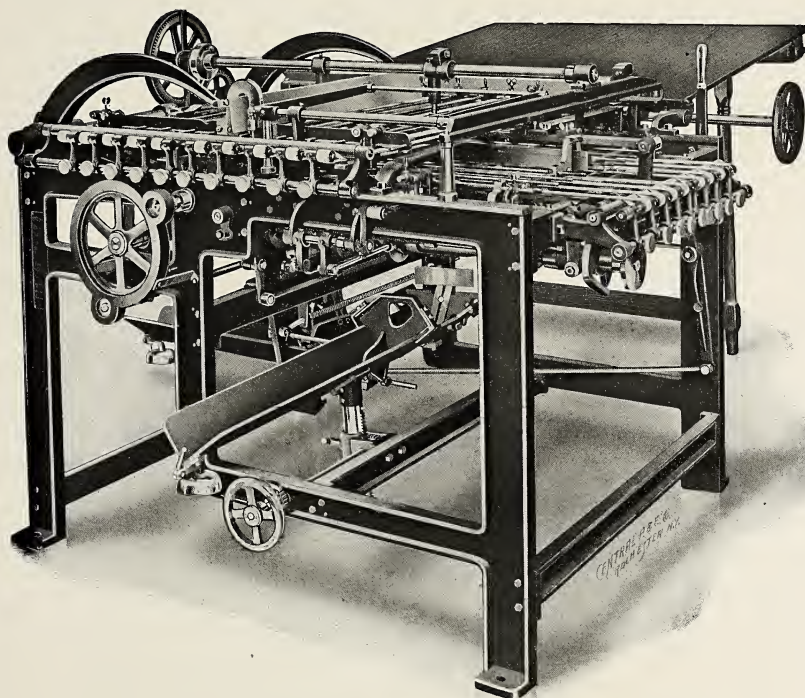
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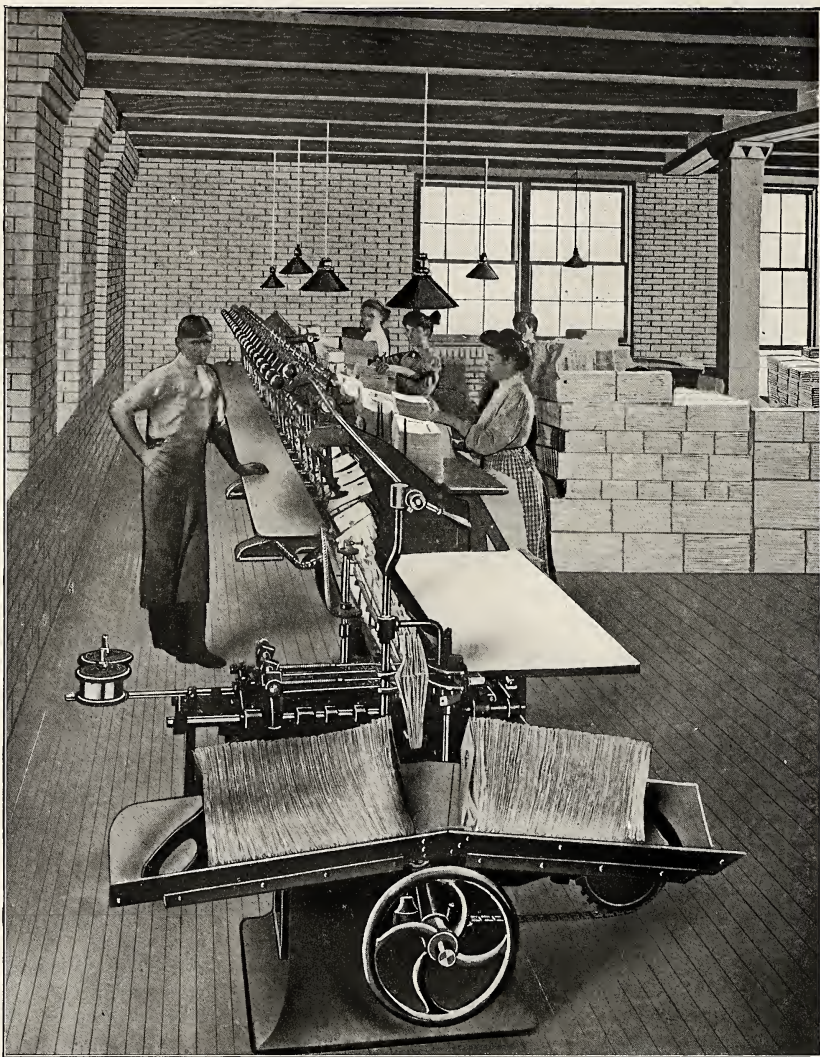
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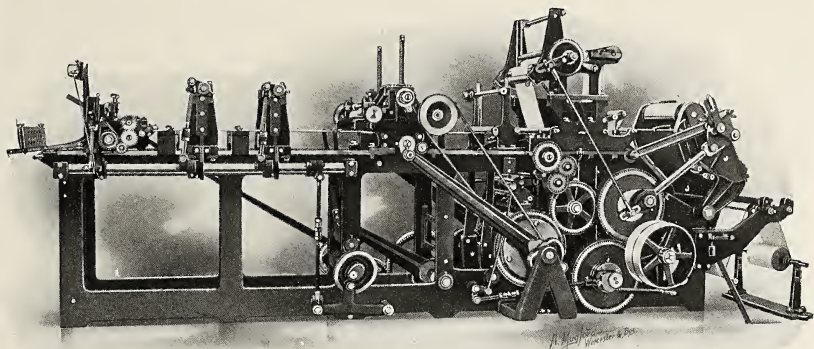
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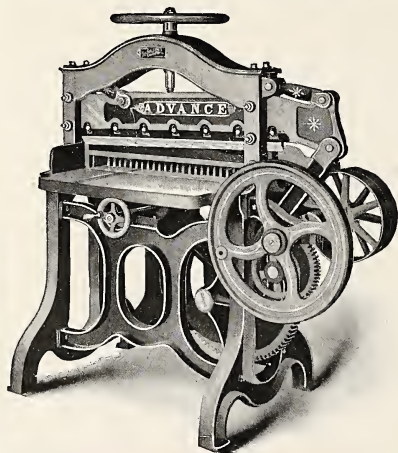
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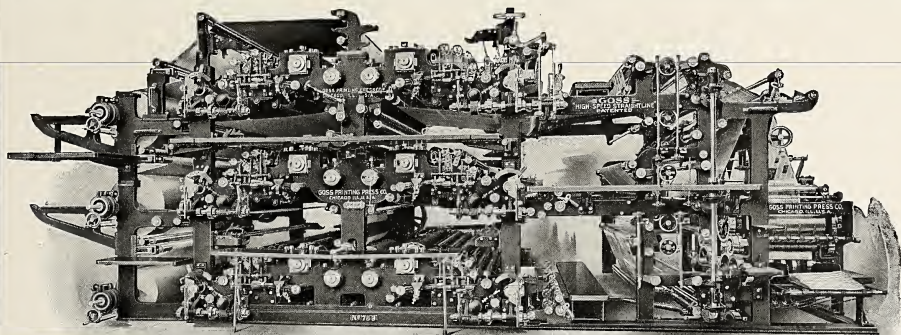
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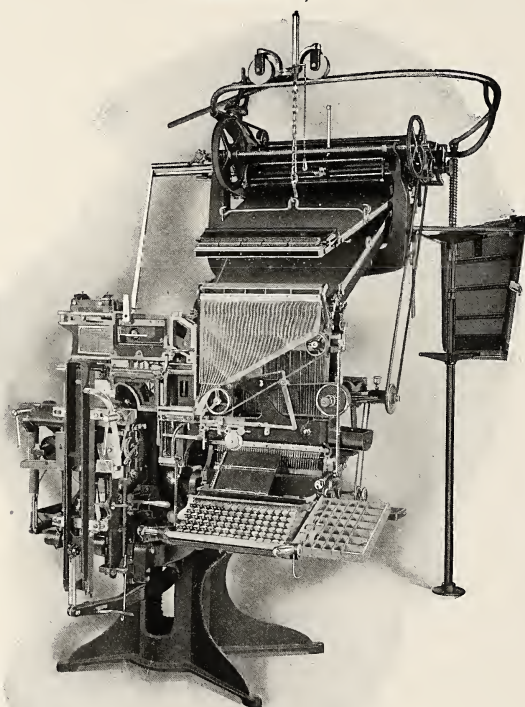
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"THE AMERICAN MERGENTHALERS, in MODELS 4 and 5, Double-Deckers and Standards. All Quick Change Machines, with Latest Improvements. Interchangeable."

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FROM "MIND IN THE MAKING," BY PROF. E. J. SWIFT



THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

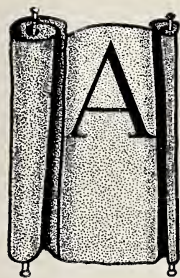
VOL. XLI. No. 5.

AUGUST, 1908.

TERMS { \$3.00 per year, in advance.
Foreign, \$3.50 per year.
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LETTERS AMONG THE GREEKS AND ROMANS.

BY VIRGINIA FISH.



AMERICA has attained a literary proficiency similar to that of the small boy, who, certain of his mastery of alphabetical mysteries, delightedly and irresponsibly writes compositions on all the objects that fall beneath his observation, just because he knows his letters, not because he has very much to say. In consequence of an almost universal knowledge of reading and writing, no event or sensation in the life of the nation or the existence of an individual escapes somebody's pen. Poets are as the sands of the sea for number, and all one's neighbors are either short-story writers or novelists, actual or prospective. Long possession and common use have blunted the wonder of the marvelous gift of letters, but to him who truly loves the practice of writing, the use of written words must ever be accompanied by a sense of responsibility, the invention of the alphabet must rank as the chiefest of man's accomplishments. Ancient peoples ascribed magical properties to the use of letters and attributed their invention to divine inspiration. The Egyptians, the Chinese and even the Greeks have their myths respecting the manner in which this gift was conferred by Heaven upon man. Even to-day there exists a belief that the alphabet was given to Moses by God himself, on Mount Sinai. The majority of us, however, are so well satisfied simply with the possession of the joys of writing and reading, that we dismiss the matter with Sancho Panza's exclamation: "Blessings be upon the head of Cadmus, the Phœnicians, or whoever it was that invented books."

According to the theory most generally accepted, at some time from seven to thirteen cen-

turies before the Christian era, the Phœnicians, commercial princes of the ancient world, carried to the nations with whom they traded a commodity of greater value than gold from Ophir or silver from Tarshish — an alphabet of true phonetic letters. From what sources the men of Tyre and Sidon gained their knowledge is unknown. The use of phonetics the Egyptians probably taught them, but their alphabet, born primarily of the Phœnician's need of a common means of communication with the different-tongued nations with which he dealt, found completion as a result of selection and adaptation untraceable in their processes. The Phœnicians sought supremacy only in commerce, and apparently the alphabet remained to them a thing of utility only, a means of barter and exchange, for they have left no literature. These seafarers and landrovers never knew the magnitude of their discovery, nor foresaw that when the riches for which they strove were buried in the dust of a thousand years, when their opulent cities were but memories and their fleets phantoms, one treasure would prove incorruptible and Phœnicia would be most remembered because out of it came letters.

"The Phœnicians brought fresh knowledge into Greece, and among other things, letters, which were not in use before." So says Herodotus, and an interesting extract from Dionysius of Miletus narrates that the poet Linus was the first to make use of the new alphabet. The introduction seems to have taken place about the seventh century B. C., and in the succeeding centuries of Grecian civilization the art of writing was a medium for the expression of a language through which men spoke as never before or since. The linguistic pride of the Greeks was unparalleled and perfection was sought in every detail of speech to such a degree that when an oration was delivered the very fishwomen would cry out in derision if

the orator mispronounced or misaccented a word. The Grecian alphabet is singularly complete, yet the modern alphabet is a direct descendant of the Roman letters. The Greek mind was complex, the Roman simple, and the principal improvement made by the Romans on the Greek alphabet was the simplification of the syllabic letters—theta, psi, xi—which are combinations of vowels and consonants, substituting for them single phonetic sounds.

Previous to Grecian civilization there exists no writing that can be called literature. The Egyptian, Assyrian and Persian writings are fragmentary and are of most value as historical data. The Grecian literature is as comprehensive as the Greek intellect and has stood to all nations since its day as an unattainable model. This golden age of letters produced a Homer in poetry, a Demosthenes in oratory, a Plato in philosophy, a Herodotus in history, a Euripides in drama, and they spoke or wrote a language which even now casts its spell upon the minds of men in unequalled power.

Through his language the Greek seems destined most to survive, for while the vandalism of time and the tyranny of conquerors have left of Grecian art but defaced Parthenon, broken column and noble fragments of statuary, the preservation of the Greek tongue to our own time in nearly its original form is a curious exception to the fate of most monuments of a nation's progress. When Rome conquered Greece, with subsequent invasion of illiterate tribes of Gaul and Goth, followed by hordes of Moslems, the Greek language survived through the influence of Christianity. The heads of the church at Constantinople, which in the fourth century became the capital of Rome with a Christian emperor as ruler, abolished the use of hieroglyphics, substituting therefor the Grecian alphabet, which was spread abroad by the scattered emissaries of the church.

The earliest Greek manuscripts—earlier than any discovered in Greece, Italy or Asia Minor—were found in Egypt, long occupied by the Greeks after the conquests of Alexander. Of the last century previous to the Christian era specimens are unearthed elsewhere, one singular source being the buried city Herculaneum, which has yielded up manuscripts calcined by lava and carbonized to blackness, but still translatable. The remains of the ancient Greek writings are generally divided, in respect to the use of the alphabet, into three classes; the first includes inscriptions written in square capitals on marble, stone or metal, materials used by the Greeks for public advertisement of state matters; the second class, which belongs to the earliest manuscripts, contains that class of writing called "uncial," a combination of capitals and rounded letters, the earliest specimens of

which are found on the papyri occasionally discovered in Egypt. The third class is formed of lower-case or "minuscule" characters, composed of cursive letters, the forms of which were gradually developed as a more rapid manner of writing was acquired. The cursive or running hand became more and more leaning until it assumed the form in which it was transferred to types by the printers of the fifteenth century, thus rendering permanent the Greek character as it is printed and read at the present day.

A variety of writing materials were in use among the Greeks and Romans, but the stationery for common use was a metal tablet covered with a thin layer of wax, on which the characters were written with an iron or ivory stylus, which had a flattened end for erasing errors. Citizens of distinction always carried such tablets with them, as they were used for letters, notebooks and the writing necessities of daily life. Books were written on papyrus or parchment, and a reed pen was used, as in Egypt.

A consideration of Grecian and Roman history of letters makes impressive the value of the slave writers and readers who did so much to preserve for modern enjoyment the literature of the period. To two classes of the scribes Eusebius has given names. Those who transcribed documents of importance he called the "calligraphers" or "beautiful" writers, and to those who were employed on current affairs, either public or private, he named "tachygraphers" or "rapid" writers. Scribes and librarii, slaves whose duties were connected solely with the library, formed important accessories to the households of Roman gentlemen of wealth, for the conquering Roman adopted from the intellectual Greek the habit of collecting books. Libraries became so fashionable in Rome that sometimes individual collections of books numbered sixty thousand volumes. Oftener than not the master of the household could not read or write and his bondman was the true lover of his library. Seneca ridiculed the pretensions of illiterate Romans who "adorn their rooms with thousands of books, the titles of which are the delight of the yawning owner."

The multiplication of manuscript copies developed into an industry and they became a regular article of export to the colonies. Fifty or a hundred copies of a book were made at once, the mode of transcription being as shown in the cover-design of this number—one scribe read, while others wrote from his dictation. Such may have been the task of Æsop, the fable writer, or Terence, the Roman poet, for both were slaves. Many cultivated men of rank, by the misfortunes of war, were reduced to slavery under Roman masters, who were by far their intellectual inferiors. Yet when such an one, conversant with the

delights of reading, stood among his fellows, with a scroll inscribed with the Greek of Sappho or the graceful Latin of Horace, or when from the walls of the pinacotheca resounded Adromache's plea — then for the moment the slave must have forgotten his bondage, for he was truly the mouthpiece of the immortals.

MIND, MORALS AND "PRACTICALITY."

Mr. Bryce, who is certainly one of the most "successful" men of his day, warns students and educators in a commencement address against excessive pursuit of the "practical" in university life. The university, he holds, that does not implant a love of truth for its own sake, a deep interest in science and the higher learning, a strong sentiment of justice and rectitude, not only fails of its nobler mission but "discharges even the practical part of its functions far less effectually" than the institution that cultivates high intellectual and moral ideals.

President Woodrow Wilson, of Princeton, the other day made a similar appeal for high individual and social standards. Ours may be a time of syndicates and combinations, he said, but every man, after all, "must find himself and see to the integrity of his own soul." The individual conscience can not be absorbed and merged; combination can not release the individual, and no business is really "impersonal" from a moral point of view. It follows, Doctor Wilson pointed out with great force, that "the tendency to be practical will not conquer the tendency to be moral," and that the moralist "will dictate both to the lawyer and to the man of business."

He will dictate because the distinction between right and expediency, as superficially and loosely made, is baseless. The real distinction is between urging an individual to be moral in immoral surroundings, to lead a perfect life in a very imperfect environment, and expecting him to live up to the moral standards of the community while striving, with others, to remove obstacles to still higher conduct and to reform conditions.

In other words, individual reform implies parallel social reform, attention to conditions, laws and institutions. The rebate system, for example, could not have been eliminated if the appeal had been directed solely to individuals. The great necessity was to enact legislation designed to make rebating dangerous and to destroy the excuse that "all do it." Honesty and morality "pay," but the phrase has a profound social significance. The war on graft, unfair privilege, fraud and other evil is a campaign for such reforms as will render it easier for the individual to follow his better nature.

Life is intensely practical, but so is the moral law and so is the highest attainable culture. The neglect of the intellect or of the moral nature means to-day, as it always has meant, decay and retrogression even in the material spheres of life. Nothing is less "practical" than contempt of the noblest and highest of which humanity is capable.—*Chicago Record-Herald.*

WHEN Texas passed a law requiring insurance companies to invest a portion of the premiums collected in the State in Texas securities, many of them withdrew from the State, and the cry was raised that the Legislature was driving enterprise from the country. They missed the mark, however, for the people were accustomed to that sort of bluff. Now the companies have come to the conclusion that the people do not give a cuss, so they are going back and walking up to the licklog.—*Ada (Okla.) Democrat.*

Written for THE INLAND PRINTER.

EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.



ALL printers are interested in language forms, but proofreaders need more than any others concerned with printing to have a correct and systematic knowledge of them, especially of those current at the present time. It is simply impossible for any one to contend against a certain amount of change in the usages of the language, and yet many of the changes often supposed to have been made are not, and some should not be allowed to become, established. A familiar example of what is meant by this are the words Congressman and Assemblyman, with regard to capitalizing. Many newspapers, and even books, now have Congress and Assembly, with capitals, but congressman and assemblyman without them. But the compounds mean member of Congress and member of Assembly, and there is no change in the nature of the collective names. Such practice should never become established. It has become very common, though. And many examples of equally unreasonable inconsistency could easily be gathered, but the main point is to call attention to such processes in general, and to sources of information.

An excellent book was named last month, which deals mainly with individual words, and it was said to be the best of its kind. Another book is now to be similarly recommended, necessarily including much of the same information as the first, though not nearly all of it, and only as incidental to general history. This one is Lounsbury's "History of the English Language." It is published by Henry Holt & Co., New York.

No one could look into these two books without discovering stories of positive change of form and of expression in English language, especially as between two different periods, particularly as contrasting early periods with the present. In this respect some very interesting and important facts stand prominent. The earlier period is usually much earlier, often ending centuries ago; and present usage predominantly dates from centuries ago, though many changes have taken place in the meantime.

Books are not so written that it is profitable to pin one's faith to any of them unquestioningly, and most good authors are well aware that they say things that they would modify afterward if possible, if only because of later information, or even further digestion of the same information. It is in no carping spirit that we shall criticize one of Professor Lounsbury's statements, and the opinion offered in opposition is only a personal opinion, while the statement is one that many

language historians have made before Professor Lounsbury did, one of them being George P. Marsh, who wrote it about 1850. By the way, most of Marsh's work is accurate history, and well told, though some of it has been superseded.

Professor Lounsbury writes of three classes of losses from the language of the Anglo-Saxon period—loss of native words, of formative prefixes and suffixes, and then the one on which we shall quote him. "The third loss," he says, "was in the power of forming self-explaining compounds. In this respect the Anglo-Saxon rivaled the modern German. Thus carpenter could with them be expressed by *treow-wryhta*, 'tree-wright,' or 'worker in wood'; butcher, by *fleasc-mangere*, 'flesh-monger,' or 'dealer in flesh'; library by *bochus*, 'book-house.' Hundreds of other illustrations could easily be given of the freedom and facility with which men then employed the power of combining familiar words to form new ones." Further on he says: "This power of forming self-explaining compounds can, however, hardly be said to be lost: it is rather a power held in abeyance, dwarfed by disuse, but by no means destroyed."

Possibly this arises from the fact that many of the old words have been lost—those mentioned, for instance, *tree-wright*, *flesh-monger*, and *book-house*; but, if so, the indictment against the historians would have to be much stronger than it need be made. It is not loss of the words that is asserted, but loss of the power of combining words in the same way that they were combined. But such power has never been lost. We exercise the power just as freely now, and the language has had no period when it was not freely exercised.

Only a very little thought is necessary to bring to mind innumerable terms made by such grouping as that of *tree* and *wright*, *flesh* and *monger*, or *book* and *house*. Whether any one of these word-pairs so used as one name is recognized as a compound or not, the nature of the locution is grammatically the same as what is seen in those that Professor Lounsbury calls compounds, and in fact they are all compounds, even if many people do not write them so.

We do not use the word *wright* nearly as much as it formerly was used, and we do not now use *tree* in the sense it had in *tree-wright*; but we still have some words, as *wheelwright* and *playwright*, *axletree* and *whiffletree*, that preserve *wright* and *tree* in those old senses. Of course all such words originate through the power to make an unlimited number of such compounds, and we may repeat the assertion that the power has never been and is not restricted, so far as it is from being actual history that such power is lost.

Our forefathers had a number of good words that we might have done well to keep, if only to

subserve our preference for short terms, instead of some of the periphrastic expressions we now use. But, conversely, we also have many convenient short expressions, and even single words, which serve in place of their circumlocutions. These substitutions have come about in various ways, largely through new combinations of elements taken from Latin and Greek, and through adoption of similar combinations previously used in Romance languages. Much of this process of substitution is elucidated in "Words and Their Ways in English Speech," in Professor Lounsbury's book, and in Trench's books, "On the Study of Words" and "Glossary of English Words," these last two books containing many interesting paragraphs that explain the development of word-meanings.

The intention in starting this writing has not been carried through, for the subject was only to have been skimmed through in this and the preceding article, and so much space has been devoted to the power of compounding that it seems better now to dwell on that and leave the rest for later writing. We intend to examine the question of how far periods of differing usage can be determined, and other questions also may be well worth consideration.

A specimen of picturesque old compound words may be found in the title of a poem, "The Ayenbite of Inwit." *Ayenbite* is simply the words we now write again and bite, and these words are individually English equivalents of the Latin elements of the word *remorse*. *Inwit* (inner knowing) was used for what we now call conscience. The Latin and English equivalents were not both needed, and, under the Latinizing influence prevailing when the choice was made, the older English words dropped out.

Proofreaders can not all be expected to know Anglo-Saxon, or even much later language that has become disused. But these old things come to hand occasionally, and it is profitable for a proofreader to be prepared for anything. Those who care to study these things will find smatterings of them in the books we have named, but for closer study (by which they will profit in more ways than we can tell) they must have special books.

One more word about compounding. It is a matter essentially simple, but intrinsically involved, because of innumerable details. The strongest tendency of the time seems to be toward utter indifference, an extreme instance of the effect being found in such forms as "get at it iveness," seen in a current newspaper. It certainly does seem that even compositors should know that this is one word, not four words. No serious consideration of the subject can be expected to contemplate such possibilities of ignorance and carelessness.

Written for THE INLAND PRINTER.

ART AND THE PRINTING CRAFT.

NO. IX.—BY THOMAS WOOD STEVENS.



TEXTURE, as a quality to be considered in the physical expression of a piece of art-work, enters into most of the crafts. In decoration it is so involved with form and color that nothing can be done without a due regard to all three conditions. In representative painting it is recognized as of the utmost importance; in fact, from the technical literature of painting alone one might gather a mass of implied knowledge which would serve as a basis of classification for all known textures according to their esthetic values. Of the painter good understanding of texture is required—and a competent rendering of it as well; flesh must appear as flesh, wood as wood, silk as silk, and the like. Further than this, the painter finds it necessary to select beautiful textures and bring them into harmonious apposition.

The actual rendering of textures in painting does not concern us, being a problem of the painter's technic alone; it involves, in its highest attainment, a great knowledge of effect, combined with manual skill in the handling of edges and surfaces in the picture. The tailor needs to know the textures of certain materials thoroughly, since he judges the quality of his cloth by this characteristic; but the artist needs more than this; he is required to reproduce all manner of textures, to choose and collate the beautiful ones, and finally to leave his finished canvas with a surface that shall itself be beautiful in this regard. The thin, mysterious staining of a Whistler, the richly plastic "feel" of a Rembrandt, the pearly surface of a Corot—these perfections never came wholly by chance, but were effected because these masters knew and loved beautiful surfaces. The color has its share in the result, but the physical medium has also been considered.

In the field of art, as well as in the weaving trades, the texture is a sign of character in the material. In an object of utility which must be subjected to the sense of touch, as a printed book must be, this characteristic should be chosen as carefully as the color, which affects only the eye of the user.

In all the crafts which have to do with the clothing of man, the eye and hand are trained to detect the quality in the material. The dress-maker may know little of color, in the technical sense, but she knows at a glance and a touch the quality and value of any piece of cloth—and probably knows from what raw materials it is woven. This training is part of her business. The jeweler knows the difference between the luster of pale gold and the shine of brass. So in all the crafts.

But the printer views with equal eye the varied lines of the papermaker, and chooses by color and the relative ease with which the stuff can be worked.

We use paper all the time, just as a dress-maker uses cloth, but it never occurs to us that we might know something about it from the esthetic side. We do not find this sort of information in our manuals, and the field is open to every craftsman who has an original curiosity and a leaning toward the artistic phase of his work.

Inks, too, have their characteristic textures, and reveal more easily one of the cardinal principles of the matter. In black inks the differences in quality are due to certain conditions of manufacture, such as the purity of the material, the quality of the medium, and the fineness of grinding. Each of these points has its bearing upon the price of the product. The better the texture, the higher the money-value. The manner of using also has its effect, of course. A fine black, printed carefully on a dampened sheet of hand-made paper, and so controlled that its maximum of richness is obtained together with a precise rendering of the type, is one of the most perfect achievements of the craft. The same ink, run upon poor material and not exactly controlled, is mere waste.

But the principle is clear enough. Good textures in printing materials have a relation, more or less definite, to their cost. The effect of richness can not often be obtained without actual quality.

In inks, too, we find a number of different surfaces which have little to do with the price of the stuff. Some colors are lustrous, others have a wholly dead or mat reflection. Some are transparent, others opaque. The pressman who endeavors to match an engraver's proof often finds this out to his sorrow; an opaque color, obtained with mixing white, will never quite match a transparent color obtained by thinning with varnish; the color may be the same, but the texture is wholly different.

In papers, the principle of costs enters also, but to a less consistent degree. Not all the expensive papers are good in texture, and not all the cheap ones are bad. The use of the finished job has something to do with your choice of papers, too, since textures are judged as much by the sense of touch as by sight. If the work is to be held in the hand and read, as a book or pamphlet must be, the feel of it must be pleasant.

The sensation of any given stock under the hand being thus important to the impression which the completed job will make, it behooves us to find out what causes this variation of effect. For it is evident at the start that the price alone will not serve as a guide. The raw material and the process of manufacture will give us a clue in

some cases, and in others the trained sense must be relied upon.

It is plain enough that a fine linen hand-made stock is usually most pleasant to the touch and grateful to the eye. It has the feeling of strength or toughness, which is in itself one of the most desirable qualities. This characteristic is one which we can never neglect, but which does not invariably follow; certain of the Japanese papers are extremely delicate, yet of good texture; and frequently we find common manila which is superior in feeling and surface, yet of no great tensile strength.

The linen hand-made paper, at its best, stands at the head of the modern materials which can be subjected to ordinary use; and this is sometimes too hard for good typework, unless printed in a moistened state. The parchments and vellums (as in fact all the textures made from skins), are too expensive and difficult for any but the most special uses; but the richness of their texture is hardly equaled by any paper. The Japanese silk papers have their particular virtues in texture, being softer to the touch, yet very refined in luster, and of considerable strength. Like any exotic in the decorative field, they should be used consistently or not at all. Used freakishly, they have about the same artistic excellence as an affected foreign accent in speech.

Of the machine-made papers, which must always be most generally used, the stronger linen papers, laid and wove, are most satisfactory in feeling, being strong, uniform, and sufficiently rough to be agreeable. The thin rag papers used in foreign publications, Bible paper and its general class, have all their advantages in surface and opacity, as well as extreme thinness and strength. It is when we get to some of our favorite products, and especially the family of coated papers, that we find the sense of touch most offended.

Coated stock is of course a commercial necessity where half-tones are handled. But it lacks all the virtues of a good texture, aside from this one—its facility as a medium for half-tone presswork. It has very little tensile strength, since the basis on which it is made has little. Nothing is added to its toughness by the coating, which still adds greatly to its weight. Its appearance to the eye is unpleasant, since it reflects the light when viewed from any but a direct angle, and so lessens the legibility of what is printed upon it. To the touch it is distinctly repellant, just as a slazy, shoddy piece of cloth is disagreeable; the hand comes in contact with the surface, but has no sensation of the body or structure. Its fragile character is matched by its perishability, and so the cynic finds for it one other virtue—that it will carry off in its swift and inevitable decay a mass of bad writing which has been done since its inven-

tion. Coated stock is a commercial necessity. But its use when it is not required by the presence of the half-tone is an offense.

In the great variety of cover-papers now offered to the printer he finds abundant field for the exercise of his taste and knowledge in the choice of textures, as well as colors. Many of these cover-papers are excellent in feeling as well as tint. Others are good in one quality and lacking in the other. Some will even be found which have virtues in both, but somehow ill-matched; delicate textures with too great intensity of color, or strong textures with color so weak as to have a look of faded material. Stock of this sort has its use, but only in special designs, when it is chosen with intention, and adds its effect to the whole artistic intention of the job.

This brings us to the consideration of the texture in its relation to the color, since, in the completed work, the one will have a decided effect upon the other. Assume that you are printing a program, for example, upon a grayish white Italian hand-made stock; the design will allow of considerable black, which you will endeavor to use at its full intensity. It is rubricated with orange red, and surrounded by rules in dull green. The effect is rich and distinguished in color, though the actual scheme is not an unusual one. Now try a proof on a cheap material, such as common print. The color is the same, but all the distinction goes out of the work, and the scheme appears flat and unprofitable.

This is exactly what happens when we reproduce an old Venetian illumination on coated stock, and substitute the powdery glitter of bronze for the opulence of burnished gold leaf. The texture must be consistent with the design; and without this agreement, the most carefully wrought piece of composition is powerless.

To return to the program on Italian hand-made: let us now assume that the customer wishes it to be illustrated with a half-tone, and you have not the facilities, or he has not the price, for crushing the space where the cut is to stand. The next best plan, it would seem, is to print the half-tone separately, and tip it on. You have some scruples against this, as it must destroy the simple structure of the leaflet, but that condition being accepted as inevitable, you proceed with the work. The hand-made paper is printed successfully, and you are pleased with its sumptuous effect under the color scheme you have chosen; the half-tone receives special attention, and your run matches the engraver's proof. Then you put them together, and a curious thing happens. The whole job takes on the effect, so far as texture is concerned, of a thing done on coated stock. The material of lesser excellence will drag down the whole design to its level, which is one of the principles we pick up

early in our study of textures, and which should be some guide in the choice of materials where more than one kind of stock must be used. The texture of the half-tone impression adds its monotonous, mechanical shimmer to the difficulty, and if it does not convince you of the necessity for good choosing of surfaces, then the art side of the printing craft is not your side.

THE "DEAD WRONG" DAY.

Who does not remember a day something like this? You go down to the office one morning before the men start work so as to get things going with a good swing from the commencement and glancing around you notice on the shipper's table a "rush job" which you had promised faithfully would be delivered the day before. This gets on your nerves a little, and they are not quieted by the pressman coming to you with a face expressing the greatest indignation as he informs you that the stoneman has imposed those sixteen pages wrongly; and at the same instant you are still further upset by the cutter, who is waiting with a doleful face to tell you that he forgot to leave the loose-leaf form for the Western Grain Company an inch longer than the copy, as the order called for. This is for an important customer, and you can not afford to let the job go through unsatisfactorily, so you have to still further upset your office by rushing this particular job through again. Just as you have finished expressing your annoyance to the stoneman for his carelessness, you are handed a proof of a small program by one of the "extra" compositors, which looks at first glance like an octavo dodger for a butcher shop, and you insult the intelligent compositor by telling him to distribute for the rest of the day and you hand the job to another compositor to reset. You then glance around and notice that the slug and lead racks are nearly empty, and the stones and the cases littered because nobody seems to have had time to clean up after they were through with the job, and that two more of the extras are gazing helplessly at the work before them as if they did not know where to begin, while another comes up and informs you that he can not possibly get the next form ready on time as there is really nothing to work with. You turn with a sigh of relief to the job presses which are working away in a manner to make any one feel good, and picking up a neatly printed circular on an expensive stock you are amazed to see a prominent word spelt wrongly which you know was all right when passed by the customer and yourself, and you then find that the line came loose and pulled out after a few impressions had been run off and the man who had replaced the letters had transposed two of them. I think nearly every one will remember experiences similar to this.

—J. Morris, in *Printer and Publisher* (Toronto).

ONLY THE THIRD COMMANDMENT BROKEN.

On account of not getting our motor in place last week, we had to go back to first principles when press day came. In other words, we had to rig a monkey-wrench to the fly-wheel for a crank and attach a "Mississippi motor," or rather about three of them before the paper was turned out.

Notwithstanding the fact that the moving of the heavy and intricate printing machinery was a difficult and laborious task, we are now safely housed in our new quarters, and the best part of the whole thing is that the whole business was accomplished without breaking anything save the third commandment.—*The Democrat, Ada, Oklahoma.*

Written for THE INLAND PRINTER.

HOW TO ADVERTISE.

NO. III.—BY S. ROLAND HALL.



ANY printers resent the action of the advertising man in making a careful layout of his advertisement. Such printers feel that this is trespassing on their private domain—that setting the typographical style of the advertisement should not only be left entirely to them, as a matter of custom, but that better results will be obtained if this part of advertising work is left entirely to their initiative. This view is strengthened by the crude efforts and ridiculous requests of many graduates of advertising schools and of others whose knowledge of the typographical side of advertising is scant.

The general antagonism of printers to the layout is not, however, justified. In the first place, it should be remembered that the advertisement is the advertiser's and that it is his right to have his copy set the way he wants it, provided it is possible or practicable to give him what he wants. During past years there has been a great deal of energy put into the soliciting of advertising patronage, but, as a rule, entirely too little attention has been devoted toward helping the advertiser to get the full value of the money he spends with the publisher. In the typical newspaper office of the medium-size city or small-size city, the idea seems to prevail that the advertiser has no business whatever to direct the form for his advertisement, that if all the words of the copy are inserted, the advertiser should be satisfied and should keep on spending his money freely with the newspaper. It is high time for the composing-room to realize that it should work with the advertiser for the best results, that each should be tactful and willing to profit by an exchange of views.

As I write, I call to mind a Washington (D. C.) newspaper for which I once worked, where the most courteous consideration is given every advertiser, where the composing-room works hand in hand with all who prepare copy for the columns of the paper, where a general advertiser can have a whole season's series of advertisements set up with painstaking care, in accordance with directions, and have duplicate proofs on book-paper without a word about the trouble. That paper is now housed in a ten-story white stone building that has the first floor finished in mahogany and brass.

I also call to mind a newspaper of another city, run by a business manager of the old school whose whole idea of advertising is to get the business, who glares at every layout, fusses about every proof required, and jumps up and down when the advertiser insists on having things the way he wants them. Several months ago this last-named

publisher rented his front office to a broker and now does business in a small rear room.

Notwithstanding that practically every printer feels that he is a good ad-compositor, the plain truth is that only a small proportion of printers are good at ad-composition. Most of them have job-printing ideas that are detrimental to advertisements, and it seems hard for printers to put such ideas aside. Almost all high-grade advertising men will agree to the statements of this paragraph, as will most high-grade ad-compositors. Therefore, the making of the layout by the advertising man who knows what he is doing is always justified.

There are three reasons for the layout:

(1) The layout gives the writer a rough picture of his advertisement as it will appear when set up. It thus trains his eye to appreciate display effects. If his first arrangement is poor, the layout will show him that it is poor and he will be enabled to change before the advertisement is set.

(2) If the advertisement is written by a writer who is to show his work to an advertiser for approval, the layout will enable the writer to present his plan clearly; a neat layout that can be taken in at a glance is worth half an hour of oral explanation as to what a writer could do or would do.

(3) The layout shows the printer just what arrangement the advertising man wants—saves the printer from guessing and disappointing.

It is a good general rule to send no copy to a composing-room without an accompanying layout of some kind. The only exception to this rule is where an advertiser buys space regularly in a paper and has a fixed style with which the compositors are familiar. Then it is possible to get good results without a layout.

In practical work there is no time for making "pretty" layouts unless the work is to go before an advertiser to make an impression. Where it is intended merely to show the composing-room what the advertising man wants, the layout may be roughly made, provided it gives the general effect desired and shows the proper arrangement of the various parts of the copy.

If the writer wishes the compositor to follow the style of some advertisement that has already been published, an easy way of giving directions is to send along a clipping of the published advertisement with the endorsement, "Follow this style."

In preparing copy and layout, see that you do these things: Show the full width and depth of the advertisement very accurately.

Paste in the illustrations or sketch them roughly; if there isn't time to do this, at least put the cut on the layout where you wish it to be

placed and draw a pencil mark around to show the space it will occupy; then mark the space "Cut." If there are several cuts, number the different spaces and number the cuts (on the back) to correspond.

Show the border.

Letter the display lines in roughly, striving to have your lettering the correct height and strength of the type to be used.

Indicate the space to be occupied by the body-matter. Remember that if either the display or the body-matter comes too close to the illustrations the effect will not be good.

Calculate how much body-matter will be required for the space, and be sure to write the proper amount of copy. Have the copy complete from headline to name and address, no matter what is on the layout, for the layout is only the typographical guide—not copy; at the same time, there should be no inconsistencies between the lines on the layout and the copy.

Use sheets of uniform size in writing copy, write on only one side (folding inward any slips that may be pasted on the original sheets), and number the sheets carefully.

The illustration here is a reproduction of an actual layout sent to a magazine office. This layout shows just what effect the writer of the advertisement wished and how he gave the important directions. Some liberty has been left to the compositor. What printer would not rather have a layout like this to guide him than to have to guess at what would please the advertiser, when the printer may have little or no knowledge of the subject of the advertisement or of the conditions under which the advertising is to be done?

Paper with the space divided horizontally and vertically into pica ems is now available, and it makes layouts easy to construct and easy to understand.

Most newspapers have the thirteen-pica column, but it must not be forgotten that there are a number of large newspapers with columns twelve and one-half picas or thirteen and one-half picas wide. Standard magazine page is thirty-three picas wide and eight inches deep; single-column width, sixteen picas. The column-widths of magazines other than standard range all the way from thirteen to sixteen picas. Unless you are sure of the column-width, it is best to look at a copy of a publication before laying out an advertisement for it.

Magazines sell their space mostly by the page, half-page and quarter-page, but also have an agate-line rate. The larger newspapers sell space almost entirely on the agate-line basis; some large papers and most small ones sell by the column inch. In preparing double-column advertisements for newspapers, the rate-card should be consulted to

see how deep the advertisement must be when it is to run across two columns.

If the borders are plain, draw them all around on the layout or as far around as they are to go. This may be done quickly with ruler and pencil. A pencil with a large lead will aid in making heavy borders. Even a waved border may be represented accurately enough with a heavy pencil. Showing all of the border not only makes the layout still clearer to the compositor but it gives the display effect much clearer to the writer and enables him to change if the first selection is too heavy or too light or otherwise unsuitable. Of course time should not be taken to sketch ornamental borders all around unless the work is for exhibition or soliciting purposes; but a small portion of an ornamental border may be sketched. When in doubt about the kind of border to be used, select a plain style.

The advantage of lettering display lines roughly rather than to write them in script penmanship is that it makes the layout a better picture of the set-up advertisement. The type need not be imitated painstakingly, but try to have the letters about the size and strength of the display type desired.

The most practical way of showing the space to be occupied by body-type is, in the case of small advertisements, to fill the space with light pencil lines as wide as the measure desired. See Fig. 2. If the space is large, the better plan is to draw a dotted line (a plain line might be taken as a request for a light rule) around the space—or to at least show the corners, and to make the width of the measure still clearer with a double arrow, as shown below.



FIG. 1.

It is not safe to assume that any but the best equipped offices have leads cut to half picas. Therefore, as a rule, save compositors extra trouble by having body-matter an even number of picas wide, that is, have a measure either nine picas or ten picas rather than nine and one-half picas; let fractions go into the margins.

None except the best-equipped offices have one-point leads. Unless otherwise stated, a direction for leading will be understood as meaning two-point leading.

The following table is a safe general guide as to the number of words to the square inch occupied by types similar to old-style roman and modern roman. In the case of such condensed types as Cheltenham the table would not be a safe guide, nor would it be with a type-body slightly extended; nor can it be depended on where copy is unusually full of long words. The computations are made on a general average of long and short words:

5-point solid.....	69
5-point, 1-point lead.....	59
5½-point solid.....	54
5½-point, 1-point lead.....	45
6-point solid.....	47
6-point, 2-point lead.....	34
8-point solid.....	32
8-point, 2-point lead.....	23
10-point solid.....	21
10-point, 2-point lead.....	16
12-point solid.....	14
12-point, 2-point lead.....	11
18-point solid.....	7
18-point, 2-point lead.....	5

Whether or not the advertising man should specify sizes and styles for type depends on the conditions in each individual case. If the advertising man is poor at this part of the work and is dealing with a good ad-compositor, he should leave a great deal of liberty to the compositor. On the other hand, if the advertising man understands the typographical side of advertising well and is dealing with a poor compositor he will do well to leave only a little liberty to the compositor. If the advertising man knows exactly what he wants and knows that the printer has that material, he may specify styles for all important parts of the advertisement. There is no reason why he should not indicate just the size and style of border he prefers; if the printer hasn't that border, he will use the nearest thing he has to it. My personal experience has shown that it is a good general rule to merely suggest styles for the display portions of the advertisement and to leave the selection of sizes entirely to the printer. If I am not sure that the printer has the type I prefer, I make my direction read something like this: "Use De Vinne Bold or the nearest face you have."

It is rarely necessary for the writer to specify sizes and styles for unimportant displays; the layout will show plainly enough the effect desired.

Since printers inexperienced in modern ad-composition are likely to use a number of different styles of type, often mixing inharmonious styles, it is well to provide against it. See note in Fig. 2 regarding the signature display.

In any case, unless the advertising man knows

Written for THE INLAND PRINTER.

PIED FORM SAVES A PRINTER FROM PUNISHMENT.

BY DANIEL C. SHELLEY.



WILLIAM BRADFORD, first printer in Pennsylvania, was saved from court punishment by the providential pieing of a form, if the historians of the craft in America tell the incident correctly.

Bradford established the first printing-plant in the colony founded by William Penn, and, like the other early printers, most of his product was religious pamphlets. Bradford was, of course, a Quaker, and took an active part in the counsels of that quaint sect. In the year 1692 much contention prevailed among the Quakers. George Keith, a Scotchman, was a public speaker in their assemblies, but being, as the Quakers asserted, a man of turbulent and overbearing spirit, an interdict was issued against him, which forbade him acting any longer as school teacher, public speaker or minister at their meetings. A split occurred in the Society of Friends, the friends and enemies of Keith arraying themselves on either side, and Bradford allied himself with the party that was supporting Keith.

Keith was condemned at the city meetings of the Friends, but he appealed to the general meeting of the sect. In order that his case might be generally understood previous to the general meeting of the Quakers, Keith wrote and Bradford printed an address, which he distributed among the people. The religious and civil authorities held this address to be seditious, and Bradford was arrested and held prisoner for having printed it. At the same time the sheriff seized and impounded the form of four pages of type from which the address was printed. Bradford fought for the right of free speech and a free printing-plant, but, as he claimed, the court was packed against him and was determined to inflict some punishment upon him. A room was provided for the jury and the chase containing the type-pages of the address was submitted to them as evidence that Bradford was the printer of the alleged seditious document. The jury, after being out more than two days, could not agree, and was discharged from further service, but Bradford was still held under arrest for trial at the next term of court and his printing material retained as evidence, thus practically preventing him from following his business. The case was passed at a previous term of court, so that Bradford's material was out of his possession for two terms of the courts held in the colonial days.

The third term of court having arrived Bradford demanded the release of his printing material, but the hard-hearted justices, Jennings

and Cook by name, denied his demand and informed him that until he had stood trial and had been acquitted of the charge against him, his material would be held as evidence of his guilt. Like other printers of his day, Bradford probably had but one chase and enough body type to set what were known as four pages quarto size, and as Keith's address filled four pages quarto size, it is presumed that every line of Bradford's body type was locked up in the impounded form.

Bradford was thereupon put upon trial a second time, and, as on the first trial, the chase containing the form was put before the jury as evidence of the charge that he had printed seditious matter. There was an unexplained hitch in the deliberations of the jury and Bradford was released from arrest. No reason was given for his release by either justices or jury, but it is said that the jurors were somewhat awkward in handling the form of type. None of the jurors was a printer, as Bradford was the only one in the colony at the time, and none of them could read the type in the pages, forward, backward or any other way. The form was lying on an ordinary plank table, and the jurors decided, it is related, to place it in a more favorable position for inspection. Two of them took hold of one end of the chase and tried to raise it to a perpendicular position, but finding it rather heavy and hard to lift, they called on another juror to assist them. The third juror, little knowing how easy it was to punch a hole through a frail form of type, put the point of his cane at the back of the form and pushed with all of his might. The result can be easily imagined. What happened then would very likely happen now if the same course was pursued. The point of the cane went through the form, and, as the historian of the incident tells us, "like magick, this evidence against Bradford instantly vanished, the types fell from the frame, or chase as it is termed by printers, formed a confused heap, and prevented further investigation."

Although the pieing of the form relieved Bradford from further prosecution on the charge made against him, the incident brought him into disfavor with the dominant party in Pennsylvania, and he removed to New York, where he established the first printing-plant operated in that city.

PAT, THE CARPENTER.

An Irishman, out of work, went to a carpenter superintendent asking for work. The following conversation passed between them:

Superintendent — Can you do carpenter work?

Pat — Yes.

Superintendent — Can you make a Venetian blind?

Pat — Yes.

Superintendent — How would you do it?

Pat — Faith, Oi'd stick his eyes out wid me finger.—

Crocker Quality.

Written for THE INLAND PRINTER.

SPACES WORKING UP AND SIMILAR TROUBLES — CAUSES AND REMEDIES.

BY E. ST. JOHN.



WE all know the disastrous results that frequently follow the insecure locking of a form. Spaces work up; type, also, causing a slurring, or it may even break off. This is bad enough, but worse trouble follows when type pulls out and ruins expensive cuts. Occasionally an expensive job must be run off the second time because something in the form has pulled out.

Chases are frequently blamed as a cause of the trouble. A true chase in a printing-office is a rarity, because the average stoneman loses no time straining and springing a new chase, not from malice, but in an effort to make a form lock with excessive squeeze. It is up to him to get the form quickly and safely to press and he does it often at the cost of springing the chase.

The most common cause of spaces, type, etc., working up on the press is lack of careful justification; not lack of it in single lines, for that is rare, but justification from the synthetic standpoint, considering the form as a whole, with its constituent parts. Since everything is made on the point system to-day, even mounts of electros, it would seem that justification should be quite simple, and so it is, on the surface. That it is not so simple, after all, you realize when you place two pages, of exactly the same length and breadth, side by side, surround them with the same furniture and give them the same quoin pressure — to find all of the form will not lift. This may happen in the case of two type-pages, one solid and the other leaded, or where one page is type and the other part type and part wood mounts or brass rule. But whatever the matter in the two pages, if they are the same length and breadth, why, you ask, should they not lift?

Because you have not made the proper allowance for the different spring in the harder and softer materials. If you will take two pages of forty lines each, one solid and the other leaded, one in twelve-point, the other in ten-point leaded, you will find that the page with leads in it will yield more to the same furniture and quoin pressure than the solid page, and the leaded page will require one or more extra leads, or a reglet, before it will lift, because the leads between the lines are more yielding than the harder type. While lead gives more than type, the latter is more yielding than brass rule and wood mounts more yielding than either.

After locking a form the first time, the stoneman, by jabbing his composing-rule between lines

here and there in the form, can discover where a little more spacing matter than seems necessary is required to take up the spring. He must insert enough lead to compensate for this spring, not merely enough to get the form to lift, but enough to hold it snug and tight on the press during run. It is wrong to gouge leads and slugs and to use "Dutchmen" to get a form to lift. The relief is only temporary and trouble will result later.

Another cause of type working up during the run is careless lock-up, which may result from furniture placed so it binds, or an insufficient number of quoins, or quoins on the same side of the form locked some in one direction and some in the other, which renders them useless. Furniture is frequently so placed that most of the squeeze is on it and little on the form, or so that one part of the form receives too much and another not enough pressure. In the first place the furniture is binding on itself and should be rearranged; in the second the furniture is not properly distributed to the various parts of the form and should be used in shorter lengths. In a form of eight pages, for example, a separate piece of furniture should be placed at the foot, head and sides of each page and arranged so they do not bind. If the page be not more than fifteen ems wide, one quoin at the foot of the page and one for every fifteen ems of the page's side should be sufficient. All quoins on one side of the form should lock in the same direction. But even when the right furniture is used and properly arranged and the correct number of quoins properly locked, the form may not lift, after the utmost care has been exercised in the lock-up.

Trouble may generally be traced to insufficient spacing to take up the spring in various parts of the form. Take a large form, say a sixteen-page form of advertisements in a magazine, where cuts of all sorts and brass-rule panels of all sizes are mixed with type, some solid and some leaded; to lock up such a form securely is about the most difficult work in a printing-office. The only right way to get such a form to lift is to carefully insert a lead or strip of cardboard here and there till it does lift. In many cases it is a job of hours to do this, a most exasperating delay when the form should be on the press.

Brass rule is a prolific source of trouble in many forms. In tabular work you have doubtless learned from painful experience that forty ems, say, of type beside forty ems of brass rule will not lock up. The type, which is softer, must be longer to allow for squeeze because the brass does not give to such an extent as the type.

One very important point to remember in locking a form is to apply most of the pressure at the foot or head of the page, leaving the pressure of the side quoin supplementary, because the leads between the lines yield to the squeeze, whereas

there is little spring from the side pressure on the ends of the lines.

Linotype and Monotype matter is more troublesome, commonly, to lock up than type. Machine matter, when leaded, is not so troublesome as when solid, the leads yielding enough to make up for the unevenness of the machine matter. Here, as in other forms, most of the pressure should be applied at the foot of the form, the side quoins being supplementary. Only furniture in good condition should be used. Makeshifts like cardboard, blotting paper and bicycle tire-tape beside the ends of the lines are helpful in troublesome forms of machine matter.

One way to avoid trouble in locking up large forms of mixed matter, which are readily handled a page at a time, but no end of trouble in a large form, is to have the individual pages electrotyped. Lock-up is then easy and spaces and type can not work up. This is the practice in many large printing-offices—especially where advertising forms of magazines are printed. Advertisers will not tolerate spaces working up and type breaking off, so their forms are electrotyped. This relieves the stoneman of worry and makes more work for the pressman.

This is a good place to advise all printers to make their forms as unyielding as possible. Discard all wood and lead where possible and substitute iron furniture. It saves trouble, lasts longer and is cheaper in the long run.

WHY MEN FAIL.

"Two thousand and ninety-one business failures in 1906 were the result of incompetence. The number attributable to this cause is second only in the table of failures to lack of capital. The liabilities involved in these business wrecks total \$19,657,908." Thus writes Allan Reed in the June *System* under the subject of "Why They Failed," in which the analyses of the causes of business failure are reported for the year 1906.

"For instance," he continues, "incompetency covers unwise credits, which is classified under a heading of its own with 244 failures resting upon its shoulders. As a matter of fact probably five hundred to two thousand failures in 1906 were more or less due to unwise credit, but are classified under the head of 'incompetency' because the incompetence applies to more than one feature of the business. Speculation is another heading which in many instances may be closely allied with incompetence. As a primary cause, though, it is classified by itself with seventy failures attributed to it.

"Limited capital is still another subdivision of incompetence. This term is also more or less confused with a general heading, 'lack of capital,' under which 3,370 failures are classified. When found in connection with incompetence, however, it means that the incompetence was more conspicuous than the lack of money—that the capital would have been sufficient had the merchant not branched out or tried to do too much."

A TRAVELING dago, a hurdy-gurdy music machine and a sore-eyed monkey attracted a curious crowd on the street corners last Monday.—*Ada (Okla.) Democrat*.

WRITER FOR THE INLAND PRINTER.

ONE LEAK ALMOST STOPPED.

BY L. A. HORNSTEIN.



AMONG the many drains to which printers' profits are subjected—and they are numerous, as any one engaged in the printing business will readily admit—probably none is so serious or decreases the net receipts more than the continual outlay for sorts. While the annual expenditure for this purpose is probably charged up to the stock account, only in rare and exceptional cases does the mere addition of sorts add anything to the actual equipment of an office. Of course, in some instances fonts are really enlarged and increased by the addition of figures, quads, spaces, etc., which can be used on any or all work that is executed in the office, but the printer's *bête noire* is the purchase of quantities of special characters, or accents, or similar *outré* sorts, for use in some particular job, and unavailable for anything else. If the job is one of which no subsequent edition will be required, the material purchased for it is usually so much dead stock after its completion, and might better be thrown into the hell-box when the work is distributed, rather than be permitted to take up valuable case room in a live and up-to-date printing-office. This is rather an ignominious and certainly very expensive disposition to be made of material which costs from 30 to 80 cents a pound.

Even when repeat orders are to be expected on some large jobs for which special sorts in quantities are needed, there is always the chance, in these days of competitive bidding, that the next time the work is contracted for it will be secured by some other office, thus rendering the special equipment useless and practically destroying the value of whatever has been so invested. Certain sorts, of course, such as figures, spaces, quads, leaders, etc., can with reason and a clear conscience be charged up to equipment, as an office can never by any possibility have too large a supply of such material, but it is the continual addition of odd and little-used characters, like small caps, accents, italic, special characters, a peculiar font of figures to suit the whim of a particular customer, etc., that forms the bane of a printer's existence.

Sometimes in the case of good and useful material purchased as sorts, it is considerable of a mystery what becomes of it after having been once used for the purpose for which it was intended. In one office a certain catalogue used to be printed semi-annually, copy for same being prepared in January and July of each year. This catalogue called for large quantities of figures,

quads, leaders, x's, etc. In spite of the fact that ample material was supplied for each issue, yet when copy for the next succeeding edition was received, an entirely new equipment of the identical sorts had to be purchased in order to handle it expeditiously. What had become of them during the preceding interim of six months no one seemed to know, but that they had disappeared in the meantime was self-evident and beyond dispute. The only reasonable and logical solution of this apparent mystery seemed to be that as the extra material was of such a nature as to be readily adaptable to other uses, the sorts in the course of a six months' period had been freely used in other work, and consequently were to a large extent tied up in live jobs whenever copy for this semi-annual edition made its appearance. The disappearance of these sorts in this instance was not wholly in the nature of an unmitigated calamity, as they were in all likelihood being used to very good advantage and withal profitably to the office. The example is cited merely as illustrative of the fact that sorts must be added to a font constantly in order to keep it up to its full efficiency.

On the other hand, it is a very short-sighted policy to attempt to do without sorts—or any other material, for that matter—when they are actually needed for the work in hand. Although fifteen or twenty years ago it was not uncommon for journeymen printers, even in some of the largest city offices, to waste valuable time in "hunting for sorts"—picking standing jobs, both alive and dead—sometimes consuming as much as 30 cents' worth of time looking for reglet or using make-shifts, which might have been prevented by the investment of 5 or 10 cents by the management, nowadays it is considered the part of wisdom to save time whenever possible, even at the expense of material. The modern spirit is aptly illustrated by a progressive printer who owns one of the largest offices in the West. Seeing a compositor bending over the dead-stone picking letters, he quietly informed him that the most costly item in the composing-room was journeymen's time; that the foreman had implicit instructions and *carte blanche* to buy whatever material was needed; and if he lacked any particular sorts, to report the fact to the foreman, who would see to it that the deficiency was supplied immediately.

Typesetting machines which cast slugs, since their general introduction into the book and job branches of the business, have to a great extent obviated the necessity for the constant replenishing of body-type. As they manufacture their own material, so to speak, in the process of composition, the fonts with which they are equipped are inexhaustible. Special characters, accents, etc., are very cheap as matrices, and only a few are necessary for any job, regardless of how extensive

it may be. Even the smaller offices whose equipment does not include a Linotype, or those located in the rural districts, remote from the base of supplies, are not debarred from these manifest advantages, as the numerous trade composition plants which are in operation in every large city and in many of the smaller communities render the matter of securing composition at a reasonable and moderate price a very simple proposition. The composed matter is easily handled, does not pile up in transit, and really places at the disposal of the smaller printer facilities which are the equal of those in the largest and best equipped plants in the United States.

It is no longer necessary, for instance, to continue buying 40-cent-a-pound type in order to keep the lower-case k box filled, as happened some years ago in an office where they were printing a brief and abstract in a case at law, in which the point at issue was a controversy involving the delivery or nondelivery of certain bricks. All through the voluminous testimony and lengthy argument the principal subject of discussion seemed to be the records of a "brick check book." Endless quantities of lower case k's were supplied for this job, and when the work was completed they might as well have been thrown away for all the subsequent use they were ever put to.

While composing machines relieved the situation and solved the sorts problem so far as body-type is concerned, the question of sorts for display type is still a matter for serious consideration. This difficulty is to a certain extent capably overcome in the larger offices by the provision of extremely large fonts of display letter in place of the usual small job fonts, but even this expedient is more or less wasteful by reason of the amount of money invested in the lesser-used characters in order to secure an adequate font. And how about the medium-sized and smaller offices, where capital invested and volume of business will not warrant the purchase of such large fonts? They are still seriously handicapped when a customer selects a particular face for a catalogue heading, for instance, and are compelled to make additional outlays for such material constantly.

A brighter day is dawning, however, and relief from the sorts bugaboo in the near future is apparent. In response to a long-continued and insistent demand has appeared the concomitant supply. The advent of the sorts caster, or automatic typefoundry, bids fair to release the printer, partially at least, from the limitations inherent in the time-honored system of purchasing type as needed from the typefounder, though the recent fall in the price of type-metals and the shadow of coming events have induced the foundries to offer job letter at body-type prices.

The pioneer in the field offering a means to the

printer to make his own type is the Baltimore Compositype. This machine is priced at \$2,100. The company manufactures special matrices and has issued a catalogue of job and body faces, which are sold outright or leased.

The Universal Automatic Typesetting Machine, next in the field, is the product of practical type-founders, and is priced at \$1,400 to \$1,700 according to equipment required by the purchaser. The company makes its own matrices, which are sold outright to customers or rented.

The most recent candidate for printers' favor is the Thompson Typesetter. This machine makes its initial bid for general adoption under the most favorable auspices, and apparently has come to fill a long-felt want. Its price, \$1,200, more nearly approaches the mark which is within the means of the moderate-sized printing-office. It starts out with a large variety and equipment of faces ready to hand, in that all existing matrices in use on any of the various composing machines at the present time can be used on this typesetter. As Linotype matrices cost only 3 cents each, an immense stride in the right direction has been taken, since the purchaser of the Thompson machine is supplied at the outset with a source of cheap supplies and a variety of between three hundred and four hundred faces to select from. This machine has other manifest advantages — such as its ability to cast logotypes up to four ems in width, its automatic adjustability, etc., and it undoubtedly will prove an important factor in the cost of composing-room operation in the not far distant future.

It is not the intention to enter into a discussion of the relative merits of the various typesetting machines within the scope of the present article. Suffice it to say that every piece of machinery is developed through a process of evolution; each of the typesetting machines so far introduced has had some improved features over its predecessors; and it is not too much to hope for that within the present generation at least we will see almost every printer to a limited extent his own type-founder.

Ultima Thule in the typesetting machine field will not have been reached, however, until in conjunction with the cheap matrix there is also presented a cheaper machine — that is, one at a price within the reach of every printer, say from about \$500 to \$750. When that is accomplished the sorts question will have been completely solved and one of the principal leaks in the printing business stopped. Inventive minds are working along these channels, and with the great amount of thought and energy being expended on the proposition it is not unreasonable to expect that before very long a typesetting machine will be a necessary adjunct to every well-equipped printing-office. When that

time arrives it should bring in its wake an era of decreased annoyance and increased profits. The elimination of the sorts evil alone constitutes a boon of inestimable value, which of itself should provide a warm welcome for the typesetting machine.

A DUTCH VIEW OF TUBERCULOSIS AMONG PRINTERS.

A committee to study this subject has recently been appointed by the printers of The Hague, and a conference dealing with the question was lately held, when Dr. G. W. von Gorkom, a local medical man, delivered an address from which we take the following passages:

"The doctor said he had seen it stated in a printing-trade journal that no occupation counted so many intelligent persons among its followers as that of type-composing, and that none was so dangerous to health. While agreeing with the first statement, the doctor said that the second was quite wrong. The Dutch Central Statistical Department has recently tabulated the mortality in ninety-five different trades, and out of these no less than seventy-five had a higher death-rate than that of composition, there being only ten in which the rate from tuberculosis was lower. In fact, the mortality from all causes among compositors is really less than that among doctors and parsons, though it must be admitted that it is higher so far as tuberculosis is concerned. In 195 trades just referred to, there were only seven, however, in which the death rate from tuberculosis was higher than in the composing business; still, while the general percentage of deaths from this cause in those seven trades was forty-five per cent, it was only forty-four and one-half among the compositors. The great difficulty in the composing-room, according to the doctor, is the danger of infection, which he considers very great, especially as the result of the habit of spitting. Spittoons should be provided for the purpose, and the compositor should be forbidden to hold types, spaces, etc., in their mouths while at work, encouraged to wash their hands as often as possible, to blow their noses frequently, not to consume food in the workroom, and not to go about their own affairs in their working clothes. The foreman should educate his subordinates in these matters, and further see that the place is well cleaned with water at the close of each day's work. If a compositor contracts tuberculosis, it is not necessary to get rid of him at once. He should rather be sent away somewhere in the hope of a cure, at the expense of some organization formed for the purpose of combating tuberculosis. Plenty of light and ventilation are necessary if contagion is to be avoided; the compositor should not be afraid of a little current of air, should move about briskly and should not stoop over his frame. These precautions are largely in the compositor's own hands. If any suspicion arises with regard to the state of health of one of the employees in an office, he should be promptly seen by a medical man, in order that his malady may be treated in its first stages. If tuberculosis is to be abolished from the printing trade, it is absolutely necessary that strictly hygienic conditions should prevail among the workers and in the places where they work. Without this, it is almost hopeless, in Doctor Gorkom's opinion, to look for any steady diminution of this scourge of the compositor's occupation."—*British and Colonial Stationer and Printer*.

"MENUS and Programs No. 2" will furnish the necessary idea or suggestion for a pleasing job. To be had of The Inland Printer Company for 50 cents.

Written for THE INLAND PRINTER.

SLUG SIX REFORMS THE DELINQUENTS.

BY LEON IVAN.



SLUG 6 in a meandering mood hit a junction on the way-freight and while he was waiting for the dunnage to be trucked off, he picked up an old copy of the *Squashton Bugle*, which bore the name of C. Perkins as proprietor at the top of the editorial column. Now Cy

was an old side-kicker who used to hold cases on the *Chronicle*, and some time previously had written to say that he owned the dump.

"You see," said he in his letter, "Prop. croaks; wid. ads for print to take charge. I fills the bill and marries the print-shop." I don't think it was all his fault though, because I had never known him to do a thing like that before. An inquiry revealed the fact that Squashton was only a few miles down the track on a cross line. For a guy whose early Christian training consisted principally of standing on one leg and kicking a Gordon all day, a distance like that was not worth enumerating when I was within a thin lead of having a chance to lead a very simple life and get quite close to nature. I knew that if I could only hit the burg before quitting time, I could pan-handle Cy for a few squares. The stake was worth entering for; even if I couldn't make the distance inside the dead line, I'd be just as well off in Squashton as anywhere else. So I got busy, in fact I was the busiest man out of a job you ever saw as I hiked down the track, only slowing up to select a couple of sour apples and a frozen turnip to chew on for a few miles. I made the town all right and lost no time in introducing myself to my old chum, a ceremony which was necessitated by the fact that I was wearing last week's beard and my face hadn't seen a smut-sheet since morning.

Cy was seated at a big pine table that did duty for a roll-top desk, with a quire of 24 by 36 print before him, making out a balance or some other kind of dope sheet, giving each customer's batting average, weight carried and previous performance. I got an old type box and helped myself to some smoking that lay invitingly handy, and proceeded to talk about everything but the financial crisis. Cy didn't say much and when he did speak he seemed careful not to mention what he was talking about, but after a time I got it out of him that he was about broke and was threatened by the sheriff if some of his overdue bills were not met in the course of a few days. His dope sheet showed that he had a lot of money outstanding, but it wasn't coming in fast enough to do any good. The ready print people who furnished the patent viscera for his paper had been sending his stock C. O. D. lately and his comp. had

quit because the pay-days were too wide-spaced to suit him. The first year or two he had the place the people used to pay up pretty promptly, but they gradually got out of that habit till at length they seemed to have forgotten him altogether. So he supposed he'd have to let the whole thing slide.

I couldn't see it like that, "because," says I, "when we was on the *Chronicle*, you used to feed the slobs money till you were broke, and when we wanted any for myself I had to go 'round and get it out of them. You'd never dun them for a cent, even when it was owing you. I ain't like that; I can collect coin that ain't owing me, and I'll be blistered if I see so much good stuff lying around idle without going for it. We'll get out the blaetter to-morrow as usual and then you bring me down your best Sunday regimentals, because I have got to put up a swell front if we are to shoot these rapids, and I want the best you've got. According to your own showing you're on the last half of the ninth and in the rear of the score, but you've got your bases full and only need a pinch batter to win out. You have fanned all through the series, so you'd better put in a sub.; let me have your uniform and if I don't knock out something it will be a pity."

Oh, I rubbed it into him good and plenty, for I was up against it myself and something had to be did.

"You are too easy," I goes on; "in fact that's why I dropped in here to-day. I always figured that if I could get the foremanship of a shop and a few extra cases a week I'd be doing well; I never aspired to owning a place of my own. Here you are with no timekeeper to bother you; no comma-chaser to make her tracks all over what you set; nor no boss to 'call' you if you don't make time on a job. You sit here with a royal flush in your mit and ain't got nerve enough to play the game. I am ashamed of you—talk about letting the whole thing slide, and throw down the little widow into the bargain. If you can't play this hand I can, for you've got a cinch according to Hoyle, even if we don't get in half of what's down there, and you say it's all good. Wish some one owed me money. I'd get every cent of it and no discount for cash either. You furnish the costume and I'll get a shave and fix up my face. Then I'll show you something."

Cy seemed to think I didn't need any nerve tonic and he knew my methods of collecting were somewhat strenuous, but the course outlined seemed to be his only salvation, so we hustled and got the paper out next day with a big notice at the top of the editorial column that "Slug 6, for many years collector and solicitor for the *Blowville Chronicle*, has accepted a position on the *Bugle* and will have the pleasure of calling on our friends and subscribers in a few days." We almost had a fight

over that item, but I said "must," and it had to go. We then printed some business cards announcing the same fact, and while Cy was making out the bills, I got out a bunch of sub. blanks and a lot of orders authorizing "Mr. to pay to the order of the Squashton *Bugle* the sum of out of my wages, etc. Signed by" Armed with these munitions of war I started out to make a noise like a collector, and soon found that there was no need to work the hook, for there was a phat pick-up with most every take.

The first place I hit was the lumber mill. I introduced myself to Mr. Jones, the proprietor, and handed him his account, which was paid without a murmur; in fact, surprise was expressed that it had been allowed to get that ripe. Then I got permission to look around the mill, Mr. Jones taking me in and giving me a shake-down to his foreman, who in turn introduced me to the different dubs whose acquaintance was essential to my business. Collared every one of them and made each put his John Hancock to an order on the boss for every cent that was due, and in many cases for a year's sub. in advance. They didn't dare renig on a fellow that was such a good friend to the proprietor and foreman. I thanked Mr. J. for his courtesy, as I was returning through the office, and mentioned the orders which I said I would turn in on pay-day. Jones looked them over and saw he might just as well give me a check for them then as any time, so he took the whole bunch off my hands. It was the same all down the line; those who were shy of the long green filed their bonds like political hold-overs. I nearly got into a scrap with a jasper gentleman at the laundry, because he said that half the printing he owed for wasn't on the bill. I thought he only wanted to pay half of it and was inclined to make remarks about his sacred ancestors, but he understood my United States better than I did his pidgin-English, and I let it go at that when he doubled the ante.

In the meantime Cy took a brace at himself and went out with a bunch of bills. He got as far as the first store, but as the proprietor happened to be busy he sat down and chatted with the other loafers for a couple of hours and then came away without saying a word about his account, or even handing it in — which was his usual mode of collecting. I knew it was up to me to ginger the financial department, so I had each bill indexed in the corner to indicate whether Cy considered the customer good, poor or deadbeat and knew how to shoot hot air into every one I bumped up against. Those orders were great helps, lots of chumps that didn't feel like parting with the ready just fell over their fountain pens to fill in the last line and let some one else pay for them. I got in enough the first day to enable Cy to

declare quite a dividend among his creditors and keep them quiet for a while any way. If I didn't go through Squashton with a fine comb it was a pity; got cash or an order from most every one that anything was to be pried out of with a jimmy, and Cy was kept busy down at the office making out receipts for fellows who didn't like my personal appearance and thought they would rather go down to headquarters and square themselves with the boss than have me bother them again. I tried to make it as pleasant as I could for everybody, but it takes a surgical operation to sever some people from a cent; but I told them straight that the blaetter couldn't go on without the mazuma, and that it would be a disgrace to the burg if it had to suspend publication. As every one liked Cy and his paper was quite a favorite in the place, it was just like setting double-price matter.

As soon as the village was cleaned up, I got a rig and went through the highways and byways holding up every farmer I met, and when no wherewith was forthcoming, chickens, hay, butter, corn, eggs, or anything that could be turned over at any of the stores was bundled into the wagon. By bumming around days and printing nights we got that delinquent list down to its lowest common denominator, and we hustled up so many new names that we had to get several quires extra, besides killing all the deadheads that were really n. g., for what was the use of paying paper bills and wrestling with the old Washington for a lot of chumps that didn't know a good thing. But we soon got so there was money in the bank, for I captured a lot of stuff that wasn't on the list at all — jobs that had been billed out and forgotten, ads. that had been run and never entered up and any amount of reading notices that Cy never meant to charge for till the customers told me about them. It kept Cy and me busy going through the files to see how much we ought to soak them for when we found they were willing to see the raise.

Cy wanted to give me a share in the concern if I wished to stay with him, but as I had good clothes of my own by that time I threw up my cases and blew the town. As I was standing on the car step just as the train was pulling out, Cy slipped a big wad into my hand as he went to give me a farewell shake. I felt like throwing it in his face, only he turned so quick I was afraid it might get lost if I did. I might just as well have let it go that way, however, because a shark got it away from me by the poker route before I hit town.

FOURTH ESTATE SUBDUES NATURE.

Owing to the overcrowded condition of our columns, a number of births and deaths are unavoidably postponed this week.—*Leesville (Mo.) Light.*



FIGURE COMPOSITION, BY ALPHONSE MARIE MUCHA.



A. H. McQUELKIN, EDITOR.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all esch-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

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Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

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JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHY, LAWRENCE & Co. (Limited), Thonet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

G. R. MCCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & Sons, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.

F. T. VINBLE & Co., 87 Clarence street, Sydney, N. S. W.
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H. CALMETS, 120 Boulevard du Montparnasse, Paris, France.
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EDITORIAL NOTES.

THERE is a very general impression that the Englishman who claims to be doing long-distance Linotype operating by wireless telegraphy is an adept at handling hot-air waves.

THE publishers of the Providence *Evening Tribune* can hereafter sympathize with the feelings of those who try to "raise the scale" and fail. After a trial of six months at a 2-cent rate the *Tribune* is again a 1-cent paper.

OBSERVERS are saying that those printers who do the finest work and charge the best prices feel the depression less than those who pursue a contrary policy. Improvement in the quality of the work will tend to elevate the craft and place prices on a proper basis.

A SHERIFF's sale of a printing-plant does not necessarily mean that the pressure of competition will be lessened. Indeed it not infrequently results in two plants where but one fluttered and failed before. Failure does not deter ambition; on the contrary, an office under the auctioneer's hammer is its opportunity, and he who would dare the fates buys a portion of it and proceeds to test out the truth of the old "tag," "the more the merrier."

A FRIEND commends the position taken against reducing prices in order to "keep the machinery moving," and says the ultimate is that doing work under such conditions means a greater loss than idle presses or whatever it may be. Better have your money in the bank than listen to a hum of industry that costs the manufacturer money. Those tactics do not appreciably increase the volume of work, but do cause a decrement in the amount done under proper conditions—at profitable prices.

OUR sprightly New York contemporary, the *Printing Trade News*, has discovered two small offices in Boston that have closed down indefinitely, and speaks of it as being unprecedented in trade history. It is said other and larger offices have followed the example of the Bostonians. We are rather dubious as to the absolute correctness of these reports unless the offices in question were doing highly specialized work. Many printers have regretted that when depressions came they could not close up shop and hike to the green banks of limpid streams until the financial clouds disappeared. But one never knows when a good customer is going to make a demand on the office, though there is not much dubiety as to the effect of a printer saying, "We have closed down." It has had about the same result as the suspension of a

newspaper or a bank neglecting to open its doors on a business day. With the wide range of customers catered to by printers and the fierce competition prevailing, we are convinced it is a dangerous proceeding to attempt to keep open shop only when the goose honks high.

IN this depressed period the printer should use his head and make business. This is possible, especially in commercial lines. A writer in *Printers' Ink* tells of a druggist who has built up a good business by circulating booklets showing that prescriptions are filled by real pharmacists, and not soda-water fountain attendants. The printer who is tormented by thoughts of idle machines might find it more profitable to think up schemes whereby present or prospective customers could extend their business than in merely running around, in person or by proxy, asking "Want anything in our line to-day?" The use of printers' ink is the printer's business, and logically the multiplication of the uses to which it is put means business for the printer.

THE legal fraternity has not escaped the fever for introspective study, and seems to be perturbed. The meetings of bar associations are becoming interesting now that the ethics of the profession are being discussed. In Illinois a judge accused some of his brother judges of various kinds of misconduct, and the next day an attorney spoke of the State appellate system being a farce and said the Supreme Court decisions were guesses. He was followed by another of the learned brotherhood, who said the most unethical attorney was he who aided a corporation to evade the law. The detail of all this adds to the gaiety of the business men who have learned to keep out of the courts. Ethical or unethical, high or low, the litigant pays the freight, and seldom does the verdict bring lasting joy.

MANY connected with the trade fail to realize the grave menace which lies hidden behind the postal regulations and their enforcement. If they will read the item on another page headed, "The Slaughter of the Monthlies," it will be made clear to them that it is within the power of the post-office department to substantially reduce the quantity of printed matter. This means idle plants and unemployed men — the essential elements of hard times. If those interested bestirred themselves the statute might be changed, for the public would not be satisfied with the present law and regulations if it were informed as to their effect and purpose. We repeat what we have said more than once: That it is the duty of those connected with the trade to create and crystallize a healthy public sentiment on the proper functions of the postoffice.

When that is done there will be a cessation of the harassments and humiliations to which publishers and printers are now subjected; until it is done, the tendency will be for the evil to sink deeper and grow broader.

IN the struggle for existence too many printers overlook the importance of quality in their solicitors. As in other walks of life, the high-class man pays in this position. A capable seller of printing knows all about the job when he brings it into the office, and puts the information on the ticket. This avoids loss of time and confusion in the mechanical department, and obviates misunderstandings with the customer. If there should be a dispute the efficient solicitor's knowledge and the office records constitute the most convincing evidence to present to judge or jury. The halting story of the incapable solicitor and the tell-tale record of his incomplete instructions are often fatal to the printer's case. There is much more to soliciting than merely getting work; it should be secured at a profitable price, and copy should leave the solicitor's hands in such shape as to facilitate economical execution.

ACCORDING to a report of what Third Assistant General Lawshe told the newspaper circulation men, the Postoffice Department is not going to recommend any increase in second-class rates. It will, however, enforce the law as the officials find and understand it. In doing so, a blow will be struck at the premium system, and the publisher who advertises he is giving a present worth much more than the price of the paper will be taken at his word and his paper denied second-class rates on the ground that the publication has a "nominal" subscription price. Unless Congress affords relief, there will be more "inspecting" and interference with the business of publishers. These harassments and humiliations will not cease until the postal laws are based upon fact and not theory — recognize that the dissemination of printed matter — even advertising — is a blessing and not to be treated as a misdemeanor.

ABOUT 275 members of the International Typographical Union apply for the newly established pension through the *Typographical Journal* for July. The accompanying information is as concise — giving merely name, age and length of membership — as a statistical document, yet there is human interest in every paragraph and heart throbs in many items. There has been considerable doubt as to the stability of this venture on the part of the union, but it will be strange if the pathos of some of the applications does not silence opposition. Compositors — the bohemians of the industrial world — may be lacking in commercial

acumen, but they will thrill with joy at the thought of being able to lighten the load of septuagenarian and octogenarian veterans, and the pension law will stand.

It is with more than ordinary pleasure we record the innovation of Chicago photoengravers' union in establishing a camp in the country for the unemployed. This alleviates to some extent the soul-destroying and body-wearing effects of looking for a job where the constant answer must be a negative. Not only does the camper get the fresh air which the city worker needs so much, but he is far removed from temptations which are especially dangerous to the man who is in the hell of enforced idleness. It has been said that a great majority of the tramps who go up and down the country acquired the vagabondish habit by going from place to place in a fruitless search for employment. When we see the effects of lack of employment on many men whom we meet from day to day the plausibility of this theory as to the making of tramps must be admitted. When Mr. Taft was asked what a man could do who was unable to secure employment, he is reported to have said, "God knows!" The great desideratum is employment, but, lacking that, the union photoengravers of Chicago have hit upon a plan which turns an enervating period into an energizing and life-giving time. As the chronicler of the organization says, all this is of "the real spirit of unionism." It proves anew that what is good in man can best be made apparent through coöperation.

On the occasion of its jubilee the *Western Daily Press*, of Bristol, England, reprinted its first issue, which appeared at the beginning of the golden age for British newspaperdom. There had been onerous imposts of all kinds on printed matter—duties on white paper and on advertisements, taxes on the printed sheet and high postal rates. At the period the *Daily Press* made its first appearance these imposts had been repealed to a very great extent, and in speaking of the result on the public revenues the *Press* said: "The national revenue derived from the newspaper press at that time [the early fifties] was considerable, and the loss of a million or two pounds was a matter of importance to the Chancellor of the Exchequer. There were, however, a few statesmen who foresaw that the removal of the taxes on newspapers would stimulate various industries, inform the public with respect to their own affairs, and produce no undesirable results." We doubt not that the budgets of to-day deal with many times larger figures than those which worried the treasury officials of the fifties, and the present enormous revenues would not be possible were it not for the ease and cheapness with which printed matter is distrib-

uted. It is proved as amply as anything can be proved, that a reduction in postal rates is invariably followed by an increase in revenues and business activity. Yet in face of this our postoffice doctors would hamper the circulation of our commercial lifeblood. It is a large question and must be looked at in a large way, and will never be seen in its proper perspective by looking at it through the small end of the proposition—an alleged postal deficit. The issue is one that must be settled by the people and the statesmen—not bookkeepers and attorneys eking out a livelihood in a government job and overly eager to make a good financial showing.

THAT this is the age of consolidation, combination or coöperation, as the occasion may require, is being attested by the movement in Great Britain to consolidate all the workmen's organizations in connection with the printing trades. There have been conferences of officials of the London Society of Compositors, the Scottish Typographical Association, the London Machine Managers' Society and the Typographical Association (the central organization of unions scattered throughout "the provinces") and a basis of consolidation has been formulated. Some of these organizations are old enough and possessed of sufficient distinction to be institutions, and the need of "more compact alliance" must be plain and pressing to have induced the naturally conservative members to submerge the individuality of their organization in an amalgamation. The proposal is by far the most important project now in the air across the water. There is much difference of opinion regarding the move, some employers seeming to regard a large organization as a greater menace than a smaller one. Cisatlantic experience would appear to prove that the larger the organization, the more it appreciates its responsibilities and the less harassing and vexatious are its exactions. In the individual, tolerance comes with age, and numbers seem to produce the same result in organizations. If the plan is adopted and extended to cover a few more organizations, the new federation will be one of the largest unions in the trade.

THIS month sees the introduction of old-age pensions by the International Typographical Union, and it is probable that simultaneously with the law becoming effective there will be efforts made to effect amendments. It is to be hoped nothing rash will be attempted; the plan should be given a fair trial, for it is a pioneer effort of its kind in this country, and failure on the part of the printers would set back old-age pension movements in other trade organizations. A state old-age pension plan is in the making in Great

Britain, and we note it is not being received with unstinted praise by the spokesmen of printing-trade charities and unions. The pension is \$2.16 a week to those who do not possess a weekly income of \$2.40. As eligible unionists and subscribers to the trade charities are for the most part in receipt of more than the last-mentioned amount they can not be enrolled under the Government's plan. Some of the craftsmen speak of this with pride, while the officers of the organizations regard it as an unreasonable discrimination against the man who was sufficiently provident to subscribe to and support an organization that assures him a pension of \$2.40. Though we are making history at a rapid gait, it will be many years before we have state pensions for the aged in this country, and so the experiment of the International Typographical Union will be watched with much interest by all concerned in the solution of human problems. The occasion serves to remind us of the great activity of the typographical union in recent years. What at one time seemed, if not a Waterloo at least a Moscow — the eight-hour movement — appears to have quickened the old organization. The display of resource, courage and tenacity in that affair has had its effect on the members, who are willing — perhaps eager — to enter new fields. Hence the old-age pension, the course of instruction in printing and the talk of an insurance feature.

ELSEWHERE we print interesting correspondence anent the census reports. A valued contributor, who had aided the Census Bureau when it sought information concerning his plant, wrote *THE INLAND PRINTER*, complaining of the inadequacy of the census reports, and making suggestions intended to produce improvements. Like the vast majority of laymen, our correspondent was under the impression the census of manufactures was designed to aid business men. Probably it was with that understanding that he has inconvenienced himself to give the Bureau information. Some correspondence having passed between the editor and Chief Clerk Rossiter on the same subject, we forwarded the suggestion to Washington. Mr. Rossiter sent the communication to the chief statistician for manufactures, and his comment displays the attitude of the Bureau. We are assured the census does not aim to secure and disseminate commercial information — it merely endeavors to show the changes which occur in the volume of business, population, etc. We venture that this view will be new to the great majority of our readers, and it is well to know from undoubted authority that the census reports are not intended to give the information the business man who is interested expects to find in them. Printers engaged in the education of their fellows to the

necessity of ascertaining costs now know that the Census Bureau can not assist them. If assistance is given, it will have to be under a special appropriation or instructions from Congress. In passing, it is interesting to note that in the opinion of the statistician comparatively few printers keep books that would permit of ascertaining the true status of their offices. That this is true there can be no doubt, and it might be well for employing printers' organizations to see if Congress could not be induced to render some assistance in the work of making merchant printers out of artisan printers. Certainly, we should know more about the seventh of the great industries than we do, especially as it is the most important industry where the old conception of competition still prevails.

THE value of a manly carriage and straightforward manner is too frequently underestimated by mechanics and artisans. There is too much of a tendency among them to assume a deferential attitude toward those outside their calling. Possessing all the manly attributes to a marked degree — strong and kind, self-sacrificing and courteous in manner — how often do we see a man standing, timid and hesitating, his clear, bright eyes on the ground, in the presence of the boss and a few clerks, as though he were awed. While the artisan stands dejected, in comes a "drummer"; briskly and determinedly he makes his way to the object of his visit; his salutation is that of an equal to an equal; he transacts his business on the same plane, and on retiring leaves an aura proclaiming him to be a man of push, character and brilliancy. The artisan may be even a more capable man, but his manner belies him. Habituated to taking orders, he is "waiting to be told" at a time when he should be pushing forward. Following directions is inevitable in modern industry, and how well it is done constitutes adaptability, an important element in efficiency. But while it is necessary in the shop in relation to work, the mechanic should struggle against its coloring his whole life — affecting his speech and becoming the most conspicuous feature of his mien and pose. How can the deteriorating tendency of the shop be combated? Being as original and natural at work as is consistent with a proper performance of the duties of the day will help greatly; there is a disposition to give way to the prevailing spirit and walk through life with drooping shoulders and hesitating steps, which should be resisted. Out of the office or shop, encourage the spirit of initiative, encourage the mental suggestion that you are as good as the next man, and let the physical pose declare it. As you go along the highway of life observe and think, and if there comes a suggestion even to cross the street or road at an unusual place,

do so without hesitancy. In all things outside the shop be alert and direct. You are then your own master—there is no need to ponder on how the boss would like to have anything done. Do it to suit your own sweet will; do it quickly, and fight the habit of waiting for instructions. There will be mistakes, of course, but, with your mind active, they will only serve to quicken your judgment, and the lessons they teach will give you confidence. For untold centuries he who employed his hands in earning his bread has been looked upon as an inferior. Those who asserted their dignity have been crucified, stoned, burned, hanged or imprisoned, as suited the custom of the age. With the spread of education, it is slowly being conceded that the worker is an important factor in the scheme of life. Slowly and painfully has this recognition been extorted from an unwilling world. It would be to the advantage of laborers individually and collectively if they were to show every moment of their lives that they knew their economic importance, and felt it in every fiber and exhaled it with every breath. This might engender hostility, but it would compel respect and admiration, for true dignity does not vaunt itself nor is it given to arrogance and unreasonableness.

IS THE press—that is, the daily press—losing its hold on the people? *Newspaperdom*, which, as its name suggests, is devoted to newspapermaking, seems to think it is. In a specially featured editorial, “A Disorganized Business,” it refers to a recent denunciation of the press by the raging Jerome of New York, and the “inexplicable inconsistency” of hide-bound protectionist publishers coöperating with free traders to club Congress into a removal of the duty on paper and pulp. These things may be responsible for some of what our contemporary calls “the all-too-prevalent distrust of statements published in newspapers,” but the major portion of it is due to the “prostitution of the press by men with much wealth and no scruples.” Every newspaper reader can call to mind at least one daily that is excellent in tone and get-up, yet it does not inspire confidence, because it is well understood that this or that “interest” or group of financiers owns it. They being owners, the world knows that no person can expect to be retained on the editorial force if his writings are not in accord with the pecuniary interests—not mental attitude—of his employers. The East and Middle West have recently given examples of the decadence of editorial integrity since the days of Greeley and Medill. A Chicago paper being forced to suspend, it was disclosed that it took a small fortune every year to cover up the deficit, and the only possible conclusion is that it was maintained for the sole purpose of aiding or cover-

ing up financial schemes that a jury has since declared were tainted with criminality. In the East, a wealthy man bought a newspaper, loudly applauding its previous editorial attitude and declaring his intention to pursue the same policy. The editor-in-chief had been largely responsible for the editorial policy of the paper, and received a comparatively high salary. He refused to continue in his old position under the new magnate, because he would be expected to write to order. The view of the capitalist on this refusal of the editor to write what he did not believe or approve lets in a light on why the press is losing its grip. He said he appreciated the high character of a poor man who would take that stand, but couldn't say much for his business judgment. Reduced to the concrete, this means that a man of character has no place on a newspaper—what is wanted are hacks who will lend their abilities and talents to furthering policies which their intellectual and moral senses do not approve. What we call “the public” is not regarded as having analytical and discriminating powers, but it has a keen intuitive perception, and so it condemns newspaper offices as “hot-air shops” in which the truth is not. The newspapers in defense usually reply to the vulgar charge that they are subservient to their advertisers, which may not provoke retorts, but the pettifogging tickles the risibilities of close observers and makes those swayed by their intuition howl derisively. The exposures of the muckrakers in the magazine of evils which the newspapers had condoned by silence was seed which may yet produce a crop that will effectually kill off newspaper influence. On the material side, the rich man and the “interests” in the publishing business, in the opinion of *Newspaperdom*, have had a deleterious influence. In order to obtain circulation for the purpose of influencing public opinion in the interest of his financial schemes the wealthy publisher reduces prices and increases service to such an extent that the ordinary newspaper conducted on business principles can not compete, and its managers must succumb or seek the aid of an angel in the shape of “an interest” with more or less dubious ends to subserve. From a strictly commercial viewpoint the reader gets larger papers with a more varied assortment than he otherwise would. But the vital thing is missing. Any function that so closely touches the mental, moral and spiritual life of the people as does the daily press is worse than dead if truth be not its guiding star.

VERY NERVOUS.

Wallie—Next to a woman, what is the most nervous thing you know?

Willie (ungrammatically)—Me—next to a woman.—*Somerville Journal*.

Prepared for THE INLAND PRINTER.

A CALENDARIUM TYPOGRAPHICUM.

A RECORD OF MORE OR LESS NOTABLE EVENTS AFFECTING
TYPOGRAPHY AND AFFILIATED ARTS, PRESENTED IN THE
ORDER OF THE MONTHS AND DAYS ON WHICH THEY
OCCURRED.

COMPILED BY N. J. WERNER.

AUGUST.

August 1.—John Knox, a bookseller of eminence in the Strand, London; also author, explorer and publisher; died at Dalkeith, 1790.

August 2.—Publication of polyglot Bible—in Hebrew, Chaldean, Greek and Latin—begun at Antwerp, 1568. . . . Bernhard Sheridan, noted maker of bookbinders' machinery in New York, died, 1884.

August 3.—Etienne Dolet, a French author and printer, a martyr, who was hung and his body burned, for printing "heretical" books, born at Orleans, 1509; died same day, 1546.

August 4.—John Lowell, eminent Canadian and New York publisher, born at Harbor Hill, County Cork, Ireland, 1810. . . . Thomas W. Starr obtains a patent on the first electrolyte typefounder's matrix, 1845.

August 5.—Mrs. Mary Cooper, an extensive bookseller and publisher (and widow of Thomas Cooper), London, died, 1761. . . . George P. Gordon received his first patent (on the Franklin press), 1851.

August 6.—Queen Elizabeth grants a license to John Day and Richard Day, his son, during their lives and that of the longest liver, to print the psalms of David, in meter, etc., 1577. . . . Benjamin A. Spears, connected in various capacities with the Boston Type Foundry for fifty-six years, died at Arlington, Massachusetts, 1882.

August 7.—Conger Sherman, founder of the printing firm of Sherman & Co., Philadelphia, born in New Scotland, New York, 1793.

August 8.—Charles Anderson Dana, famous editor of the New York *Sun*, born, 1819.

August 9.—George Folliot Hopkins, an early New York printer, having a reputation for taste and correctness, died near Rahway, New Jersey, 1848.

August 10.—Publication of the polyglot Bible (see August 2) completed, 1573. . . . Arunah Shepherdson Abell, publisher of the Baltimore *Sun*, and sender of the first presidential message by telegraph, born, 1806.

August 11.—Andrew Strahan, king's printer of England, son of William Strahan (also king's printer), died, 1831. . . . Henry L. Pelouze, noted American typefounder, died, 1904, aged seventy-three.

August 12.—The first stamp duty on newspapers in England commenced, 1712. . . . Thomas Bewick, modern reviver of the art of wood engraving, born, 1735. . . . Thomas MacKellar, famous typefounder and poet, born in New York city, 1812.

August 14.—Samuel C. Collins, head of the old Collins & McLeester typefoundry of Philadelphia, born in that city, 1829. . . . Great celebration in Mayence at the erection of a statue of Gutenberg, 1839. . . . First book supplied with the name of the printer, place and date of publication, issued by Fust & Schoeffer, at Mayence, 1457.

August 15.—Merritt Gally, inventor of the Universal job press, born in western New York, 1838. . . . The University of Oxford lends Joseph Barnes £100 to start a press, 1584.

August 16.—Emperor Joseph I. of Austria signs a rescript abolishing the censorship of the press in that country, 1709. . . . Edward Haenel, noted German printer, died in Berlin, 1856.

August 17.—William Caslon, the second English typefounder, died, 1778. . . . Charles Derriey, compositor and then typefounder, of Paris, noted for his borders and vignettes, born at Moissès, 1808. . . . Horace Tyler Rockwell, noted Boston printer and fourth president of the United Typothetæ, born at Winchester, Connecticut, 1838.

August 18.—Date of first paper published in Kentucky (the *Kentucky Gazette*) at Lexington, 1787. . . . William Lamar Becker, of the Little & Becker Printing Company, St. Louis, born at Cincinnati, 1847.

August 20.—The first paper in the German language issued in America, at Germantown, Pennsylvania, by Chr. Sauer, called *Der Hoch-Deutsche Pennsylvaniaische Geschichtschreiber, oder Sammlung Wichtiger Nachrichten aus dem Natur- und Kirchenreich*, 1739. . . . Baltimore *American* first appears, 1773.

August 21.—Calvert B. Cottrell, noted printing-press manufacturer, born at Westerly, Rhode Island, 1821. . . . Patent on a machine for casting type obtained by Elihu White and William Homstead, 1828. . . . Nelson Crocker Hawks, printer, photographer and typefounder; prime mover for the introduction of the point system of type bodies, and early advocate of point set; born in Milwaukee, Wisconsin, 1840.

August 22.—Joseph Parker, of New Haven, Connecticut, first manufacturer of blotting-paper in the United States, died, 1887, aged seventy-seven.

August 23.—Ulrich Gering, of Munster, canton of Lucerne, Switzerland, one of the first to introduce printing in Paris (about 1472), and who during forty years was a voluminous producer, died, 1510. . . . Wilhelm Haas, the elder, who added improvements to hand presses, born, 1741. . . . Walter Ruddiman, at his death the oldest printer in Edinburgh, died, 1770, aged eighty-two.

August 25.—Walsh C. Wolf, a Coshocton, Ohio, printer who has had over sixty-five years' continuous service at the case, born, 1808. . . . Henry O. Houghton, noted Boston publisher, died, 1895. . . . Richard Norris, founder and editor of the *National Lithographer*, died in New York city, 1903.

August 26.—Robert Clarke, "Nestor of the book-publishing business in the West," and founder of the R. Clarke Company, of Cincinnati, died at Glendale, Ohio, 1899, aged seventy.

August 27.—George Clymer, inventor of the Columbian job press, died in London, England, 1834, aged eighty.

August 28.—George Faulkner, the first who carried printing to a high degree of credit in Ireland, died, 1775. . . . David Ramaley, prominent St. Paul (Minn.) printer, born in Pittsburg, Pennsylvania, 1828.

August 29.—Printing first introduced into the University of St. Andrew's, Scotland, 1552. . . . The first patent obtained for a new face of type in the United States (by Robert Bruce), 1842.

August 30.—Charles McDevitt, veteran printer of New York, and at the time of his death foreman of the *Ledger*, and an old member of the Typographical Society, died in New York, 1876, aged seventy-eight.

August 31.—William Fry, of Philadelphia, esteemed as the best printer of his day, died, 1854. . . . Charles Henry Beeler, noted engraver of printing-type, born in Philadelphia, 1855. . . . George William Childs, journalist, and editor of *Harper's Weekly and Bazar*, died, 1892.

PAPERS of the stamp of the *State Capital* in their attacks on Oklahoma laws, remind one of a flock of buzzards. They will fly overhead of the finest sheep on the range without taking any notice but the moment they spy a dead one down they drop to enjoy a feast.—*Ada (Okla.) Democrat*.



SALT PALACE, SALT LAKE CITY, UTAH



ANTLERS HOTEL, COLORADO SPRINGS, COLO.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

Written for THE INLAND PRINTER.

PHOTOGRAVURE FOR BEGINNERS.

NO. V.—BY CHARLES E. DAWSON.

COMPARISON AND INSPECTION.



It is well to have a good print, taken from the original negative, at hand so that its effect may be followed in the etching. If there are strong darks, such as dress or background, the etching of these should go slowly so as to secure good depth and ink-holding quality in these portions. If these portions occupy ten minutes in etching it will give good depth, but all the time the etching should be gradually creeping from tone to tone and should not be allowed to stop at one tone. Water may be added drop by drop, or more rapidly as is deemed best. It is this power to dwell on or hurry over any given tint which enables the gravure artist to obtain such individual results as are quite beyond any other process. Pass steadily along from tint to tint until the lighter tints are beginning to take hold, when a very sharp eye must be kept and it is probable that the last few tints will proceed naturally without the addition of more water once they are reached. It is often very difficult to see through the combined gelatin and perchlorid, and a condenser lens may be employed with good results. As soon as the highest lights are just being touched, rush the plate to the sink and wash off the solution with a large stream of water, and keep under the tap until every trace of perchlorid has disappeared.

REMOVING VARNISH BACKING AND CLEANING FACE OF ETCHED COPPER.

Soak a rag in benzol and remove the varnish from margins and back. The presence of water hanging on them will not interfere, and after that place on a board across the sink face up, and by means of a soft nail-brush and a solution of caustic potash not too strong remove the gelatin resist and resin grain and well rinse; the brush, by the bye, should consist of fiber or vegetable bristles, as animal bristles will dissolve in potash; you will now see that there is a nasty green oxid remaining in the etched portions. This is removed by the following method: first wash over with a solution of oxalic acid, which will turn the oxid black; now rinse with water and then apply a solution of ammonia forte and water, about half and half. This will dissolve the black oxid. If not entirely removed repeat the oxalic acid and ammonia, well rinsing between each application. When cleared, the copper will be perfectly clean in all portions of the plate. Now wipe dry and the making of the plate is completed. Clear everything away, carefully washing and cleaning all utensils and apparatus and putting away in their proper places.

RETOUCHING AND FINISHING THE PLATE.

The plate now passes into the finishing and retouching department. The first thing to be done here is to carefully rub the face of the etching over with a "rubber," made by taking a strip of close and fine-grained felt, or printers' front blanket, two inches wide and rolling it tightly up so as to form a cylinder about one inch diameter. Then tightly wind some fine twine around and securely tie it. With the rubber, some olive oil, and a touch of the finest rottenstone as used by jewelers, go carefully over the plate with short circular strokes. This process "develops" the etching by polishing the high lights and filling in the darks with the blackened rottenstone. The utmost care must be taken to avoid the least trace of grit, which would cause a scratch and possibly ruin the plate. Having wiped the plate over with a piece of soft cotton rag the result may be examined, and the next thing is to touch up any blemishes. The little white specks left when the mold was touched up can be removed by a touch from a needle-point used to dot them so as to match the rest. If they occur in the darks a fine graver will be more suitable.

THE PRESS.

It is now time to take an impression in order that we may judge of the result, and this brings us to the most expensive piece of plant required in the process, a press. Now the regular copperplate press is very much like a laundry wringer, having two rollers, one above the other, and a plate of metal called the "plank" between them. The reason for this system of rollers is to produce a very great pressure which it does on a narrow strip instead of all over at once, as in the case of the letter-press machine. Now in the case of a

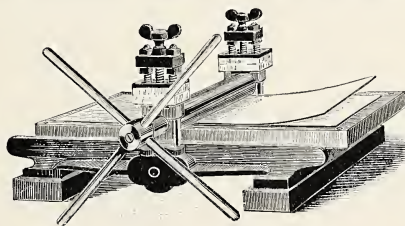


FIG. 3.—Showing a small copperplate press.

roller there may be a pressure of say five thousand pounds exerted on a strip across the plate only half an inch in width, which gradually advances over the whole plate, so subjecting every half-inch strip to a pressure of five thousand pounds. Now, if the plate were ten inches square and five thousand pounds were exerted on every half inch of its length it would equal one thousand pounds to the square inch, so if we tried to print this plate by

pressure applied all over at once it would require one hundred thousand pounds, and you can readily imagine what an enormous machine would be required for this quite small plate. What then for one 20 inches by 30 inches? Now by the rolling method a relatively light machine will produce the necessary pressure by doing a *bit at a time*. A press suitable to the requirements of the beginner is here illustrated in Fig. 3. An excellent investment it will prove, but should the pocketbook forbid for the time being, the domestic roller mangle

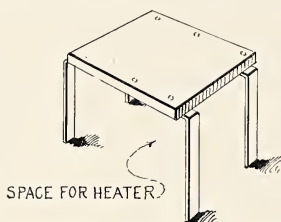



FIG. 4.—Illustration of copperplate printer's "heater" stand.

may be made to answer very well by doing away with the spring and making the pressure screw act solidly on the roller bearings. Then obtain a piece of real hard board of maple or other hard wood, which will form the "plank." In the early days of copperplate printing both rollers and "plank" were of wood and my firm in London, England, for many years had a wooden-roller press in daily operation, which had seen fully seventy-five years' service.

Plates of, say, three inches square can be satisfactorily printed on a common platen press of the "Albion" type, in which case just a small piece of blanket will be sufficient.

FIRST IMPRESSION. THE PLATE-HEATER.

Having obtained some sort of press, the next thing is to make a trial proof of the plate to see how it looks when printed. We shall require first what is called a "heater"; see Fig. 4. This is just a smooth iron plate supported at a convenient working height and having underneath it some source of heat easily regulated. A small kerosene stove answers perfectly, or best of all a ring atmospheric gas burner. For the trade special heaters are used, made of one piece of cast iron, including the supports; but the beginner can get excellent satisfaction from a piece of iron, either cast or wrought, which is say from one-half inch to three-quarter inches thick and planed on one side. This he can obtain at any iron works. He can then have two pieces of flat bar iron bent thus:  and riveted or screwed to the underside of this plate to form legs. The top plate may be about 8 by 10 inches; the height of the legs should be sufficient to allow the burner, of whatever kind is used, to be placed underneath.

(To be continued.)

MAKING A BUSINESS PAY.

The great manufacturing plants and the more important corporations require in their employ men of almost every trade and profession. It can be understood, therefore, that the system creating the labor expert also created a system for the proper conduct of the labor-expert's work. A concrete example will be of interest not only to those connected with the largest concerns, but also to the merchant or manufacturer of comparatively minor importance. The labor bureau connected with a well-known manufacturing organization maintains with absolute success the following system of engaging employees:

In the first place, all records are kept in the form of a card-index system. In the office in question there are twenty card-cabinets, one for each division of service, such as carpenters, molders, finishers, foremen, clerks, salesmen, etc. The cards are of different colors to indicate the proficiency of the man. For instance, if the workman is a carpenter by trade his record is kept upon a white card in the carpenter's cabinet. If he understands painting, his name and address and the facts in the case are also entered upon a buff card and filed away in the painters' cabinet.

The cards used are of the medium size, and each contains such printed heads as occupation, name, address, age, married or single, education, nationality, union or otherwise, and remarks. Under the latter head is given as fully as possible the history of the man, with special emphasis to his ability as a workman and his loyalty to his employers. The records are kept up to date through a system of correspondence, both with the man interested and with those who know him. New men are constantly being discovered through the medium of carefully worded advertisements placed in magazines and in the daily newspaper "want" columns. For instance, the labor expert of the manufacturing trust in question utilizes a regular system of advertising, using the principal newspapers of the country.

The advertisements are worded something as follows:

MOLDERS—Wanted, competent men accustomed to pattern work. Normal scale paid. Address by mail only, Department D, Box 3346, General Postoffice.

On receipt of a reply a printed form is sent to the applicant embodying about all the information desired by the labor expert. When the form is filled out and returned, the applicant is notified that he has been registered, and that it will be to his interest to keep "Department D" informed as to his whereabouts. This system of advertising and indexing is sufficient to keep, at the call of the manufacturing trust, an army of men available practically at a moment's notice. It is apparent that almost any employer can utilize a similar system to advantage. It is merely a question of a greater or lesser amount of advertising, and one labor expert or a board of experts.—*Henry Harrison Lewis, in Harper's Weekly.*

EDITOR REVOLTS.

It is told of a Michigan editor that he grew tired of lying about people in obituary notices, and then have people call him a hypocrite, so he wrote up one well-known citizen. We have not been able to learn what became of the editor: "DIED—Aged fifty-six years, six months and fifteen days. Deceased was a mild-mannered pirate with a mouth for whiskey and an eye for boodle. He came here at night with another man's wife and joined the church at the first chance. He owed us seven dollars on the paper. You could hear him pray six blocks. He died singing, 'Jesus Paid It All,' and we think he is right, as he never paid anything himself. He was buried in an asbestos casket and his friends threw palm fans into his grave, as he may need them. His tombstone will be a favorite resting-place for hoot owls."

Written for THE INLAND PRINTER.

BUSINESS OPPORTUNITIES FOR PRINTERS.

BY L. A. HORNSTEIN.



THE desire to quit working for wages and engage in an independent business is a most laudable ambition, and is probably inherent in the majority of men, particularly printers. A quarter of a century ago it was a comparatively simple and easy matter for the average skilled and thrifty compositor to launch forth as the proprietor of a small printing-office, which by careful and conservative management, seconded by diligence and strict attention to business on his part, had a very good chance of growing to large and even imposing proportions. In fact, many of the leading book and job offices in our largest cities were founded by printers who started in a modest way and in many cases developed establishments of magnitude and prestige.

Practically all that was necessary at that time was for a man to save a few hundred or perhaps a thousand dollars, and with this as a nucleus he would be extended sufficient credit by the type, machinery, and supply houses to enable him to install a plant with which to produce whatever work he could command at the outset. Or, if his tastes and inclinations led him to enter the field of journalism, a Washington hand press, a limited amount of type, and a suitable opening, which at that time were plentiful, was sufficient to start a newspaper, which eventually would bring him in a very fair income.

The complexities of modern business methods have wrought considerable change in these conditions, however. The cheapening of the means of production, making possible the penny city daily, and the ease and facility with which it is distributed, render it a formidable competitor to the country weekly, which is being forced in self-defense to adopt more modern and up-to-date methods in order to retain its prestige even locally. Thus the power press almost immediately superseded the hand press, and many weeklies were merged into semi-weeklies, tri-weeklies, and in many instances dailies, in order to meet the encroaching competition of the ably edited and expensively gotten up and illustrated metropolitan papers, with their vast and complicated system and machinery for the gathering and dissemination of news.

In the effort to keep the pace set by their metropolitan contemporaries, the publishers of the country press were forced to increase the size of their papers also. All this meant augmented expense for additional help, which in turn was growing scarcer and more difficult to secure, thus necessitating as a matter of self-preservation the

installation of typesetting machinery in order to hold their own. The struggle has resulted in a survival of the fittest. Those enterprising publishers who kept their equipment up to the demands of their readers have emerged with thriving and prosperous plants; while those who lagged behind are either being driven to the wall entirely, or else forced to seek the remoter regions where the march of progress has not penetrated as yet, there to begin over again the struggle of years before. Present conditions call for an enlarged capital, however, and to enter the field of country journalism now requires more than the proverbial hatful of type and a hand press. The average country office of to-day represents an investment of much more capital than the ordinary thrifty compositor can hope to acquire in his youthful years, while his ambition is still active.

In the book and job branches in the larger cities, about twenty years ago a period of transition set in. Improvements in printing and binding machinery followed each other in rapid succession. The slow drum-cylinder press gave way to the rapid two-revolution machine, and these in turn were frequently supplanted by high-speed duplex and perfecting presses. Hand-folding was displaced with the advent of the folding machine. Ordinary paper-cutters, which had been used slowly and laboriously for the trimming of catalogues and pamphlets one edge at a time, were superseded by the book trimmer. All kinds of machines and appliances were introduced in the bindery in the way of stitchers, case-makers, stampers, sewers, gatherers, back-rounders, etc., and hand labor was almost entirely dispensed with by the installation of automatic labor-saving machinery. Nor was the composing-room exempt from innovation, the introduction of the Linotype having practically revolutionized methods in many establishments.

Competition was keen and strenuous, and the far-sighted printer took advantage of every piece of improved machinery to better his output and reduce the cost of production, and for a period of years, possibly a decade, whatever profit he derived from his business was promptly reinvested in new machinery and appliances. Those who failed to keep their plants up to the highest state of efficiency fell hopelessly behind and were relegated to an inferior position. In the wake of this transition period followed an era of specialization, and the plants of the larger among the printing and publishing houses now take on more the aspect of factories than of printing-offices. To compete nowadays an enormous investment is required as compared to what was necessary before the introduction of all this modern machinery. True, the smaller job office still exists, and in many cases thrives, but the printer with limited means who

contemplates starting a small job office to-day must realize that, for a time at least, he will bear about the same relation to the fully equipped and highly specialized modern plant that the cobbler does to the shoe factory.

The printing business has not been exceptional in this regard. Almost every line of trade and manufacturing seems to have undergone the same process of evolution at about the same time. All classes of mercantile businesses now demand a much larger investment than they did before, and no line is so petty or insignificant as not to require a greater capital to embark in it than is within the control of the average worker. So that printers who aspire to enter other fields than their own trade find those avenues also closed by their lack of means.

As a compensating factor, however, one channel has been made easier of entrance. The field of Linotype composition, in spite of the almost universal use of these machines, is still practically in its infancy and affords many excellent opportunities and desirable openings for the printer, and especially the operator, who wishes to engage in an independent and profitable business. Owing to the fact that this machine was not generally introduced until most of the proprietors of the printing-plants of to-day were out of the harness of actually setting type, many owners of job offices who look with favor on the installation of Linotypes in their establishments, are yet deterred by a lack of ability to manipulate them themselves, and fear to trust such a complicated piece of machinery to hired help, which might prove incompetent. Many such would be willing to enter into agreements with competent operators to install machines in their plants, either on a basis of a stipulated and guaranteed amount of composition at a stated price, or on a profit-sharing plan whereby the operator may acquire an interest in the machine. Many examples suggest themselves which will make this situation clear, but a few only will be cited.

A publisher in one of the largest cities in Iowa, who had no plant of his own but who used a large amount of composition monthly, saw an opportunity to secure a profitable contract, covering a term of years, which would require at least three and probably four or more Linotypes. Not being a practical printer himself, he was somewhat reluctant to embark in the venture, even though he had ample capital to finance the undertaking. A young man who was employed as machinist-operator in the office which did the composition for this man's publications saw the opportunity, and although having no means of his own, has formed an eminently satisfactory partnership with the publisher. By the terms of their agreement the publisher installed a complete plant, which in-

cluded at first three and at present four Linotypes. They secured the contract which formed the basis of the partnership, and this together with their regular publications made work plentiful from the start. The machinist-operator, who occupies the position of working partner and manager, receives a salary almost if not fully equal to what he was earning before entering into this arrangement. The publisher, in addition to a certain share of the profits, receives a fixed interest on his investment. At the conclusion of the term for which their contract runs, and when the plant is fully paid for, the machinist-operator is to receive in fee simple one-third interest in the entire business. The concern has been in operation now for two years. It will take probably about six more years for the plan to work out. From present indications, and on the showing made so far, there seems to be not the slightest doubt that the business will be free from incumbrance in the time figured on. Then the working partner will receive as a reward for faithful service and good management a one-third interest in a plant which will at that time be worth no less than \$25,000, to say nothing of the value of the good-will of a going business. In the meantime he will have been steadily employed at a good salary, and if by any chance they should have miscalculated, or their plans go wrong in any way, he will still have earned no less than if he had remained in his old position as an operator at weekly wages. In other words, he has a large stake to gain and absolutely nothing to lose. It is up to him to "make good," and he is doing it.

In the same city another publisher whose composition bills warranted the installation of a Linotype, but whose lack of experience deterred him from purchasing one, has entered into an agreement with an operator whereby he can in time acquire sole ownership of his machine. The publisher purchased and installed a new Linotype. He agreed to allow the operator the same price per thousand ems that his composition was then costing him. In addition he furnished space, light, fuel, and power. Against this he was to charge up the cost of maintaining the machine, interest on the investment, insurance, taxes, repairs and renewals, etc. The balance remaining after these fixed charges had been met was to be placed to the credit of the operator, to apply on the purchase of the machine. This arrangement has been in effect now for four years. In two years more this operator will own his own machine entirely free from debt. And during all this time he has had a steady and pleasant situation, with pay fully equal to what he had been earning theretofore.

A printer and publisher in a certain large city in Missouri, who was using immense quantities of Linotype composition, refused to install machines of his own on the ground that he feared it would

be difficult to secure competent men to run them. Two young men of that city, both of them exceptional operators, finally prevailed upon him to lease two Linotypes, with the option of either purchase or return at the end of one year, they to enter his employ and take charge of the machines on a profit-sharing basis. Before the machines had been in his office thirty days, the publisher bought them outright from the manufacturers, paying cash for them, reselling them immediately to these two operators on the same profit-sharing basis. They are to pay for them out of their share of the profits, and he holds a mortgage on the machines as his security for the fulfilment of the contract. The plan is working out splendidly. The publisher is making an increased margin of profit, and both of the operators are earning good wages, besides paying for their machines without assuming a burden of debt that under ordinary circumstances would have proven a hardship.

In another Missouri city a young man with very limited capital installed a Linotype in one of the newspaper offices of the town, depending on securing enough composition from outside sources to keep himself fully employed. This was two years ago. He has been reasonably successful, and recently has installed a second machine in the office of the rival paper in the same city, on which he employs another operator. Gradually, as his trade increases, he does less and less operating himself, finding himself fully occupied with the business details of the work of two machines, on which he employs two and sometimes three shifts of operators.

A large job-printing firm in Denver offered space, light, and power, and a guaranteed amount of composition at a stipulated price per thousand ems to a competent machinist-operator who would place a Linotype in their office, with the privilege of doing as much additional outside work as he could handle — giving their own work preference, of course. They found the right man. The agreement was entered into a year ago last February. Within a year from that date he installed his second machine, and is now in a fair way to build up a lucrative trade-composition business employing a battery of Linotypes in a comparatively short time.

About six and a half years ago — in February, 1902, to be exact — a couple of young men employed on one of the Kansas City dailies as machinist and operator, respectively, pooled their resources — less than \$1,000, I am informed — and embarked in the trade-composition business in that city. They secured two Linotypes on easy terms, and decided to risk their all on the venture. The business was a novelty in Kansas City, and the field untried. In the face of a prejudice against the use of Linotype composition for high-

grade book, job and catalogue work, they set out to convince the job printers of their city that they could not afford to have their type set by hand when equally good if not better results could be obtained from Linotype slugs, and at a greatly reduced cost. How well they have succeeded is evidenced by their present plant of seven Linotypes, housed in a building of their own, and operated twenty-four hours a day — the equivalent of twenty-one machines working eight hours a day. They not only do the bulk of the composition for the job-printing trade of their home town, but their field extends over a large part of the States of Missouri, Kansas, Nebraska and Iowa. In Kansas City they occupy a most enviable position among the craft, job printers in that city almost unanimously expressing themselves to the effect that "as long as the Smith-Grievess Typesetting Company give us such good slugs and render such prompt service, we see no necessity of installing Linotypes of our own." In addition to a physical plant actually worth in the neighborhood of \$50,000, they have a most valuable asset in the good-will of their business, which is undoubtedly worth fully as much more. A \$100,000 business, built up in six years, from an original investment of less than \$1,000, represents a measure of success not often attained in any field of endeavor, and speaks volumes for the business acumen of its founders.

A Linotype machinist-operator is building up a trade-composition business practically without any capital in one of the cities of lower Michigan. An evening newspaper having four Linotypes leases him the use of two of these machines during the night, when they would otherwise be idle. As his trade increases, he can secure the use of the remaining machines in this plant on similar terms, but by that time he will doubtless be in a position to purchase machines of his own.

A similar situation exists in one of the larger cities of Kentucky, where the foreman and machinist, respectively, of a morning daily lease the machines during the day. They have succeeded in the course of a few months in establishing a trade both locally and in the surrounding territory which bids fair in a short time to enable them to resign their positions and devote their whole attention to their own business. They formed their copartnership in October, 1907, and are already negotiating for the purchase of a new Model 5 Linotype to be installed independently of those they now lease.

A two-machine Linotype plant located in a large city in Kansas was started a few years ago with almost no capital. So limited were the proprietor's means that it was necessary that his first Linotype be bought for him in the name of the firm which was to be his largest customer. He was a

hard and earnest worker, however, and in a little more than eighteen months he had his first machine paid for and a credit established which enabled him to purchase his second machine on the most advantageous terms.

Another city of lesser population in the same State furnishes an example of a young man embarking in the trade-composition business whose resources were so meager that he had to contract with his patrons to pay him weekly for work done, not being able to finance his business and carry the accounts until the completion of the individual jobs. On one occasion his principal customer, on inquiring about a delay in a certain catalogue, discovered that the work lagged because of insufficient metal and the lack of necessary funds to replenish the supply. He immediately instructed him to purchase enough metal to supply his needs, having the bill sent to himself, to be paid for in composition from time to time as he needed it. This was in the operator's struggling period, of course, and he no longer finds it necessary to call on the good offices of his friends and customers to help him along. He now operates two machines, has his brother employed in his office, and is on the high tide of financial and business prosperity. He attributes his success in large measure to the fact that no job was too small to merit his personal attention. He started out with the determination to make his plant a convenience and accommodation for the local printers, and they were quick to see the advantages and avail themselves of the facilities afforded. In many instances he has billed items, trifling in themselves — as little as 50 cents sometimes — on which he probably made no profit; yet on the whole he has found that it has paid him in the long run to be accommodating in small matters and thus gain a foothold for larger business.

To be maimed in such a way as to be permanently lame is a serious handicap in the race for business supremacy. A young man so afflicted was employed in a printing-office in a small western town. Wages were not very high there, and probably the most he could ever expect to earn as a printer was \$12 a week. Not being able-bodied and active, he was practically debarred from securing work in the larger cities, in competition with the highest skill in the trade. He accumulated sufficient funds to make the first partial payment on a Junior Linotype, the price of which is \$1,500. This machine he installed in a location of his own, independent of the newspapers — there are three in the town — and contracted with all of them to do their composition. From this source alone he has a steady income of about \$30 a week, with as much more as he is able to handle from outside patrons. It will be a matter of only a short time until his machine is entirely paid for,

and he will then be in an enviable position in comparison with the one he held prior to embarking on his new venture. Thirty dollars a week in a town of about two thousand, from an investment of \$1,500, is by no means an insignificant income.

Stories like the foregoing could be told indefinitely, but enough have been related to show that opportunities are abundant for the thrifty and ambitious printer to get out of the rut and become independent if he sets out to do so in the proper spirit. Nor is it necessary that he be located in a large city in order to be successful. Linotypes are invading the smallest communities — one in a town of 461 in Missouri; one in Defiance, Iowa, population 332; two others in Illinois towns of less than 1,000 each; Mount Morris, Illinois, with a population of 1,048, has a three-machine plant; Kaleva, Michigan, population, according to the 1900 census, of twenty — count 'em, twenty — has a two-machine plant. Many of the smallest and most remote places afford a field for the installation of machines, and all that seems to be necessary to find business openings for printers is a little diligent inquiry.

The field is by no means filled up — in fact, in many localities there is a crying demand for Linotypes, which only needs enterprising printers to satisfy it. There is a thriving manufacturing city of nearly seventy-five thousand population in Ohio in which not a single exclusive trade Linotype is located. The only machines available to the printers in that vicinity are those in the two newspaper offices. As these newspapers are also in the job-printing business, and are thus competitors, it is with the greatest reluctance that the local printers send their composition to them. Yet they are forced to do so, or else pay freight both ways to and from some other city at a distance. A trade-composition plant established there should prove profitable and successful from the outset, and doubtless would receive moral and financial support from every exclusive job plant in the city and surrounding territory.

Another Ohio city, of sixty thousand inhabitants, even more advantageously situated than the one first mentioned, contains no trade plant, though one of the exclusive job offices operates two Linotypes. In Indiana there is a city of twenty-five thousand, where are published two daily newspapers, in which there are no machines of any kind at present. This should prove a promising and inviting field for the first man to occupy it. Kentucky has one city of thirty thousand and another of nearly fifty thousand, located close together, in neither of which there is a Linotype as yet. What better opening could any one ask for the establishment of a practically noncompetitive business?

According to a correspondent in a recent issue

of the official organ of the International Typographical Union, Galveston, Texas, is suffering for the want of a battery of Linotypes for general jobwork. It has no job or trade machines at present, and all work of that nature is being sent to Houston or some other near-by city.

The leading job office in a city of forty thousand in central Ohio holds out an exceptional opportunity for a good machinist-operator to install one or more Linotypes in its plant. They will not only give a guarantee of a fixed amount of composition, but as an additional inducement will permit the proper party to acquire stock in the concern. Situated as this city is, in the midst of a densely populated territory, and surrounded by numerous cities of somewhat lesser population, none of which has a trade-composition plant, a machine located there would have a prolific field to draw from.

Generally speaking, it has been the policy of the Mergenthaler Linotype Company to foster and encourage new ventures of this kind as far as consistent with safe and conservative business principles, and in this way it has furthered many deals whereby printers have been enabled to secure a fair start. Far from being overcrowded, the field has only just begun to be cultivated properly. Many excellent opportunities are to be had for the seeking. Any enterprising printer can find them, and it is merely a matter of diligence to develop them.

EFFECT OF GAS ON BOOKS.

Mr. C. Whitwell, librarian of the Central Library, London, England, says, in the *West Ham Electrical Bulletin*: "No one who loves his books should allow a single gas-jet to be fitted up in his library—unless the whole of the fumes are carried at once into the air, an arrangement that is very rarely practicable in the houses that ninety-nine out of every one hundred book-lovers live in at the present day. The sulphurous fumes from gas are said to attack all classes of leather bindings, especially Russia leathers and calf-skins, rendering them liable in a comparatively short time to 'crumble' at the slightest touch. Of course, there are other agencies at work besides the products of gas combustion that have a destructive effect on the bindings of books, such as the pollution of the atmosphere by the burning of coal, dampness, excessive heat from the rays of the sun, or from a room being badly ventilated, also the use of sulphuric acid by the tanners in preparing the leather for the binders. In this connection I may quote the report of the sub-committee (composed of chemists specially conversant with the treatment of leather) appointed by the Council of the Society of Arts to investigate the nature of the decay of leather used for bookbindings and its causes. With regard to the latter reference the report reads, 'On the whole, the sub-committee is satisfied that of all the influences to which books are exposed in libraries, gas fumes—no doubt because of the sulphuric and sulphurous acid which they contain—are shown to be the most injurious. . . .' Again, from the report of another sub-committee which was instructed to 'ascertain if the complaints of premature decay of modern bookbinding leathers are justified by facts, and if so, to ascertain at about

what date leather began noticeably to deteriorate; to find out, by noticing the conditions under which the books were kept,' etc., may be read this significant statement: 'Where gas is used, the bindings are in the worst state noticed, especially on the higher shelves.' As far as my own experience is concerned with regard to the relative effects of gas and electric light upon the bindings of books in the Central Library, I might state that many of the books in our various public libraries were first collected and stored in Old Rokeby House. Gas was used all over this house; when the time came to move the books to their new homes, it was found that a number of volumes, bound in calf, had suffered so much from the gas fumes that the bindings were irretrievably ruined; when they were handled, the leather absolutely crumbled into dust, and looked something like Scotch snuff. On removing to the new library, where nothing but electric light is used, these books were rebound, and, though eight years have since passed, their bindings are at the present moment as good as new—thanks to the electric light. Most librarians will, I think, agree with me that leather loses all its natural oil by long exposure to the excessive heat that results from burning gas in any place where books are stored. In conclusion, I should like to quote (from memory) from an interesting work that deals with this subject written by Mr. W. Blades, entitled 'The Enemies of Books,' in which he says: 'The injury done by gas is so generally acknowledged by the chief librarians of our National Libraries, that it is strictly excluded from the libraries under their charge.' To which testimonial to its demerits from a book-lover's standpoint, I can add nothing."

WHAT CONSTITUTES "STYLE."

"It is a recognized principle," says Charles D. Maginnis, "that every medium of art expression should be treated with due regard to its nature and properties. The sculptor varies his technic according as he works in wood, granite, or marble; the painter handles his water-color in quite another manner than that he would employ on an oil-painting of the same subject; and the architect, with the subtle sense of the craftsman, carries this principle to such a fine issue as to impart an individual expression even to particular woods. He knows that what may be an admirable design when executed in brass may be a very bad one in wrought-iron and is sure to be an absurdity in wood. An artistic motive for a silver flagon, too, is likely to prove ugly for pottery or cut glass, and so on.

"There is a genius, born of its particular properties, in every medium, which demands individual expression. Observe, therefore, that Art is not satisfied with mere unrelated beauty of form or color. It requires that the result confess some sensible relation to the means by which it has been obtained; and in proportion as it does this, it may claim to possess that individual and distinctive charm which we call 'style.'"

HOGS A SIDELINE TO PAPERMAKING.

Hog-raising on an extensive scale as a side issue to the manufacture of paper is the experiment which the Great Northern Paper Company is going to try on its land in Maine. The first consignment of hogs will be turned loose on an island in a northern Maine lake and the animals will be allowed to run wild, feeding on roots, herbs and other vegetation.

The prospective new industry was first suggested by President Garrett Schenck, of the Great Northern Paper Company, who after eating ham and bacon from a roast hog which had been raised in the Maine woods and served at a banquet in Boston, declared it to be the best he had ever eaten in the pork line.—*Exchange*.

Written for THE INLAND PRINTER.

THE BOOK-STALLS OF THE OLD WORLD.

BY ROSWELL T. SPENCER.

ONE of the greatest delights of a book-loving American on his first trip abroad is visiting the book-stalls of the various foreign cities and examining the " quaint and curious volumes of forgotten lore " to be found on their shelves. One who is acquainted with the value of certain rare books is likely at any time to discover among a multitude of worthless publications some valuable work, and this furnishes an incentive for research and examination.

The writer was fortunate enough on one occasion to find among the flotsam and jetsam of the literary sea a copy of the first edition of " The Book of Mormon," published at Palmyra, New York, in 1830, by Joseph Smith. This he was able to secure for a few cents and afterward dispose of to a New York biblioplist for more than fifty times the original publication price. It may be said in passing, that this great increase in value of a modern book (and one of no intrinsic worth) is accounted for by the fact that during the troubles and forced migrations of the persecuted Mormons from Illinois to Kirtland, Ohio; Far West, Missouri; Nauvoo, Illinois, and Salt Lake City, Utah, which took place within a few years after the work was first published, almost all of the first copies were either lost or destroyed.

When the writer first visited London, a score of years ago, he found what he believes to be the identical book-stall in City Road where " David Copperfield " was in the habit of going to sell portions of the " library " of that most delightful of Dickens' characters, " Wilkins Micawber," while that genial but impecunious gentleman was " waiting for something to turn up." While there he bought of the stallkeeper (who was still drunk) a Spanish copy of Scott's " Antiquary," bound in sheep, for a penny. The next day he visited the odd-looking house in Portsmouth street, near Lincoln's Inn Fields, on which is painted a legend which states that it is the " Old Curiosity Shop " immortalized by Dickens. In it, in memory of " Little Nell " and her grandfather, he purchased a copy of Smollett's translation of " Gil Blas," printed in 1780, illustrated, and neatly bound in leather, for " tuppence." It is in two volumes, and on the title-page is this note: " Vol. I. may be perused gratis, and returned if not approved.—And if any Perfon in Town or Country should find any Difficulty in getting supplied with these Volumes regularly, they are requested to write or fend to Mr. Wenmam, who will punctually pply their Orders." The misspelling of the publisher's name and other typographical errors would indicate that the proofreaders of the eighteenth century (unlike those of the twentieth) were not infallible!

The prices asked in London book-stalls are not always low, however, as is shown by the fact that in one of the better sort, in New Bond street, near the aristocratic Grosvenor Club, a set of Dickens' novels, in the green paper covers as originally issued, was offered the writer for £140. As he was already the owner of a set (and for other reasons not necessary to mention) he did not purchase.

The book-stalls of Paris are well worth investigating, especially those on the quays along the banks of the Seine. On the Quai d'Orsay, in particular, many occasions (bar gains) are offered by the dealers, who have their wares arranged on the top of the low stone walls which form the river embankments. Travelers who have become short of money or who do not desire to carry their books farther, sell them to these persons for a trifle and they in turn dispose of them cheaply. One purchase that is remembered is

a Paris " Baedeker " at half a franc. Books are also sold daily at the Hôtel des Ventes Mobilières, where *ventes aux enchères*, or sales by auction, take place from 2 to 5 o'clock in the afternoon.

In the German cities, especially university towns like Heidelberg and Bonn, scientific books and college textbooks are staple articles in the book-stalls, and though not so cheap as in some other countries may be purchased at a fraction of their original cost.

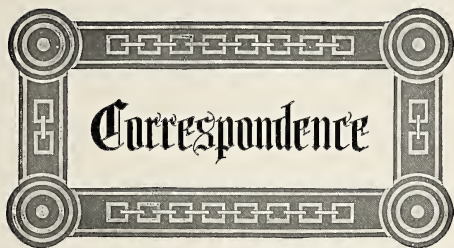
Very old books are more numerous in the book-stalls of Italy than in any other country and the prices asked for them are extremely low. The writer bought in Venice, for half a lira, a well-preserved volume bound in leather and printed in Latin, containing this imprint: " *Venetis, Ex Typographia Dominici Guerrei, & Io. Baptiste, fratrum, MDLXVIII.*" In Bologna he procured of the old man who had charge of the leaning towers, and who sold books as a " side line," a work on anatomy that was printed in 1690. It contains a number of curious anatomical engravings and is in its original hogskin binding. As it cost but 5 cents it was not an extravagant purchase.

After visiting the Barberini Palace in Rome, in which is Guido's famous portrait of Beatrice Cenci, about which, by the way, Mark Twain has taken special pains to display his ignorance and bad taste, the writer went across the street to a book-stall and made a purchase. It was a Latin Bible of the early part of the sixteenth century, and although the price was but a trifle its ultimate cost was quite heavy. On arriving home some months later he placed this book without examining it on a shelf in his modest little library of about one thousand volumes and paid no further attention to it. In the course of a few weeks he discovered that his books were being ruined by bookworms, book-scorpions, lice, moths, etc., and on investigating the old Roman book it was found to be perfectly alive with those disagreeable and destructive creatures. Among them were the *Chelifer cancrroides*, *Anobium panicum*, *Ptinus brunneus*, *Sitodrepa panicum*, *Atropus pulsatorius* and several species of a psocid pseudoneuropterous insect known as the *Atropus divinatorius*. The book and its numerous inhabitants were thrown into the stove and some of the other volumes also were burned and others fumigated. The writer has made other foreign trips but has never invested in books at an Italian book-stall since his first unpleasant experience.

THE STORY YOU HEAR.

If you hear an unpleasant story about an acquaintance, perhaps you will not feel like keeping it to yourself, even though you are not at all sure that it is true. The chances are that you will pass it along, imagining that you have freed yourself from all responsibility if you explain this is only what you were told, and that personally you know nothing about the matter. Have you ever noticed how soon all these little qualifications are dropped out of a story? Every " perhaps " and " maybe " is lost by the second telling. " I thought " soon becomes " I saw," and somebody's careless guess is accepted as his positive statement. Since this is true, you can not escape any responsibility by saying that you heard a certain report, but are not positive as to its truth. The results of repeating it are likely to be just as bad as if you pledged your honor for its correctness in every point.

When you hear a doubtful story which attacks somebody's character, set your lips together and resolve that no word of this shall pass them. If true it will be verified only too soon. If false you will have the satisfaction of knowing that you have not helped to harm a brother or sister by lending the weight of your influence to a lie.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE COLUMBIAN PRESS—A CORRECTION.

To the Editor: TOPEKA, KAN., July 9, 1908.

I am much chagrined because of discovering in *THE INLAND PRINTER* for July (near foot of left-hand column, page 530) a statement in relation to the Columbian (Clymer) press, said to have been invented in 1817: "It was the first press built in the United States capable of printing both sides of a newspaper at once."

I am annoyed that a statement of this character, one that appeared in another printing-trade paper several months ago, should appear in *THE INLAND PRINTER*, because I regard the publication now addressed as one differing in many particulars from the first referred to in this paragraph. Of course it is an inadvertence, but—

The simple truth is that because of the lack of means and skill to produce a sufficiently accurate surface in the workshops of this country at the time, the platens of printing-presses in use previous to the invention of the Columbian were only large enough to cover one page of a paper, and two pulls were required to get an impression of the two pages forming one side of a paper. Any one having a shade of intelligence, reading the article referred to with any attention, would be greatly puzzled by the intimation that it was possible to print both sides of a paper on a hand press made in 1817. ALDEN S. HULING.

MORE LIGHT ON COLOR PROCESS PRINTING.

To the Editor: HARTFORD, CONN., July 1, 1908.

Being a subscriber to *THE INLAND PRINTER*, I would like a practical opinion of the article given in the June, 1908, number on "Some Secrets of Successful Color Process Printing," by Henry Lewis Bullen:

"Make-ready is simple. All the pressman has to do is to bring up each plate with an even, hard impression, and he should use overlays and underlays only for this purpose. The pressman has nothing to do with solids, shadings or high lights; all these details have been given their true relative values by the engraver, and it is precisely this work that makes color-process plates expensive."

The above quoted from Mr. Bullen's article does not seem to suggest such a practical method when compared with the article of Mr. Saladé in the *Practical Printer*, February, 1905, published by the Inland Type Foundry, "Hints on Three-Color Process Printing":

"In making ready, the subject should be studied with an eye of an artist. If it is a landscape or building, the usual half-tone style of make-ready will generally be sufficient: that is, overlaying the darkest places, then next the shades over the same, and then all light places cut out, the remaining part of the sheet pasted over the two first

shades. Use French folio in cutting the overlays. But when the subject is a portrait—a woman's face, for instance—the make-ready is much more difficult. Prove up complete all subjects sent by the engraver. If the face seems to be too pink, cut out an overlay twice—on both yellow and red forms. This action makes the face a good flesh color when the blue plate finishes the picture. This rule works both ways. If the face appears too yellow, do not cut out at all on the red overlay. On landscapes the best results are attained by running the yellow very full and 'cutting' the red down so that it appears to be light. In this manner, when the blue is run above the medium, the trees, grass, etc., 'come out' a beautiful green. Make a separate overlay for each of the three plates, and make the plates perfectly even on the back. In making ready the yellow plate, which is, of course, the first to be printed, it is difficult to see the outlines of the subject without slightly changing the yellow with a little black; then, when the press is washed up before running, the yellow will be cleaner."

Mr. Saladé states in his "Hints" that he has acquired the above knowledge from long experience with a calendar manufacturing firm which makes a specialty of three-color printing. FRED J. CRACKNELL.

[Mr. Cracknell's criticism submitted to Mr. Bullen produced the reply which follows.—EDITOR.]

To the Editor: RUTHERFORD, N. J., July 17, 1908.

In the article, a part of which does not convince Mr. Cracknell, it is assumed that a reputable engraver has submitted honestly printed, complete and progressive proofs, and that the printer is intelligent enough to accept only a result that faithfully or satisfactorily reproduces the colors and detail in the subject. The engraver's task is not to create, but to copy; the artistic quality proceeds from the artist. The pressman's task is to reproduce the result shown in the engraver's proofs, and is purely mechanical, and he does not require the "eye of an artist." Given a set of honest engraver's proofs which are satisfactory—and which, by the way, should be taken on the same paper the printer proposes to use—and the same inks, to get the same results the pressman's only duty, in addition to the ordinary duties of an efficient pressman, is to carry the same amount of color and bring up the same detail shown in each proof. He does not need to "prove up complete all subjects sent by the engraver," for the engraver does that for him. His only problem in make-ready is to give relatively equal pressure to the darks, the middle-tones and the high lights; this is done, if necessary, by elimination, for the finer and sharper dots which form the high lights have a tendency to overprint, in which case their detail changes, and the pressman must relieve them of excessive pressure until they correspond with the proof he is matching. In printing from electros of the etched plate more pressure and consequently more make-ready is required, because the surface of an electrotype is granular. There are several mechanical make-readys which automatically and quickly establish these relative pressures, and which have no artistic perceptions. Now the three-color plate is the most finished product of the engraver's art, and all the extra work of the retcher after the plate as ordinarily made reaches him is in fact "make-ready" of the highest degree. By repeated manipulations the retcher, whose chief qualification is knowledge and appreciation of color, softens the edges, and establishes the middle-tones and high lights, so that all are in harmony on his own final proof, which is taken on a hand press, generally without any make-ready. The retcher's work is well done when he gets his satisfactory, complete result without make-ready; but this is not the proof that goes to the cus-

tomor or printer, for that and the progressives are printed on a Colt's Armory or Universal press, which, while the best of their class, do not equal in rigidity of impression a good hand press. The engraver's prover is an expert pressman, and he meets the changed conditions, which are the same as the pressman meets, with make-ready to establish relative equal pressure on all parts of the plate. Many subjects are made ready in a few minutes; subjects with intricate vignetted edges may require an hour or two or more, just as they would in black and white plate, and any pressman who can make ready an ordinary half-tone will experience no greater difficulty with a color-process plate, and usually less. The printer has paid, perhaps, \$2 a square inch for plates made by color specialists who reproduce the work of another color specialist — the artist, and he does not require any color specialist in his pressman, beyond the ability to carry the right amount of color. No one will contend that more than one per cent of pressmen have any appreciation of color; in which respect they compare favorably with the general public. Color appreciation based on knowledge and the ability to express it is one of the scarcest commodities. Therefore, to repeat, the pressman is not responsible for solids, shadings or high lights, or gradation of color, except to copy the engraver's proofs, and when he attempts, as he can do, to impart his own ideas into the work he is undoing two other men's highly paid work, and the result is usually something entirely different and inferior to the original painting or article. But in plants in which plates are made and printed, making a specialty of color-process work, pressmen, highly paid color specialists, men like Dittman, Thompson, and, doubtless, Saladé — are employed, who cooperate with the retcher to lighten his exertions, and who frequently find in consultation that a change in effect may be obtained more economically on the press than by retching, and who sometimes use plates which the engraver would not deliver (because incomplete) to an outside printer. Color can be modified by reducing pressure, and an efficient pressman can improve a defectively etched plate. These color-pressmen specialists can accomplish much, but the general printer can not afford to pay the price demanded for these rare color specialists, who work with the original before them hand in hand with the engraver. Dishonest engravers have been known to fake their proofs, and then the pressman finds it difficult to get results as good as in the proofs. The article "Some Secrets of Successful Color Printing" is intended to assist the general printer to produce satisfactory process color-printing economically, and to do this he must teach restraint and the art of "following copy" in his pressroom. The commonest fault of pressmanship on all classes of work is overdoing make-ready fearfully and expensively, and much of this elaborate unnecessary work with knife and paste is done to overcome the pressman's own basic original errors. The pressman who gets good results with the fewest patches and cut-outs is the pressman who works with his brains more than with his hands.

HENRY L. BULLEN.

OPPOSED TO GOVERNMENT DOING CHEAP PRINTING.

To the Editor: WASHINGTON, Mo., June 22, 1908.

We have at different times noticed comments from printers regarding the Postoffice Department's practice of supplying printed envelopes. Our attention is again called to the matter by the numerous circulars and printed matter that are now being sent out by the Third Assistant Postmaster-General, advertising these envelopes to the business people. It seems to us that the Assistant Postmaster-General is exerting all power to make a creditable

showing in the sale of stamped and printed envelopes, regardless of whether that particular department is on a paying basis or not. With the free use of the mails and a price that practically stifles any and all competition, and with no cares and worries as to whether the business is a paying one or not, he certainly ought not to have any trouble in getting the business which rightfully belongs to the printer. Much has been said pro and con regarding printers' prices, but with the Government's printing-office in the lead with profitless prices, how can we ever hope to set a better standard? According to our conception of the matter, the sending out of these circulars and prices to the business people at large will have one great result, and that is, it will tend to educate the people to demand still lower prices for printing than what is the case now. Why is it that the Government Printing Office is placed in such direct competition with the business that belongs to the printers?

Yours respectfully,

PEARL PRINTING COMPANY,
JOSEPH ISELE, Proprietor.

MORE EFFICIENCY FROM THE WORKMAN.

To the Editor: WAREHAM, MASS., July 10, 1908.

Many years' experience as a printer, during which time I have worked in various capacities in different offices, has shown me a few simple ways in which employers can get greater efficiency out of the average workman than they now do. This article is written from the employee's standpoint and refers more particularly to the small plants, of which there are thousands, employing from two to six or eight men. It may serve to give some employers a new viewpoint of their workmen.

First of all comes the employer who is constantly spying on his force. You find this species a very common one. In one shop where the writer worked, the office was divided from the composing-room by a partition in which were four glass windows. And how often we used to look up from our work to find the boss with his neck stretched way up in the air, staring out at us. When caught he would invariably start scratching his neck as if that was the reason for its swanlike appearance. Do you think he inspired the men to do their best work by this action? No man ever yet persisted in doing conscientious work when he felt that he wasn't trusted, and as a consequence in this case, many an ordinarily honest workman "soldiered" away many an hour, just from pure spite. And this employer often wondered why his estimates on composition were many times so much less than the actual time that really was taken. He didn't know that the neck-stretching act was directly responsible.

Second, is the employer who never thinks of giving his men any vacation or recreation at any time, and who deducts every minute of the time lost, from their pay envelope. Remember I am writing of small plants and not the large ones — the latter of necessity must be conducted differently. But in the smaller offices there are times when an hour, an afternoon, or even a day given an employee, is an investment at compound interest. To illustrate: In one office where I worked, employing five hands, when work was a little slack the boss would stroll through the workroom and tell the foreman to "let the boys have a little vacation this week." And so one day part of us would take the afternoon off, away to a ball game, for instance, and the next day we would work and the others would go. In this way a sufficient force was always on hand in case any rush jobs should come in. How much better this was than to have the whole force half busy, lazily distributing and killing time. As a result, this employer got a first-class set of permanent workmen, who were ready and willing to rush

when such jobs came in, and who gave good, honest value for their day's work at all times.

At once you say these sort of employers are rare, which is just what I am trying to prove. But because they are rare is no argument that their methods are wrong, as the above case will show. The pity is they are so rare.

In sharp contrast to the methods used by the above-cited employer, were those of another man who came under my observation. He had but three working for him, yet unfailingly deducted all time out, no matter from what cause, and if he had ever suggested that a half day could be taken, I verily believe the force would have worried about his health. One of the compositors lived in a neighboring town and each Saturday night he used to go to his home. Usually a train was taken after working hours, but one week, owing to the expected arrival of friends, he left to take an earlier train one-half hour before closing time. Now, during the week, one night after work as he was going out, the boss had called him into the office and had kept him there just one hour discussing certain work on which he was estimating, so the compositor never dreamed that the boss would have the nerve to deduct the half hour he was taking this Saturday night. As he stopped in the office to get his money, the boss looked at the clock, eyed him for a moment, and then broke open the envelope and handed him the envelope minus the half hour. I may say in passing that the man quit right then.

Perhaps this is an extreme case, but from long observation I am convinced that most employers are penny wise and pound foolish with their help. If they but realized what it would mean in increased efficiency to have the loyal good will of the workman, and that one of the best ways to get it is by liberal treatment, I think more of them would do it.

Third, and most important to the writer's mind, is the praising of the employee, or rather the lack of it. One employer in a hundred doesn't sufficiently appreciate the importance of this simple act of commending a workman for a well-executed piece of workmanship. It is the cheapest and most effective method of producing results that any employer can use, even looking at it from a purely mercenary point of view. Praise marks the difference between having a machine or a man working for you.

How often a workman will put his very best efforts into a piece of composition or presswork with the vain hope that the boss will speak of the appearance of the finished job, and how very rarely does he do it — unless to criticize. I once worked in an office where one compositor was given an entire town report to set, 107 pages in all, straight matter and tables. He took a lot of pride in his work and the first thirty-two pages had but twelve errors and they of the simplest nature. The boss returned them without comment of any kind. The compositor with his ardor a little dampened, nevertheless proceeded to painstakingly set up another thirty-two pages and again the proofs were remarkably clean — and again they were returned without comment. The workman then lost his ambition and the next proofs showed the result. And then the boss, when he returned them, said: "Mighty poor proofs — you must do better than that!" Rather unjust it seems, doesn't it, but how many of you employers reading this are doing any better?

Of course the argument against praising the employee is that it will make him conceited; that he will consider himself indispensable, will ask for more pay, and so on, in a similar vein. But how many employers have ever tried to go beyond the theory of these arguments? Very, very few, I'll venture to say, and a big majority of these few will tell you they have disproved their own contentions. The wornout adage still applies: "You can catch more flies with molasses than with vinegar."

In a final word, therefore, to you employers who operate small offices, to get the highest efficiency out of your working force: Treat them as human beings, don't spy upon them constantly; invest a day off now and then with them, and above all, give them praise when they have earned it. After all, it is they who make or mar your reputation: their good will is worth as much as an elaborate point-system equipment. Thousands of you have invested in the latter. Try some of the suggestions outlined above and see which investment pays the greater dividends.

CHARLES A. GAMMONS.

THE ADVANCEMENT OF CAPABLE MEN.

To the Editor: BATTLE CREEK, MICH., July 11, 1908.

In your July issue of *THE INLAND PRINTER*, Mr. J. A. Slade has a communication in which he painfully states that practical tradesmen are not advanced to positions of larger responsibility, and that preference for the better positions is given to salesmen, office men, etc.

By reading Mr. Slade's letter, one gets the impression that he is an habitual complainer. His literary "style" proves him a quitter. Will you please give me Mr. Slade's address, so that I may look him up and discover if the reason for his nonadvancement to a better position in the printing business has been caused by his own lack of those fundamental virtues necessary to any business success, namely, faith and hope.

I've traveled for fifteen years from one end of this country to the other calling upon newspapermen and printers, and my mind has become fixed to believe that it's better to shut up and look pleasant if you haven't taken advantage of your opportunities. It is too big and busy anyway, and there are dozens of small cities and towns in this country looking for good printers having the "get up and go forward" disposition.

This country is young and big. Users of future printing are being born in larger numbers every day. There are plenty of chances for the able man who will dare to do good work at fair prices to win. The supply men will give every aid to help a good man along to business success and independence. If the Slades in our big cities will take these hints they can be somebody. Leave Chicago, brother Slade, go to it and start your own office in a smaller place. Take a good injection of old-fashioned rousing Christian hope and faith along with your good workmanship and common sense, and you will never regret the day you went away from Chicago as a workman and began again in a small place to become an owner. ARTHUR WILSON.

BUT HE HOPED TO.

Two Northerners, traveling in the mountains of Kentucky had gone for hours and hours without seeing a sign of life. At last they came to a cabin in a clearing. The hogs lay in their dirt holes, the thin claybank mule grazed round and round in a circle to save the trouble of walking, and one lank man, whose clothes were the color of the claybank mule, leaned against a tree and let time roll by.

"How do you do?" said one of the Northerners.

"Howdy?"

"Pleasant country."

The native shifted his quid and grunted.

"Lived here all your life?"

The native spat pensively in the dust. "Not yit," he said languidly.—*Crocker Quality.*

THEY WILL DO IT.

When a child can't spell, the parents always buy him a little press and start him in the amateur printing business, or make a sign-painter of him.—*Crocker Quality.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



INCE my last writing a great stroke of business has been done by the Lanston Monotype Corporation, which has received an order for a complete installation of Monotype machines for the *Times*. While nearly every other newspaper office in the Kingdom had adopted the Linotype, Monotype, or other form of casting and composing machine, the *Times* with its characteristic conservatism held on to a system in which the Kastenbein composing machine—which sets up ordinary type—and hand labor had a part, the type used in the machines being supplied by the Blackfriars Typefoundry of London, and after once being in use it was returned to that firm for either remelting or selling at a low price. The number of Monotypes ordered has not yet transpired, but a large installation will be necessary to meet the requirements of the paper and naturally the Monotype people are happy, while on the other hand the Linotype Company is regretting the loss of a nice little order.

A SURPRISE is about to be sprung on the trade in the form of a new typesetting and composing machine which, even in its initial stage, seems to bid fair to prove a formidable competitor to the existing appliances. The inventor has been working very patiently upon it for some years past, but it is only this week that he has seen fit to take others into his confidence and show the machine at work. The writer had a private view of it the other day and the experimental machine, which has been gradually evolved by the inventor and a clever typefounders' engineer in London, worked extremely smooth and seemed to quite bear out the claims put forward on its behalf. The typesetter is a piece of mechanism that can be used either by itself or in conjunction with a series of composing machines. It occupies very little floor space, not over two feet square, and is in appearance somewhat similar to an ordinary typesetting machine, and the mechanism is extremely simple. Curiously enough the inventor, Professor S. A. Bhisey, is an Indian gentleman, who, unlike most of his countrymen, has turned his attention to mechanics, and has tackled the problem of machine typesetting with a mind unfettered by the usual engineer's traditions. He has thought out his machine on entirely new lines, which, as certified by the two principal London patent agents, infringe no patents in any other casting appliance. It is somewhat difficult to describe an apparatus of this class in words; to grasp its possibilities it has to be seen in actual operation; but, briefly described, it may be said to consist of the usual melting-pot, a powerful ejector pump, and a series of type-molds, thirty in all, arranged side by side in a long mold, the construction of which is one of the patentee's own ideas. This mold contains thirty matrices, and at each revolution of the pump thirty types are cast. These types may be either all the same letter or a variety of letters, as desired. By building the machine with a double pump, a second mold can be added, thus giving a casting capacity at each stroke of sixty letters; but even in its present state the machine is capable of casting two thousand five hundred separate types per minute, all completely finished and ready for use by the compositor. Professor S. A. Bhisey has also invented and patented a simple form of typesetting machine to use with the caster. These can be arranged in batteries of ten, and from one caster the types are delivered to an endless-chain carrier, which, passing along to the compositors, distributes automatically the various types into their proper channel and is thus capable of keeping

up a constant supply to ten swift operators. The possibilities of such an arrangement are enormous, and when it is considered that the machine, together with the compositors, can be sold at a price which is practically but a fraction of that of existing composing and casting machines, it will be seen that there is a wide field for the new invention. Prof. S. A. Bhisey has called his invention the "Bhisotype," and a syndicate has been formed to construct the machine.

THE annual conference of the Federation of Master Printers and Allied Trades of Great Britain and Ireland was this year held in Glasgow, to which Scotch city a considerable number of the best-known employers in the trade journeyed to take part in the proceedings, which commenced with a reception in the Windsor Hotel, which was the headquarters of the conference. Among those prominent in the trade who attended were: Mr. Walter MacLean, Glasgow, president of the federation; Mr. J. E. T. Allen, Manchester, past president; Messrs. Stanley C. Straker, E. Unwin, Cecil R. Harrison, and J. S. Elias, London; J. Thompson, Aberdeen; R. H. H. Baird and Hugh Strain, Belfast; A. R. Byles, Bradford; Godfrey P. Collins and Thomas Murdoch, Glasgow; E. Harland, Hull; Wesley Petty, Leeds, and R. H. Bradley, Reading, members of the council; H. Vane Stow, F. S. S., and E. Taylor Tomlinson, joint secretaries; and Walter P. Mackenzie, honorable secretary of the reception committee; J. Edmond Erskine, honorable treasurer; John Tomlinson, J. Montgomery Wilson, and Frank Glover, ex-president of the Newspaper Society. The corporation of Glasgow (famed for their princely hospitality) entertained the members and their friends at a dinner in the council chamber of the Glasgow Municipal Buildings, one of the finest rooms in the Kingdom, and they were there welcomed by the Lord Provost of the city in an appropriate speech, in which he dealt briefly with the history of the printing



GLASGOW MUNICIPAL BUILDINGS.

trade in Glasgow. The business meeting of the federation was held in private, and no report will be published until the next monthly issue of the official circular, but it is understood that in the absence of any serious situation to discuss a number of minor matters were brought up, such as local demands by the men for recognition of rules that had not been agreed to by the federated bodies; the obnoxious practice of trade printers—members of the federation—getting at the customers of their clients, and thus securing the work direct; the Leeds strike of female workers also came up for criticism, and one member at least put forward the curious theory that female labor, being unskilled, had therefore no right to organize as a

trade union. After the finish of the serious business of the federation the members recreated themselves with a visit to the Scottish National Exhibition, at present being held at Edinburgh, and a smoking concert was held on the Saturday evening. On the Sunday there was a special service in Glasgow Cathedral, after which the interesting features of the building were pointed out. In the afternoon the party visited Rouken Glen, traveling in special cars, and in the evening there was a sacred concert in the hotel drawing-room. London has been fixed as the meeting place of the federation for next year.

THERE is quite a rush on newspaper rotaries just now and the various makers are busy supplying orders. Messrs. Hoe & Co. are full up with work, both for the home and foreign market, and the Victory Machine Company of Liverpool is in full swing, with a number of different styles of rotaries for offices in both England and Scotland. Messrs. Albert & Co., of Germany, whose London agent is Mr. A. Bartzack, are also putting in a stiff fight for a share of British orders, and it speaks well for the prosperity of the newspaper business that so many large presses are required. Some of the newspapers are bringing out very large daily issues as in the case of the London *Daily Telegraph*, which the other day attained to the size of twenty-four pages, quite the largest newspaper ever published in this country as an ordinary daily issue, although the size has been almost attained to by the Edinburgh *Scotsman*, which has had issues of twenty pages of eight columns each, or 160 columns in all, as against the *Daily Telegraph's* record of twenty-four pages of seven columns, or 168 columns in all, but the *Scotsman* machines are capable of printing at one operation any size up to twenty-four pages of eight columns, or 192 columns in all, and the larger sizes are produced when pressure of news or advertising makes them necessary. Of course this does not come up to the mammoth issues you have in the States, but in the British newspapers in question there is no padding, only legitimate news matter and advertisements.

THE Old-Age Pension Bill, which is now under discussion by the House of Commons, provides for a pension of \$1.20 per week to be given to all persons who attain the age of seventy years and who have led a respectable life and not been in receipt of poor relief, but it has one objectionable feature in that it stipulates that the recipient must *not* have an income from any other source that amounts to more than \$2 per week. This affects the printers to a considerable extent, as, to take the London Society of Compositors as an example, there are at least two hundred superannuated members of the age to qualify for a State pension. Of these one hundred and fifty are receiving \$2.50 a week, and are therefore, according to a statement made by the Chancellor of the Exchequer in the House of Commons, excluded from participation in the Government scheme. A considerable number of superannuated members, however, are also on the funds of the Printers' Pension Corporation, and all these, under the Government scheme, would be disqualified, as their total income would reach or exceed the weekly allowance of pension. A few may probably be receiving a small weekly sum from a benefit society, this applying more particularly to the men who, being totally incapacitated, have declared on the fund at a time when they can not draw more than a few shillings. In these circumstances it does not appear that many printers will derive any benefit from the scheme. In point of fact, the Government is putting a premium on improvidence. A man who has denied himself in his prime to provide for old age is not to be assisted if the amount of his annuity reaches \$2.50 a week; while the man who, thinking only of the present, does not join a provident society of any kind is to have a \$1.20 pension.

PRINTERS do not seem to be much disturbed by the Daylight Saving Bill that is at present before Parliament, although it is a measure that, in the opinion of many level-headed men, will only lead to great confusion. Briefly it provides that the hour between 2 A.M. and 3 A.M. in the morning of each of the first four Sundays in April in each year is to consist of forty minutes only, and the similar hour in the morning each of the first four Sundays in September in each year is to consist of eighty minutes. The effect of this is that between the first and second Sundays in April the day after 3 A.M. is advanced by twenty minutes; between the second and third Sundays in April the day after 3 A.M. is advanced by forty minutes; between the third and fourth Sundays in April the day is advanced by sixty minutes; and on and after the fourth Sunday in April by eighty minutes, and that this advancement is lost by the addition of twenty minutes to each of the first four Sundays in September. This provision is not to affect Greenwich time as used for astronomy and navigation. If the bill becomes law we should be able without interfering in any way with our present business habits and hours, or with commercial and industrial arrangements generally, to enjoy much more daylight and sunshine than is possible under our present system. Many printers would welcome such an easy method of introducing a small item of reduced costs. The saving to the nation by reduced consumption of artificial light is estimated to amount to at least \$2,500,000 a year.

THE annual delegate meeting of the Typographical Association—the body that is an amalgamation of all the English provincial societies—was held at St. Albans, a town near London that is fast becoming a busy printing center. The business of the Congress was conducted in private, but an important scheme for the amalgamation of the association with the kindred unions was adopted. This will involve the remodeling of the Typographical Association, the London Society of Compositors, the Scottish Typographical Society, and London Machine Managers' Society as one organization under the control of an executive council, with a central fund from which uniform benefits are to be paid. This movement has been hastened by the overlapping of the different societies and the confusion which has arisen in defining the conditions applicable to the respective areas. It is believed that by the creation of a central authority to deal with broad questions of practice and policy, working in coöperation with district organizations, to which would be reserved a large measure of local autonomy, the conflict of interests which has been increasingly evident would be obviated. The group of societies embraced in the scheme has a membership of fifty thousand and accumulated funds of over \$500,000. It comprises the Typographical Society with nineteen thousand members, the London Society of Compositors, the Scottish Typographical Society, the London Society of Bookbinders, the Society of Paper-cutters, and the Dublin Typographical Society. Several of the more influential societies have already formally declared their approval of the principle, and at a special delegate meeting of the London Society of Compositors a resolution was moved that there be one organization, comprehending the whole of the United Kingdom, and including the Typographical Association, the Scottish Typographical Association, the London Society of Compositors, and the Machine Managers' Society. The scheme was adopted at a meeting of eight hundred members, with not more than half a dozen dissentients.

TWENTY-SEVEN designs for menus and programs, on different kinds of stock and most of them in colors, are contained in the portfolio "Menus and Programs No. 2." To be had of The Inland Printer Company for 50 cents.

THE GOVERNMENT PRINTING OFFICE AND THE LAST PUBLIC PRINTER.

BY A STAFF CONTRIBUTOR.



HE confidential "Report to the President by W. S. Rossiter upon conditions in the Government Printing Office," of February 29, 1908, recently made public, is a model document.

Mr. Rossiter is chief clerk of the Census Bureau. He has an intimate knowledge of the printing industry and a strong appreciation of our art and craft on its artistic side as well as in its modern progressive phases. His work on the census, his previous work, and this lucid, practical report indicates the possession of executive capacity of a high order.

It is to be regretted that a narrow construction of the requirement of the law that the Public Printer must be "practical" has deprived the country of the services in that capacity of one who would have made that office as eminent as it has been for a century in Berlin and Vienna and for three centuries in Paris. For lack of such a broadly intellectual and cultivated head our national printing-office, the largest and most expensive in the world, has yet to achieve a reputation commensurate with its opportunities.

THE RECENT APPOINTMENT.

In the past Public Printers, alleged to be "practical," have had neither high technical nor intellectual qualifications. As the office has been inadequately remunerated, it has been a minor political plum, usually falling into the mouths of a series of editors and owners of small plants, whose measure of the power of the press was in most instances the number of columns of advertising they could print. The appointment by promotion of John S. Leech, as the reward of a highly efficient record in a similar capacity in Manila, is a departure from old and bad traditions, and may easily be made the beginning of a worthier period in the history of the establishment.

Mr. Leech's earlier experience in Washington will enable him to avoid unsatisfactory alliances within and outside the Government Printing Office. As the appointment came to him without solicitation, and his record proves that the measure of his service has no relation to that of his salary, it is to be hoped that the salary of the office will be increased to \$10,000, with an assistant at \$5,000. In any commercial enterprise having sales amounting to over \$5,000,000 annually these salaries would be considered much too little, but the National Government has ever been niggardly in paying its chief workers. The Public Printer should rank intellectually with the chiefs of the patents, fisheries, forestry, geological survey, and other valuable and educational departments and be paid in accordance with his great responsibilities.

Mr. Leech is a young man and progressive, and those who know him best predict that he will develop with his responsibilities and make his office superior to that of a "chief mechanic." Probably Mr. Leech has little to learn from European national printing establishments on the mechanical side, but it would be highly educational if the Government would send him on a visit to the great historic establishments of Paris, Berlin and Vienna, the heads of which are men of intellectual eminence and the office correspondingly eminent.

WHAT IS A "PRACTICAL" PRINTER.

What is a "practical" printer? Not necessarily a dexterous mechanic. A printed work requires the services of pressmen, binders, paper-rulers, engravers, electrotypers. Must the Public Printer be manually dexterous in all these separate crafts; or does being an expert typesetter qualify a man to understand all allied crafts?

Would not a "practical" binder or electrotyper be on the whole as well equipped for the office? Broadly, in his executive capacity, a practical Public Printer is one whose knowledge of the means by which satisfactory results are obtained enables him to plan, judge, and have executed the works entrusted to his department. With due respect to mechanical ability, even when allied to genius, it is seldom allied to executive capacity. It, in fact, requires concentration on details which, as a rule, precludes a broad view. General management is concerned with results and not with details. Details come within the province of foremen, who must be dexterous in their craft. By all means let us have practical Public Printers, but practical in the generalship of printing and capable of elevating the status of the



JOHN S. LEECH.

Photographed by DeBerri, Manila, P. I. Half-tone negative by Andres de Ocampo. Etched and finished by Basilio Viscarra.

department. May the present Public Printer live long and increase in honors and reputation and become our first eminent Public Printer.

THE LAST PUBLIC PRINTER.

Charles A. Stillings was a "practical" printer. He was once a foreman or superintendent of a fair-sized job-printing office in Boston, in which he may have been a junior partner. His next experience was as secretary for various Franklin Societies, whose aim is to harmonize and place prices on a remunerative level. The principal duty of the secretary or manager is to revise estimates submitted to him by the members. The members are usually the owners of the larger printing-offices, men presumably of influence and experience. Upon the removal of Mr. Palmer,

Mr. Stillings made vigorous application for the position of Public Printer. He solicited and obtained signatures of endorsement from firms whose recommendations very properly had weight with the President. Had most of these signatories been questioned they would have confessed to a limited knowledge of the qualifications of the applicant. Indorsements of this sort are difficult to refuse to an associate; they are too often misleading.

Mr. Stillings was active, ambitious and a theorist. In haste to test his theories on a business much larger and more complicated than he had any experience of, he became spectacular. No one doubts his good intentions and honesty, and his downfall was caused by leaning upon certain inexperienced or designing faddists outside his department instead of upon well-selected subordinates within its walls. In his last previous position he was brought into contact with a few men whose principal avocation is to prove that all printers, except themselves, are constitutionally incapable of knowing what his work costs to produce. The only men who really know these men are those who renew their notes. When a man is glib at figures he usually has the floor to himself, because very seldom is there any one able to analyze and dispute the dicta offhand. A few of these experts organized a company which, for a consideration, was to set its clients on the road to wealth. It is alleged that this company was formed with the patriotic object of reforming the Government Printing Office. Mr. Stillings was appointed in 1906; the "Audit System" was incorporated by certain employing printers in April, 1907, but it got a footing in the department in September, 1906. Its general manager testified that his company had previously systematized two printing-offices, and both are alleged to belong to partners in the "Audit System." In course of time this Audit System became *de facto* the Public Printer and secured a remuneration for its services as much too liberal as that of the Public Printer's (*de jure*) is too small.

MR. ROSSITER'S REPORT.

The foregoing is not in Mr. Rossiter's report, a summary of which follows:

The purpose of the Government Printing Office is to furnish Congress and the departments with printing at cost. Theoretically the total annual disbursements should equal the total value of sales, plus total expenditures for plant. In practice the expenditures during the past seven years have been almost \$5,000,000 greater than the sales. There has been an annual average deficit of approximately \$600,000 since 1900. Mr. Stillings properly endeavored to remove this deficit. He might do it by increasing prices to Congress and the departments or by reducing cost of production. The system of charging by his predecessors was very simple. The legislative control of the departments require each to submit estimates and upon these estimates receive an appropriation for one year in advance. To enable each department to estimate in advance as is absolutely necessary, former Public Printers established a uniform rate of 50 cents per hour for composition, plus forty per cent to cover all incidental charges, or 70 cents per hour in all. Presswork was charged at 37½ cents per token. During a number of years the charges under this system came reasonably close to meeting the entire expenditures and there was no serious deficit until the large expenditures for equipping the new building in 1904-5 were made. The cost of bookkeeping under this system in 1905 was \$45,238. It had one necessary merit—that of making it possible for each executive department to depend upon fixed units of cost. The deficiencies in the last few years were caused by extravagant purchases and administration, but while increasing these expenditures, Mr. Stillings determined to increase the value of the sales by introducing

a cost-finding system and charging each job at ascertained cost. This would have been the obviously correct method in a commercial office, dealing with numerous customers, but the Public Printer deals in fact with only one customer, and if charges for work done average the cost of production annually, the mere detail of whether one job should be without profit and another with excessive profit is immaterial, even if theoretically wrong. The new system increased the labors and uncertainties of all the executive departments, without abolishing the deficiency, and the new book-keeping system cost, between September, 1906, and February, 1908, \$138,110. At this point the President interposed. Had he not done so the Audit System under its contract was entitled to charge for services only, without further



WILLIAM S. ROSSITER.

supplies, an additional sum of \$34,178.55, or \$172,288.55 in all. Some of this expenditure was, of course, preliminary, but it is estimated that the system of cost analysis would, if continued, cost annually \$147,300.24, or an amount in excess of \$100,000 expended in a futile effort to overcome a deficiency of \$600,000, which was in fact created by expenditures not properly chargeable to cost of production and were due to maladministration.

EXPENDITURES AND RECEIPTS OF THE GOVERNMENT PRINTING-OFFICE.

The investment is conservatively estimated to be worth \$6,000,000—\$3,000,000 for land and buildings, and \$3,000,000 for plant, which cost over \$4,000,000.

The following table includes in the years 1904-5 expenditures for new equipment for new building, and expenditures during 1905-6-7-8 of \$965,529 for composing machines.

EXPENDITURES FOR PLANT, 1898-1908.

1898	.....	\$	83,388.57
1899	.....		153,364.94
1900	.....		206,306.43
1901	.....		153,956.13
1902	.....		227,524.62
1903	.....		193,178.00
1904 (new plant for building)	.....		598,140.78
1905 (new plant for new building, including \$289,423 for composing machines)	.....		471,372.78
1906 (Mr. Stillings in control; includes \$247,529 for composing machines)	.....		347,562.29
1907 (includes \$245,803 for composing machines)	.....		358,253.81
1908 (six months only; includes \$182,772 for composing machines)	.....		498,373.64
Total	.....	\$	83,321,415.99

The plant expenditures for the first six months of the fiscal year 1908 (July, 1907, to January, 1908), amounted to nearly as much as the entire and exceptional expenditures for the fiscal year 1905.

ANALYSIS OF PLANT EXPENDITURES, 1904-5.

Years.	Total Plant.	Presses.	Composing Machinery.	Other Machinery.	Miscellaneous Plant.
1904	\$598,140 78	\$178,038 67	\$289,423 08	\$139,495 91	\$280,506 55
1905	471,372 78	19,880 11	56,233 91	106,833 68	
1906	347,562 29	9,928 65	247,529 95	49,153 06	41,950 63
1907	358,253 81	21,106 05	245,803 87	65,940 47	55,403 42
*1908	498,373 64	132,697 70	182,772 05	44,418 02	138,485 87
	\$2,308,703 30	\$360,651 18	\$965,528 95	\$355,243 02	\$622,280 15

*Six months only. July, 1907, to January, 1908.

COMPOSING MACHINES.

The expenditure for composing machines is condemned as excessive. There are 207 machines. The depreciation in value, reckoned at the customary ten per cent per annum, amounts to \$300 *per day*, or an equivalent of seventy-seven hand compositors. These machines are operated by men who were formerly hand compositors. They have not on the average become sufficiently expert. It is said that composing machines are not profitable unless their product equals or exceeds the work of three men by hand composition. The product of these machines does not exceed that of two men. "An inferior workman making but three-fourths of a day's hand product does not lose much, comparatively speaking, of his employer's time and output, nor does the waste of material and space for which he is responsible count for very much in the economy of the office. But when the inferior and untrained workman is operating an expensive machine (capable of doing four men's work) to only three-fourths of its full capacity, he loses the entire product of one man and in addition is consuming the time of a costly machine."

Nevertheless, the blame does not lie with the inexperienced operators, but with the lack of judgment in attempting to rapidly assimilate a million dollars' worth of novel machinery in a short period of time.

Mr. Stillings' last purchase in this line was fifty duplex keyboards of the Monotype machines to supersede the original keyboards. These cost \$60,000, and yet their efficiency was to be tested by experiment. Obviously the experimenting could have been done with two or three keyboards. In his reply submitted to the President, Mr. Stillings admits these keyboards were experimental and says "they should not be accepted unless they comply with every requirement of the contract and prove themselves fully efficient at every point."

The above, then, represents the plant equipment, which is more than ample and was ample in 1906, for the work to be done. The total expenditures and the receipts are shown in the following table, which is made up from statistics given in the report, but is not to be found in the report in this form:

RECEIPTS, EXPENDITURES AND DEFICITS, 1900-1907.

Fiscal Year.	*Expenditures.	Receipts from Sales.	Expenditures for Plant.	Deficiencies.
1900	\$4,591,057 74	\$3,994,941 26	\$ 206,306 43	\$389,810 05
1901	4,982,495 74	4,083,193 71	153,956 13	795,321 90
1902	5,706,370 11	4,928,870 98	227,524 62	609,974 51
1903	5,943,046 38	4,647,351 09	193,178 00	† 1,102,517 29
1904	7,038,069 22	5,019,853 79	398,140 78	† 1,427,064 65
1905	6,212,092 92	5,283,792 49	471,372 78	456,927 65
1906	5,813,089 13	5,400,124 55	347,562 29	56,402 29
1907	*5,814,822 10	4,889,567 53	388,253 81	538,000 76
Totals.	\$46,159,003 34	\$38,196,695 40	\$2,823,042 35	\$5,376,019 10

*The expenditures have been less than the appropriation by Congress in amounts varying from \$22,941.04 to \$868,995, but in 1907 there was expended \$116,042.12 in excess of the appropriation.

†These abnormal deficiencies were, doubtless, occasioned by expenses incurred in building the new office.

ANALYSIS OF EXPENDITURES, 1904-1908.

Fiscal Year.	Pay-roll.	Paper.	Plant.	Materials and Supplies for Job.
1904	\$4,278,355 29	\$706,160 64	\$598,140 78	\$402,350 16
1905	4,671,176 11	824,340 54	471,372 78	340,839 21
1906	4,435,081 99	727,993 95	347,562 29	256,752 57
1907	4,283,986 03	804,379 21	388,253 81	346,474 01
1908 (6 mos.)	2,145,457 01	605,774 83	498,373 64	204,495 44

Fiscal Year.	Expense and Maintenance.	Lithography and Engraving.	Ink.	Coal.
1904	\$112,145 45	\$299,546 80	\$22,443 93	\$21,277 05
1905	79,740 70	357,462 18	22,635 50	21,279 41
1906	81,659 32	179,704 84	10,225 38	40,687 03
1907	148,538 28	134,622 06	10,596 31	38,897 50
1908 (6 mos.)	122,457 49	131,544 44	11,672 18	18,751 58

PERCENTAGES OF EXPENDITURES, 1904-1908.

Fiscal Year.	PERCENTAGE EXPENDED FOR					
	Pay-roll.	Paper.	Plant.	Material and Supplies for Jobs.	Expense and Maintenance.	Ink. Coal.
1904	65 8	11 8	9 2	6 2	1 7	0 4 0 3
1905	68 8	12 1	7 0	6 0	1 2	.5 .3
1906	73 0	11 9	5 7	4 2	1 3	.2 .7
1907	69 5	13 1	6 3	5 6	2 4	.1 .6
1908 (6 mos.)	57 3	16 3	13 3	5 5	3 1	.1 .5

NUMBER OF PRODUCTIVE EMPLOYEES.

Year.	Total in Four Classes.	Compositors, Operators, Proofreaders, etc.	Pressmen.	Binders, Severs, Electrotypers, Stereotypers, etc.	Monotype Operators, and Miscellaneous Employees not Clerical.
1904	4,326	1,443	272	1,427	1,184
1905	4,601	1,459	310	1,541	1,291
1906	4,413	1,369	290	1,327	1,267
1907	4,064	1,226	276	1,378	1,214

The salary expense of the administrative branch was, in 1904, \$126,363.84; in 1905, \$126,059.94; in 1906, \$132,145.44; in 1907, \$230,536.68; in 1908, \$295,471.44, or more than double the amount in Mr. Palmer's last year of office.

The cost of productive and nonproductive services with percentages are given in the following instructive table:

Period.	PRODUCTIVE.		NONPRODUCTIVE.	
	Amount.	Proportion.	Amount.	Proportion.
1904 (last 6 months)...	\$1,959,892 95	84 4	\$361,864 92	15 6
1905 (last 6 months)...	1,858,635 76	83 2	375,430 17	16 8
1907 (last 6 months)...	1,600,366 17	74 6	545,094 59	25 4

It appears from the above statistics that in the effort to "systematize," the organization was steadily getting to be top-heavy, and none of the promised economies were realized.

Specimens from the Inland Printer Technical School

FOR this month's insert we have departed from our usual custom and have devoted the specimen pages to an analysis of two pieces of type-design which have been submitted to us for criticism. The prominence of these specimens—one having been issued by New York Typographical Union, No. 6, and the other by Chicago Typographical Union, No. 16—will make their analysis the more interesting.

In Fig. 1 we show a reproduction of the hanger or poster issued for the Fifty-eighth Annual Reception and Ball of the New York Typographical Union. The original is an elaborate piece of work in three colors—green, red and gold—on green stock, and, as a glance at the reproduction will show, is an excellent example of the lack of restraint in typographical design. It represents a lavish expenditure of time and money, but the quality which we call “good taste”—in reality the fundamental principles underlying all design, typographical or otherwise—is not present. Light rules; heavy rules; condensed type, extended type; circles, triangles and numerous rectangular shapes—all combine to produce a mixture as startling as it is unique. Practically all of the principles of good typographical design are violated in this specimen, but the lack of simplicity is perhaps the worst feature. It is too complicated and the arrangement is confusing.

In Fig. 2 is shown a resetting of this job—plain, simple, a job which could be produced in almost any printing office, and yet which is much more readable and therefore more effective as a poster proposition. Two type faces, of the same general design, a few rules and a monogram, are all the equipment necessary for this piece of work. It is less crowded than the original, and the white space serves to emphasize the display. A more elaborate rule design would possibly be more pleasing, but the value of comparison lies in the fact that this design is so simple that it is but little removed from straight type composition. As stated before, this design could be set in almost any office.

In Fig. 3 we have the title-page of a program of memorial services held by the Chicago Typographical Union. This is an excellent example of a lack of simplicity in type-design. A simple design is one that is composed of few spots or forces of attraction. In this specimen the lines are spaced so far apart that nearly every one forms a separate spot on the page. Then, too, the wedge shape of the design as a whole does not harmonize with the rectangular shape of the page on which it is printed.

Fig. 4 shows a resetting of this title-page in a more simple manner. As a design it is more easily grasped because of having been gathered into but two groups.

Fig. 5, the cover-page of the memorial program above referred to, exhibits the same characteristic as the specimen shown in Fig. 3. In addition, there is an absence of proportion from this design, caused by the center of balance of the type matter being near the center of the page. The rules running across the page are appropriate as far as color is concerned, but rather suggest a common style of setting covers for law briefs.

Fig. 6 shows a resetting of this cover-page. Rules of the same weight are used, but placed around the type instead of running off the stock at the side. A pleasing proportion has been secured by bringing the center of balance above the center of the page.

In Fig. 7 is shown a hand-lettered arrangement of the same cover. Here we have a richness and beauty unobtainable with type. While elaborate and decorative, the page is thoroughly in keeping with the principles underlying good typographical design.

These specimens, coming as they do from the largest local typographical unions in the country, emphasize emphatically the wisdom of the International Typographical Union in inaugurating a course of instruction in printing. Certain fixed, definite principles of design must be followed if typography is to be pleasing in appearance, and unless the printer knows these principles, and applies them, the results will be unsatisfactory. This is especially so where something very elaborate is attempted.

—:BIG!!—

58TH ANNUAL RECEPTION AND BALL



Lincoln's Birthday Eve.

February 11, 1908



Typographical Union

N^o 6

OFFICERS

JAMES J. MURPHY
President
WM. ROBINSON
Vice-President
C. M. MAXWELL
Secretary
T. J. ROBINSON
Assistant Secretary

Grand Central Palace

43^d & 44th Sts. & Lexington Ave.

OFFICERS

GEO. W. JACKSON
Organizer
THEO. F. DOUGLAS,
Organizer
JAMES KELLY
Sergeant-at-Arms
JAS. A. J. O'BRIEN
Reading Clerk

Proceeds to be Devoted to the HOSPITAL Fund

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CHAS. M. CONLON
CHAS. H. GOVAN
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Tickets: One Dollar

Admitting Gentleman & Ladies, including Wardrobe Check

Music by Bayne's 69th Regiment Band

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W. T. GRANT
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HENRY SCHUPP
CHAS. WINTGUTH
FRED P. CORNISH
HARRY J. WENZEL
JAMES T. LYNCH
GEORGE COLLERS

58TH ANNUAL RE- CEPTION & BALL

TYPOGRAPHICAL UNION NO. 6

Lincoln's Birthday Eve, Feb. 11, '08
Grand Central Palace :: 43d and 44th Streets and
Lexington Avenue
Proceeds to be Devoted to the Hospital Fund



Tickets One Dollar, Admitting Gentleman and Ladies, including wardrobe check
Music by Bayne's Sixty-ninth Regiment Band

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R. J. BENNETT	JOHN WILEY, Jr.
CHAS. BARTLETT	JAS. R. KINDELON
JOHN MAURER	GEORGE COLLINS
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ANDREW M. BURKE	
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FRED PHILLIPS	
	HENRY SCHUPP
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	FRED P. CORNISH
	HARRY J. WENZEL
	JAMES T. LYNCH

Chicago Typographical Union

No. 16

Memorial Services

In Honor of Departed Members

Sunday, May 31, 1908

2 p. m.

Garrick Theatre

103 East Randolph Street



May, 1908

Published by the Cemetery Committee

C. T. U. No. 16

Memorial Services

In Honor of Departed Members
Chicago Typographical Union, No. 16,
Sunday, May 31, 1908, 2 p.m., Garrick
Theater, 103 East Randolph Street



May, 1908
Published by the Cemetery Committee
C. T. U. No. 16

Memorial Services

In Honor of

Departed Members of

Chicago Typographical Union

No. 16



Sunday, May 31, 1908

Memorial Services

In Honor of Departed
Members of Chicago
Typographical Union
No. 16

Sunday, May 31, 1908



FIGURE 6.

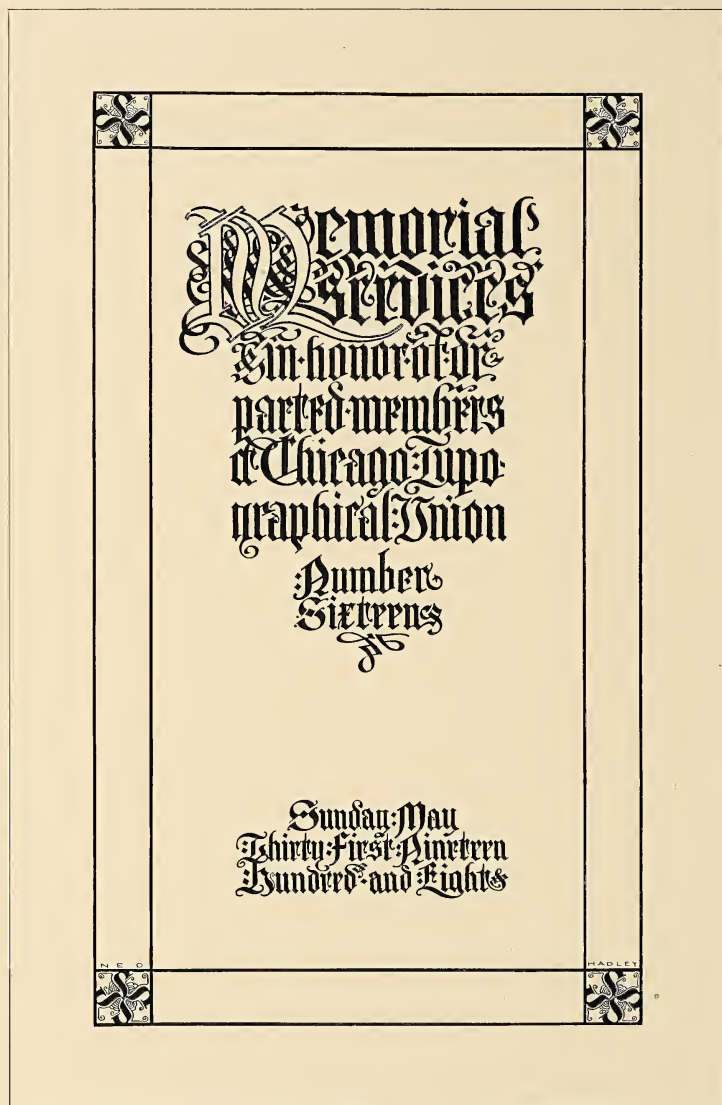
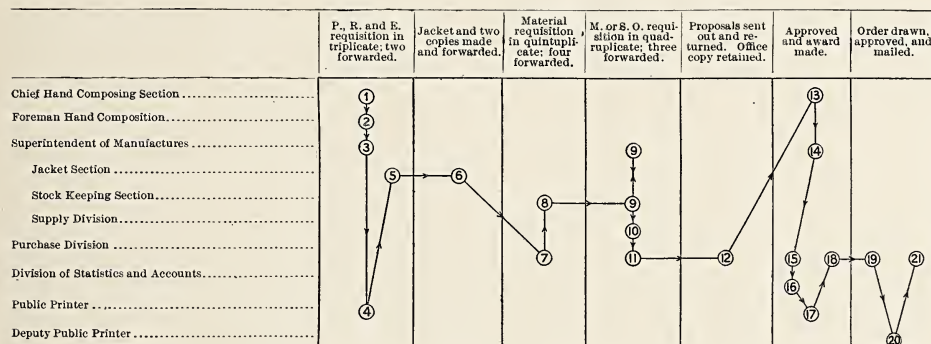


FIGURE 7.

ERRORS OF JUDGMENT.

The Audit System.—Evidence is given to show that an efficient system might have been put in by experienced systematizers at from \$10,000 to \$25,000, whereas the system selected cost \$138,110, and was being continued under an indefinite contract at \$1,650 per week for services only. It is alleged that the Audit System received \$13,750 for an inventory which was actually made by an employee of the printing-office. The persons operating the Audit System are alleged to have formed the two subsidiary companies, and these concerns sold materials to the Public Printer amounting to \$4,847.20, "under conditions which justify sharp condemnation." It is alleged that the bids of competitors of these concerns were examined by the Audit System, and that they made prices or changed the specifications so that no one else could successfully compete. The system installed is condemned as inefficient, cumbersome, and expensive. "At the present time there is practically no bookkeeping as it is understood elsewhere, and the confusion is such that in many instances it has been very difficult to secure trustworthy figures." As a curiosity of "system" gone mad, the following diagram is reproduced from the report. It represents the course of a requisition for (say) a composing-stick from the hand-composition section, and shows that it passed through seven divisions and engaged the attention of twenty-one employees, necessitating thirty-two signatures or initials, including that of the Public Printer, and using twenty-seven separate sheets of paper.



A dozen more pages might be used in relating the extraordinary transaction of the Audit System as found in the report.

Abdication of the Public Printer.—"On May 9 of that year (1907) an order was issued by the Public Printer which, for all practical purposes, made Willet M. Raynor Public Printer." This was special order No. 135, series 1907. The report alleges interference by the Audit System under Mr. Raynor with nearly all branches of the department, even in purely technical matters relating to manufacturing. In consequence, the entire organization was in confusion.

Reequipping the Job-printing Department.—In 1905 this department was completely equipped with quartered-oak cabinets, stands, imposing tables, etc. Notwithstanding that the law requires competitive bids on all orders over a certain small value, Mr. Stillings was persuaded by a manufacturer to discard the quartered-oak equipment and to replace it with furniture made of birch (a cheaper and less durable wood) colored to imitate

mahogany, without competition. It is alleged that no specifications of this equipment were submitted in proper official form to the Government Printing Office, all being put *carte blanche* in the manufacturer's hands. This new equipment cost \$19,133.25. Although the correspondence shows that the factory was at work on this equipment as early as November 9, 1907, the official request for prices is dated December 6, 1907; the proposal is dated December 12; the contract was not transmitted until December 28, and the bonds were executed February 10, 1908, two days after the date upon which delivery was contracted to be made, although the law requires the bond to be executed when the contract is signed. Although this order was made upon the suggestions of the manufacturer, he wrote, after the contract was made: "In making comparison with the one (a cabinet) fitted with brass it makes one *sick at heart* to look at the iron." This referred to an item of eighty type cabinets which were ordered with brass pulls and iron rails. To relieve the heart sickness of this gentleman, Mr. Stillings adopted his further suggestion to substitute brass fittings for iron at the rate of \$295. The report says, "The complete refurnishing of this room is entirely unwarranted, it being previously equipped with good quartered-oak furniture and cases." And again: "Finishing the wood of this furniture to resemble mahogany is a piece of folly of the worst kind, for, while the whole will be very pleasing to the eye at first, it will be but a few months when the scarred condition of the wood will reveal the *sham* of the whole."

Pneumatic Tube System.—In 1903 a pneumatic-tube system was installed at a cost of \$16,709. In 1905 extensions of this system were made at a cost of \$4,301.94, making the total cost \$21,010.94. "This system was highly commended in the Public Printer's report of 1903. Inquiry in the office shows that the service was highly satisfactory, yet after only about four years' service, Mr. Stillings, by Special Order No. 247, dated August 10, 1907, ordered its discontinuance and removal, which we find has been done." For this service messenger boys were substituted at a cost of "about \$14,000 per annum." Complaint is made that this messenger service is unsatisfactory and slow and not equal to that of the pneumatic-tube system, yet to return to the latter system will involve an outlay nearly equal to that of the original installations.

FAVORABLE TO MR. STILLINGS.

In all relations in which he was not misled by misplaced confidence in interested parties, Mr. Stillings is stated to have made a favorable record, having "secured discipline

and an organization—although it may be claimed and admitted that it is an over-organization—never before secured in this office.” Those employees who came in contact with him were favorable to him, but he was personally unknown to the majority and among these some prejudices against him existed. No one has alleged that his administration was not entirely honorable. That he had the welfare of the employees at heart is shown by the system of rigid sanitary supervision and the establishing of a hospital on the premises, which is likely to be of lasting benefit to all the employees.

EMPLOYEES.

The report refers to the alleged discrimination against the unions. The representatives of the compositors, the proofreaders, the machine operators, and pressmen expressed themselves as being well satisfied. The platemakers, binders and women employed in the folding-room had minor grievances, that of the platemakers being seemingly a real one.

Mr. Rossiter interviewed the representatives of the various classes of employees, and personally inspected each branch. He writes:

“It seems but just to add that my brief stay at the Government Printing Office has confirmed the impression long since formed, that the employees possess an average of intelligence and conscientious performance of duty, as they understand it, much above that of employees in private industrial establishments of similar size.”

RECOMMENDATIONS, ETC.

Mr. Rossiter believes that the plant need not be added to, for a long time, except when new inventions may economize cost or as machines wear out. Two annual appropriations should be made: one for plant maintenance and improvement, the other for printing and binding. This would, in effect, create a capital account. Congress should place a printing appropriation under the direct control of each Government department, thus clothing it with a responsibility which would entitle it to the credit for economy and criticism for extravagance. Under this plan the departments would pay the Public Printer by drafts.

The new building is said to have been planned unwisely, with much waste of space. The floors are of hardwood blocks. These are so slippery that accidents are not infrequent. The form of the Public Printer's annual report is archaic and the information in it mainly useless. Legislation to abolish the useless features and cause the report to convey vital information is required.

The branch known as the office of the Superintendent of Documents has a salary list of \$250,000, and other expenses make it cost \$361,200. There is an item for rent of \$13,500. This branch has charge of hundreds of tons of old reports and documents. It was one of Mr. Stillings' ideas to advertise these documents for sale; the advertising cost \$12,000 and the sales amounted to forty thousand documents a year, most of which would have been sold without advertising. These documents are almost all obsolete or useless. It is suggested that the collection, excepting the small number of valuable publications, be sold as junk, and expenses curtailed.

This admirable and judicious report, the main features only of which have been mentioned here, concludes:

“Under such conditions, but especially under such as have prevailed within the last two or three years, it seems important that the Public Printer should be responsible to some supervisory authority. In view of the historic relation of Congress to the Government Printing Office, and especially because the movement of legislative business depends upon its satisfactory operation, it seems appropriate that the Joint Committee on Printing of Congress

should occupy a closer relation to the printing-office and should exercise a more direct control over the policies of the office. This important committee should be regarded by the Public Printer as his board of directors. He should consult them and secure their coöperation, approval, or disapproval of all important policies which he proposes to put in force or heavy expenditures which he desires to make. Such supervision ought to render impossible conditions which led to your action of February 5.”

THE “WARWHOO” ON SIDE LINES.

BY N. M. SUDAM.

The trade journals may talk all they please of the value of side lines in building up a country paper, but henceforth the *Warwhoop* coppers poultry.

We learned to ignore the row of hens which insisted on taking their dust baths in front of this great political weekly; we survived the undignified struggle with the pullet which decided that the only place she could lay was on our Washington; we even came to speak with some calmness of the time the committee appointed to see if we were going to let those loosed side-winders of Democrats grab everything in the county, found one editor expostulating with a hen which had started to raise a family from a pipe-bowl and an age-wearied potato, and the other trying to fish out a chick from under the shed while its enraged mother assailed him from the rear, but at last the poultry has interfered once too often with the front office and it goes, or we do.

It was yesterday that our patience received the final peck. The Hon. Hank Hopkins had wandered in to propose that we start a daily at Tombstone which would land the present sheet in bankruptcy and him in the Legislature again. He had organized a stock company, established us in a commodious office on Toughnut street, purchased three Linotypes and a web press and got them to running nicely, when fifty indignant ducklets marched into the shop to ask if they were going to have any dinner that day and, if so, why it did not appear.

The Honorable Hank paused in his wrestle with the problem of whether his cut in the first anniversary number should be three-quarters or full length, stared, drew his hand across his eyes, stared again, wiped his forehead and, as the fifty little spoon-bills all stood on their tiptoes and yelled at once, located the front door, hit it the first time by a miracle and made a hasty, if somewhat wobbly flight, to the Cow Ranch saloon. He has never come back.

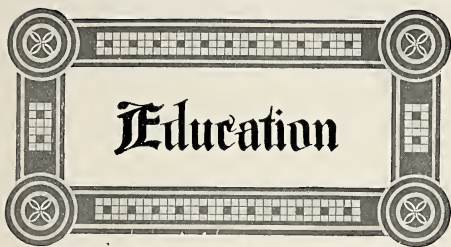
Hence, we are still running the *Weekly Warwhoop*, subscriptions payable in firewood, government blankets, jerky or mesquite beans, and are offering a choice, although meddlesome, bunch of poultry for sale.

STUTTERING MONEY.

“Conan Doyle,” remarked the purveyor of literary gossip, “gets a dollar a row from his publishers for everything he writes.”

“Gee!” exclaimed the maiden with the dreamy eyes, waking from her brown study. “If I were in his place I'd have a hero that stuttered.”—*Life*.

DOCTOR BROWALL is the happy possessor of a new “honk” wagon. The auto is a beautifully designed run-about, and of the latest model, but unless the sporting editor receives an invitation to enjoy a “scorch” in that new car, and that p. d. q., we don't care a continental whether the public knows anything about the Doctor's new acquisition or not.—*Ada (Okla.) Democrat*.



COMPENSATIONS OF THE CORRESPONDENCE COURSE.

While correspondence courses have their disadvantages, there are also compensations. Those whose knowledge of educational methods is confined to the elementary and high schools have an ingrained notion that a class must be formed and the lessons be imparted to the group if the best results are to be obtained. The class has its place in all grades of educational work. The great defect of that method is that it pays no heed to the individual — if he be of quick perception, he is held back by the average; if he be "backward," he must endeavor to keep up with the procession by hook or by crook, and the information acquired in a state of fear and trembling is not as valuable as it might be. An important feature of the I. T. U. Course is that it gives individual instruction. This not only prevents mental depression on account of slowness or chafing at being held back — both of which cause lack of interest — but permits the instructor to devote attention to strengthening a student at his weak points. And the instructor knows what they are. He does not guess at them, as he would if teaching a group, and he is aware that a student is, say, deficient in the knowledge of spacing. In every lesson in which that is brought into play special attention is paid to that feature, and the student's faults are corrected from time to time. Finally, from practice and instruction designed for his particular benefit, he finds himself master of the problem.

The Seattle Typographical Union proposes to supplement the work of the course by holding class meetings of students so that they may extract all the virtue out of the criticisms. There will be informing talks by the more advanced, opinions expressed by the average men, and questions addressed to these by the tyros. All this is in line with the proper function of class work as enunciated by some advanced educators.

HEALTHY CRITICISM.

Of more than two hundred students but one has criticized the course. He complained that the lessons lacked definiteness and said one in particular set an impossible task. The Commission thanked him for the comment, said it would see if the lessons could be expressed in plainer terms, though more than one hundred students had successfully done the trick; that if he had taken the Commission into his confidence it would have removed the complaint of indefiniteness and started him right on the lesson. The Commission did not, as the complainer suggested, put it down to mental density. It believed, rather, it was one of those cases where the man had not got the right angle on this problem — a condition not unusual with minds generally accreted with being good and alert.

THE "CAXTON MAGAZINE" COMMENTS.

In its "lead" to a two-page article descriptive of the I. T. U. Course, the *Caxton Magazine*, of London, England, says, "there is an impression abroad that lessons in lettering, design and color harmony will create a prejudice

against the course. The Commission, however, gives its reasons for the innovation, and they are worthy the perusal of every person connected with the craft."

REWARDS OF SERVICE VS. SELF-CULTURE.

"I have had a wide range of experience in the composing-room; have always been ambitious, and have always tried to give my employer my very best service. As my reward (?) I have never been out of employment. At present I constitute the entire composing-room force of two monthly publications, the reading matter of which is Linotype furnished. I am paid twenty per cent more than the scale. If I should take the course would my labor be reduced or my wages be increased, or would my employer receive the entire benefit of my better service by reason of taking the course? It is not a question of your ability to instruct or of my ability to learn, it is a question of benefit to a person in a position of obscurity and regular grind?"

The foregoing gives the pith and phrasing of a letter received by the I. T. U. Commission. The letter has in it a tinge of cynicism, which indicates that the writer is rather disappointed at the reward which comes to him as a result of his faithful service. It probably has been inadequate, but that is the result of economic conditions which are slowly bettering, but which we must accept as governing us in our every-day life, irrespective of notions we may entertain about a more desirable social order. The Commission could not tell this inquirer that his wages would be increased or his hours of labor reduced. But it did tell him that if he took the course it would add interest to his work and thereby make his labor lighter. The cultural value of the course was urged on the gentleman; he was asked if he did not think it worth while to know the principles which he had been expounding in his work. It was also pointed out that the course would enable him to defend his composition knowingly and with the air of authority. The cultural value of the course justifies the time and money expended on it by any printer.

This gentleman in his position of "lone" compositor for a prosperous concern occupies a position that is surrounded by pitfalls. He is removed from the subtle influences of competition and the technical discussion that is always going on in the shop, and which can not fail to be helpful in keeping the workers abreast of the times. Isolated as such men are, there is grave danger of their getting into a rut. When the almost inevitable occurs and another job must be sought, the luckless one nine times out of ten finds himself away behind the procession. We move quickly, and the material and methods employed in commercial offices are new to him. Placed in competition with those who have been striving, the "lone" compositor finds himself out of the race. The same backwardness also threatens his present position, for buyers of printing are paying more and more attention to the quality of the work done and are on the lookout for experienced men with ideas. As a matter of fact, there is no class who can be benefited more by the Course than those who are situated as is this correspondent. Not only will it assist them in the work they have in hand, but keep them fresh and up-to-date if ever they are called on to get out in the madding throng and seek a job.

THE UNIONS AND TECHNICAL EDUCATION.

"The question for organized labor to solve is, whether it is best to fight these institutions of manual training and trade schools or have them in our public-school system, the same as any other branch of learning in our schools," said Hon. W. H. Williams, Commissioner of Labor for Minnesota, in a recent speech.

"My opinion is that organized labor can not afford to fight them, any more than we can fight improved machin-

ery. When we undertake to stop the wheels of progress of the nation we are wrong, and to use the slang phrase, 'we are up against it.' We don't want to be 'up against it'; we want to be with it. We need the manual training and trade schools; we have thousands of boys and girls, and, for that matter, thousands of men and women who belong to organized labor who should go to these schools. They need more education along the lines of their trade. Do you want to always be a plodder, just able to earn a daily wage, or do you want to be able to go higher up the ladder and be a foreman or proprietor? If the latter, you need the manual training or trade schools to fit you for the position which you desire to hold.

"Is it better, my friends, that we allow the Manufacturers' Association to start these schools and control them and train the scholars to be against organized labor, or to have these schools as a part of the public-school system of our State? Stop and think what will be the result, my friends, if the first proposition should prevail. Would it help organized labor to gain members? On the contrary, if it is a part of the public-school system of our State we have just the same opportunity to get them into the union as we have now, and I think a good deal better, for it has been shown to the toilers of this country that the only way to get decent wages is through the union.

"Does organized labor propose to take a step backward? I don't think so! What we must do is to keep organized labor members in the front rank as the best mechanics and artisans, so that they will be able to show to the citizens of this country, by their ability and skill, that they are better workmen than their nonunion brethren; create a demand for good work, and be able to furnish the men to do that work.

"Organized labor has made great strides in the last few years as to membership, but what has been done to bring about the efficiency of those members to assist them to be better workmen? If organized labor is to continue to make progress with the citizens of this country the superiority of the organized workman over the unorganized workman must be clearly shown and demonstrated.

"Now, my friends, do you think organized workmen can show that superiority if they go to work and fight manual training in our schools?

"This training is the very thing they need most to enable them to keep in the front rank of the toilers of the United States. The manufacturers will have their trade schools, and they are establishing them every day in some of the States; and are we, as organized labor people, going to keep our sons and daughters from having the advantages which they could have if we had manual training in our public schools?"

NOTES.

BULLETIN No. 5 of the National Society for the Promotion of Industrial Education has recently been issued. It consists of the first part of the proceedings of the annual meeting held at Chicago. The addresses printed include those of former President Pritchett, Doctor Eliot of Harvard, and W. B. Prescott, secretary of the I. T. U. Commission on Supplemental Trade Education, in which the cause and purpose of the I. T. U. Course in Printing is outlined. The Bulletins of the society are sold for 10 cents each, and may be obtained by addressing the National Society for the Promotion of Industrial Education, 546 Fifth avenue, New York city.

In transmitting the names of forty students the committee of Seattle Typographical Union gives a sketch of how the committee proceeded with its missionary work. After paying a tribute to President Mitchell for his assistance, the letter goes on to say:

We first arranged a folder, drawing attention to the needs of our craftsmen and setting forth outline of the course; then we visited the employers, laid our plans before them and requested them to encourage some deserving person in their employ by presenting him with a token of regard in the form of \$5 toward a membership in this educational class. Our slogan was: "Simpler and plainer work, therefore better work and a larger profit." We got along very well in this way; soon our work became noted about and then we directed personal letters, with several timely screeds enclosed, and followed this by making appointments by telephone, via the foreman, for personal visits immediately after work to the different shops and there giving actual demonstrations of *how* this work would be carried on. We made it clear to them that each man of our forty members would each week receive *his* lesson from Chicago, showing up all faults in his work, and then giving him another entirely different treatment, stock and ink (this to *make him resourceful*, in case first plan did not appeal to the customer). We used for demonstration two *actual lessons*—one showing faulty application of a rule border surrounding certain weights of solid mass, as against a similar page interspersed with frequent heading lines (showing clearly, where in one case it was decidedly wrong, and in the other exactly right); the second was a *clever lesson in color*—showing a brown ink on an India tint base, giving pleasing result, and then showing a similar job, where *your suggestion* was injected and producing fifty per cent more art value. These two lessons always brought them across, for the boys *saw* we were not hot-air merchants and realized how *easy* they could learn to print *cleverly* if they only *reasoned* right, by simply *properly classifying* the work (considering object, personality and environments of those to be reached) and *starting* their mind along lines of correct reasoning. This work to be supplemented by local meetings once each week and selecting the best six or seven lessons of general interest from the group of forty, and throwing them upon a blackboard—there to dissect the physics, extracting from these exhibits the wisdom and securely planting it in fertile soil, there to grow and blossom forth the most wholesome flower that ever grew—*scientific reasoning*.

Where is there a user of publicity matter who will not be attracted to the printer who can give sound reasons for doing certain things?

We also explained that our work would include blackboard demonstrations of printed copy, ordered "similar to copy," where it was *cleaned out* and properly treated *without departing from general style of copy*—showing results of brains against ignorance (with usually less time to charge up).

We used for examples, our cleverest, simple, straight-away work to clearly show how we would *attach a commercial value* to every job produced; and how we would discourage acrobatic fandangles and wasteful panning. This *caught* the employer and the men every time, and they agreed with us, that no man need permit his future to be sealed by the misfortunes of the past, for our medium guaranteed knowledge—the glorification of man; and they *came across*.

Several of the shining lights in the newspaper ranks and our secretary did good work for us by boosting energetically.

As an incentive for the apprentice, Seattle union presented every one taking up this work with \$5 toward the expense.

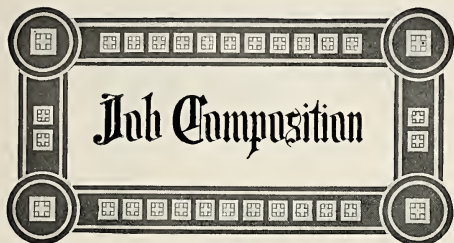
It might prove of interest to printers in other cities to know that our list includes five proprietors and quite a few of the very best workmen in Seattle; so you can see, it is plain we must have proved that *we had something*, not only for the young printer, but also a mighty good thing for everybody connected with a printing office. We laid much stress on the importance of our work to successful salesmanship.

The chairman of this alert committee is Henry A. Anger, of Ivy Press fame, and his associates are E. C. Tripp and H. M. Souder, who also enjoy an enviable reputation as craftsmen.

AN appreciation of the thoroughness of the tuition afforded by the I. T. U. Course is shown by this extract from the letter of a London (Eng.) printer accompanying his application:

I have read your literature carefully, and think that the Course seems the very thing that a fellow has always felt the need of, but could never get a chance of knowing. A sentence that I think should be etched deep in the mind of every student of printing is your "He will not alone know when a piece of printing is well done, but why." I have another item to praise in your Course, and that is, "As you work keep a pad handy and jot down your difficulties, and send them in with your lesson," for there are questions that a fellow would give a great deal to have answered, and yet has no means of getting explained. I am here in my present position as "lay-out" and "first hand" for the past year. I have done some good work and some bad, but though I know when the work is not up to the mark, I still can not explain what it lacks, and so I welcomed your Course.

A PROMINENT and well-informed craftsman of the East said the Course would have the effect of opening up new and better avenues of employment for many of our most talented printers. "They will not remain compositors long with the opportunities the Course opens to them," quoth he, though admitting that the general average of excellence would be raised notwithstanding the prophesied defection of the especially talented.



BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

A QUESTION OF "STYLE."

We are confronted by the prediction that the printing which we are now endeavoring to turn out and make standard—printing based on simple fundamental facts, printing which can be defended on the basis of these universally recognized facts—is but a passing "style" and that we will shortly be working along altogether different lines in our endeavor to keep pace with the latest vogue. To quote a recent remark of an old-time printer: "We have no new style now, and so are going back five hundred years to get our ideas." Nothing indicated, to him, an evidence of the complete decline of the craft more than this same going back to first principles. He lamented the passing of the rule-twisting and other evidences of "style" prevalent in the immediate past, and to him the citing of the works of

the early printers as models of typographical arrangement was but further evidence of the decline of the craft.

This, however, is a mistake. We are not going back to the work of the early printers for inspiration and suggestion because we have run out of ideas. Instead, we are citing these first examples in an effort to show that printing in general has suffered from an overproduction of "ideas," and that the basing of the work on sound, fundamental principles (understood and appreciated by the early printer) has given place to a wild scramble for a doubtful originality and "style." The early printed works bear evidence of the influence of the calligraphers and illuminators whose work immediately preceded the printing from movable types—an influence in favor of an adherence to fundamental principles which is noticeably lacking in much of the more modern work.

As an illustration of "style" we have reproduced herewith (Figs. 1, 2, 3 and 4) the separate pages of a four-page leaflet issued by Shepard & Johnston about the time when THE INLAND PRINTER was launched. The original pages were 6 by 9½ inches in size and printed in three colors—red, green and black. Because, at the time when this job was printed, the mongrel type-faces in which it was set, and the decorative borders, flower-pots, etc., with which it was illuminated, were the late product of some type-foundry, they were at once seized as the latest "style" and employed to produce a stylish typographical design. This is perhaps "style," but who would care to be responsible for it as a good job of printing? It is, however, like much of the printing of the present day. The compositor seems to think that if he has a series of the latest type-face and a case of modern borders and ornaments he is prepared to turn out stylish printing. He forgets that the proper handling and placing of these type-faces and ornaments in relation to each other and to the job is of more importance than is the material itself. The fundamental principles underlying good printing are the same to-day as they were

Shepard & Johnston,
PRINTERS

In carrying out our design to be ever first in the field with new and HANDSOME FACES, we direct your notice to the elegant TYPES OF BEAUTY illustrated herein. We present these specimens in the almost certain hope that the cultivated tastes of the commercial circles of the Garden City will realize their merits, and no longer submit to the homely and incongruous productions that have hitherto been staple in better heads, bill heads, business cards, etc. The establishment of Shepard & Johnston affords those business houses that have an eye for beauty blended with harmony an avenue of escape from the monotony of the "Cheap John" printer.

SEND TO US WHEN YOU REQUIRE FIRST-CLASS PRINTING.

140-146 Monroe Street, Chicago.

FIG. 1.

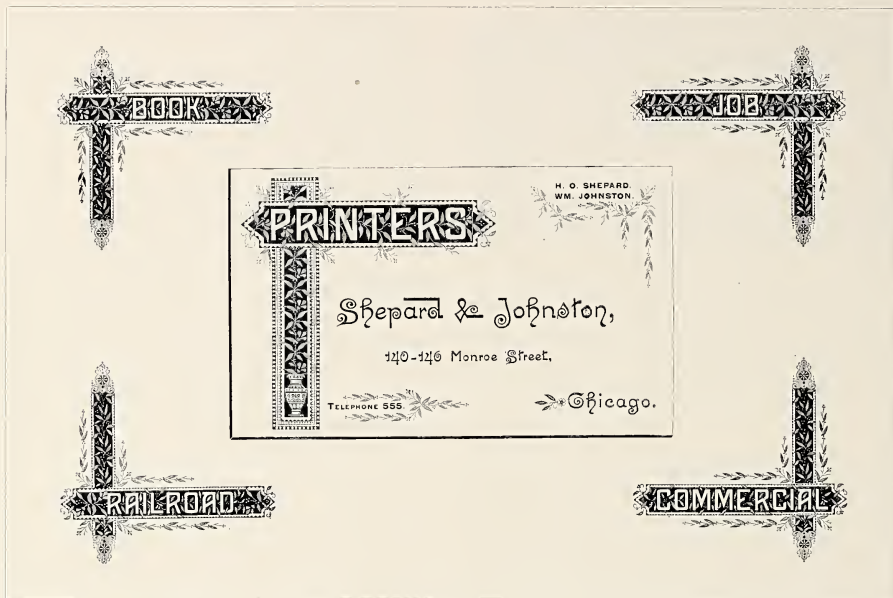


FIG. 2.

five hundred years ago. As has been stated before in this department, these principles may be narrowed down to four — simplicity, shape harmony, tone harmony, and pro-

portion. These principles apply chiefly to the design. Color harmony is, of course, an additional necessity.

Simplicity, then, we call a fundamental principle of

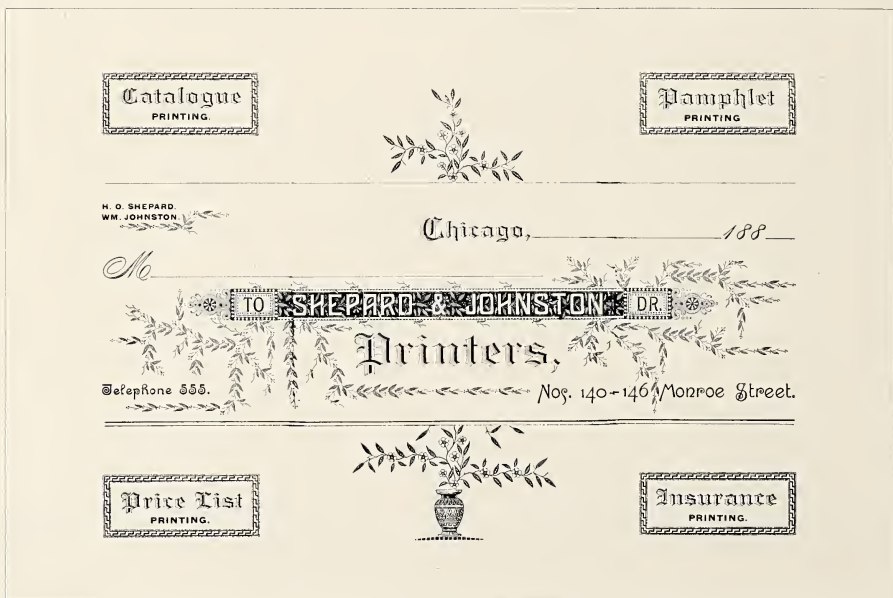


FIG. 3.

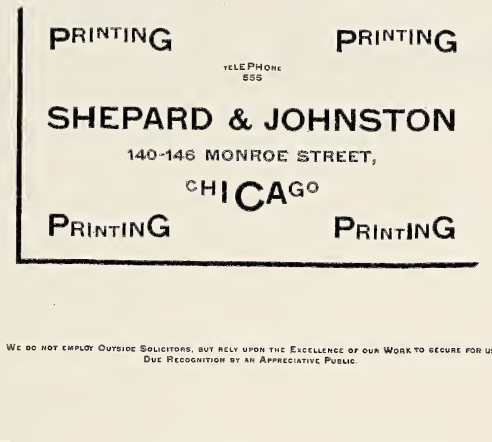


FIG. 4.

good type display — not a matter of to-day or to-morrow, but a definite, fixed principle. On close inspection, however, we fail to find any degree of simplicity in the piece of work in question. This is especially true of Fig. 3, which shows a design for a bill-head — a business proposition for a business house. Where a piece of work of this kind should, by its very nature, be simple and dignified in its manner of treatment, here we have a job decked out in all the so-called finery of a fantastic border — leaves and branches covering every available particle of white space. If this decorative border had any connection whatever with the printing business for which the bill-head was printed it would possibly have some excuse for its appearance, but it suggests nothing in keeping with the subject. It was just thrown into the design because it was “in style” at the time and for that reason must of necessity be used in as many jobs as possible. The same thing happens continually. A new series of type, or a new series of ornaments, comes into the office and is forthwith used in every job that is turned out, no thought being paid to whether it is appropriate or not. This is exemplified most completely in the chap-book ornaments — very pleasing and effective in their proper place, but appearing in all sorts of printing, regardless. The blind following of a so-called style, without a proper amount of thought of, and consideration for, fundamental principles, characterizes much of our printing. What many of us need is some one to save us from ourselves — some one to keep us away from the fantastic type-faces and ornament cases. While one can not take issue with the typefoundries for producing an almost unlimited amount of new, and often questionable, material (it is their business to manufacture and market it), still we think that if nine-tenths of the type-faces and decorative material were dispensed with, printing as a whole would present an improved appearance. Not that these type-faces are not useful in some cases, but from the fact that

the printer does not appreciate the value of typographical restraint, and as long as the material is placed within his reach he can not resist the temptation to utilize it.

Then let us consider the question of color as applied to the job under discussion. Surely no one will say that color harmony is a question of changing styles. Some colors may be more popular than others at certain times, as witness the changes in the matter of clothes — brown predominating one time, blue another, etc. But the question of the use of one color with the other does not vary with the seasons. An unpleasant color combination of to-day will be just as unsatisfactory next year or the year after. The combining of colors pleasingly is a matter governed by fixed principles and not a passing fancy. In this job we have the border printed in dark red, the leaves and flowers in dark green and the type in black. Instead of colors which furnish the proper contrast to each other, all three are dark, and instead of illuminating the page with small spots of a bright color large portions are printed in the dark red. In the printing of the leaves in green, with the urns in red, a realistic effect has been attempted, the printer forgetting that he is producing a flat design on a flat surface, with no effect of distance possible; and therefore the decoration can not be other than conventional.

This, then, was the “style” of twenty-five years ago. Did it change because of the introduction of another passing fad, or did it fall of its own accord? Verily, the latter. As long as a certain typographical style is based on the fundamental principles which govern good printing it will be pleasing, not only at the time when it is produced but at any future time. If a job meets the requirements of these principles to-day it will be right as long as the principles are right. The styles of type arrangement of to-day may give way to other passing fancies, but as long as they are kept fundamentally correct they can never be pointed out as examples of poor typographical arrangement.



Few gainsay the desirability of cost systems in printing-offices. The question is no longer whether such methods are inherently good, but rather, "How can we secure the simplest and most workable plan for ascertaining cost?" Under this head methods of accounting will be discussed, with the purpose of making known the simplest and most generally useful plans. We invite friends of the craft to contribute to this practical and timely endeavor to supplant a planless, out-of-date, haphazard way of doing business by modern, profit-making methods.

ELIMINATING UNINTELLIGENT COMPETITION.

The elimination of unintelligent competition is the first thought of the manufacturer who begins to see the benefits of a scientific cost system. Many such manufacturers are now using their efforts to influence their competitors to install cost systems which their experience has taught them to be of vital necessity to continued success. With a uniform system of figuring factory costs the business of manufacturers would depend more upon production economy and individuality in design and construction than upon sacrificed profits. The anticipated economy resulting from an increased volume of business often causes a sacrifice of profits to be made as compared with those shown by past statistics of the business to be necessary. An increased production along certain lines and up to a certain point means reduced overhead expenses, but how many know the lines and the limit? The effect upon production costs of the acceptance of such business is subject to scientific solution, but the factors are many and great care must be exercised or costs will increase. The penalty of success must be guarded against. The crowding out of small orders with big profits must not be overlooked and the constant stream of such orders must be compared with the occasional big order.—*Harold A. Wright in American Industries.*

COMEDY IN ESTIMATING.

A little comedy in estimating reaches us from Leeds. The heads of a big firm there were not pleased with so many orders passing them for which they had estimated. There must be something wrong with the figures of their clerk. So when a chance came for quoting for a job of a hundred thousand runs, the "young gov'nor" took it in hand. The price was sent in, and when followed up it was found that the firm were "hopelessly out of it." The estimate clerk then quietly put the inquiry to his chief, had he been successful, and was told the result. "I only asked," he said, "because I looked over your estimate and found you had not reckoned the cost of the paper!" The "young gov'nor" now leaves the quoting to the clerk. But the incident shows what some printers must be working for.—*Printers' Register.*

SERVICE VS. CUT PRICES.

Service is a larger business-bringer than low prices or any other inducement ever offered by any commercial institution.

This is especially true in the printing industry.

Many printers are obtaining lucrative and continuous patronage through the service they afford their customers.

What does "service" mean in this connection?

It means much.

It means, first of all, intelligent and personal attention to all details of your client's business.

It means his reliance and confidence in all you do and say.

It means promises kept to the minute, and contracts fulfilled to the letter.

It means a technical knowledge of the printing business in all its branches, which may be imparted to your customer as his wants may demand.

It means a mechanical department back of you which can and will execute all instructions, absolutely as outlined by you, promptly, perfectly and persistently.

It means art and engraving connections of such a nature that your requirements will be supplied correctly and conscientiously.

It means a credit basis upon which you may obtain anything at any time—a basis which has no restrictions.

It means the satisfying of your customers no matter how exacting are the demands: you must be equipped to meet all conditions or "service" will be out of the question, and you will be compelled to resort to "low prices" to obtain food for idle presses and alleviation for the ever-present pay-roll.

To supplement the above screed the following circumstance is cited:

Some ten or fifteen years ago, a corporation manufacturing an important office appliance was born.

A little folder sent them by a little printer attracted their attention.

The "boss" was requested to call.

He did.

He got some business.

The corporation grew—its product was a success.

He got more business.

His business grew—he enlarged his plant.

But in enlarging his plant he took especial care to so equip it as to economically and satisfactorily handle the business of this growing customer.

This arrangement was most successful.

Both businesses boomed.

And now the printer, through this complete equipment and satisfactory service, has one of the best private accounts in Chicago; has a plant as good as the best if not as big as the biggest; receives a fair remuneration for everything he turns out, and is not in the least bothered by "financial furies."

Cut prices could not get this business. The customer wants service—intelligent and snappy—and such service wins with any business man who desires coöperation with the object of being relieved of detail worry and the persistent planning for effects, which effects are, after all, best obtainable through the intelligent, modern and aggressive master printer.

In the battle for business, service will supplant the cut-price bugaboo nine times out of ten, and to educate customers to this phase of the question should be the unswerving endeavor of every self-respecting employing printer.—*E. Ornum in the Master Printer.*

BUSINESS METHODS NEEDED.

Upward of twenty-five years ago, I decided that rule of thumb was the stumbling-block to success, in view of the fact that our Continental rivals turned out, year by year, thousands of well-trained students from their technical schools. It became apparent to me that to achieve success it would be necessary to leave the beaten track of business methods and to go to the very root of things.—*Sir Joseph Jonas in Mo'ern Business.*

THE CENSUS AND THE COMMERCIAL PRINTER.

In the ordinary course of business the following letter came to the editorial desk:

Would it not be advisable to take up the matter of getting the Census Bureau at Washington to send out blanks to all printers a year ahead of the time of taking the next census and ask for statistics along lines that are necessary to base any kind of cost system on. Instead of the census being a mass of unintelligible figures, it might be made of the utmost value to the craft. The Government is trying to educate the farmer, the road builder, the forester. Why not undertake educating men in this important line which ranks seventh in the great industries of the country? This may seem a ridiculous suggestion, but it appears to me one worthy of investigation.

No individual or aggregation can do what the Government might easily do. If the statistics are good for anything at all, they must be taken on lines that are of use in forming conclusions that can be put to practical use. A bulletin sent out from Washington containing suggestions and reasons for keeping an exact record along this line, we will say,

Office Salaries.
Office Expenses.
Compositors, Direct Labor.
Compositors, Indirect Labor.
Cylinder Pressman, Direct Labor.
Cylinder Pressman, Indirect Labor.
Job Pressman, Direct Labor.
Job Pressman, Indirect Labor.
Bindery Employee, Direct Labor.
Bindery Employee, Indirect Labor.
Engravers, Direct Labor.
Engravers, Indirect Labor.
Electrotypers, Direct Labor.
Electrotypers, Indirect Labor.
All other shop expenses.
Materials used.
Product.
Number of employees, etc.

At any rate, let the pay-roll be divided into three parts:

Office.
Direct Labor.
Indirect Labor.

Let all office expenses be kept separate and let shop expenses outside of labor be kept separate and materials used.

Publications should be in a class by themselves. The strictly book and job offices should be kept separate.

As our readers know, after going to some trouble and expense to extract information from the census reports, THE INLAND PRINTER was not satisfied with the results. It seemed impossible to obtain from them what the craft most wanted to know. A comment to that effect provoked some correspondence with Mr. Rossiter, chief clerk of the Census Bureau. Naturally our correspondent's suggestion went to that amiable gentleman. He in turn referred it to the Chief Statistician for Manufactures, under whom the industrial census inquiries are made. In transmitting the statistician's comment, Mr. Rossiter says we confuse the functions of the census with those of some special investigation, or, to some extent, those of a commercial agency. The Chief Statistician wrote:

The primary object of the industrial census is to obtain statistics that will show the magnitude of the industries considered. It does not come within the scope of the office to collect information concerning the cost of manufacture. It is my impression that the office would not be justified in making an investigation concerning cost of manufacture without an act of Congress authorizing the expending of money for that purpose. In order to make the enumeration in the time allowed for the work and within the appropriation, it is necessary to have comparatively simple schedules for all branches of industry.

It is possibly true that a number of printing establishments keep book accounts that would enable them to prepare reports along the lines indicated by you, but it is the experience of the office that in the vast majority of cases the persons who are required to make census reports object to furnishing the information, and that this objection is more persistent when the schedule calls for details concerning the financial operations of the establishment. However, a large proportion of the establishments included in the census of the printing industry are small, and comparatively few keep book accounts that would enable a representative of the Census Office to prepare reports covering a year's operation for all the detail you indicate. In the small printing establishment the direct and indirect labor, cost of composition, presswork, bindery work, etc., can be obtained only by segregating the wages paid to the same employees who are engaged on these different lines of work at different times. Such a segregation would be only an approximation, and it would not be proper for the Census Office to publish them as statistics showing actual cost of manufacture.

The Federal Government has compiled some statistics concerning the cost of manufacture, and it is my opinion that such information can only be obtained by the application of a detail schedule to a comparatively few selected establishments which have good systems of accounting and which do not object to furnishing the information.

The Census Office is now a permanent Bureau of the Government, and it is possible that in the future Congress may deem it advisable to authorize the Director of the Census to make an investigation concerning the cost of production in some of the leading industries of the country. If such authority is granted, the schedules for the printing industry would evidently contain some, if not all, of the inquiries you suggest. For the present, however, I am satisfied that so far as the quinquennial and decennial enumerations are concerned it will be necessary for the office to use a comparatively simple schedule that can be uniformly applied to all branches of industry. It is only by the application of such a simple schedule that we can hope to complete the enumeration and publish the results in time to be of value and to come within the appropriation for this work.

CONDITIONS IN GREAT BRITAIN.

A careful scrutiny of the British trade press had not led us to regard the craft there as being much better conditioned than it is with us. Indeed, we have often been struck by the similarity of the problems pressing for solution, and had acquired the notion that the trade was in about the same stage of business development on both sides of the Atlantic. If we speak of the necessity of knowing costs, so does the British printer; if a far-seeing and public-spirited English master printer inveighs against foolish competition, an echo of the plaint can be found in any American trade journal. A Frenchman crossed the channel and after a look in at British printing-offices writes *La Typologie* of Paris deploring the low estate occupied by his countrymen as compared with that of his northern neighbors. According to the free translation we find in the *British and Colonial Printer and Stationer* the British printer is a fortunate being who finds it "easy to get money," while the Frenchman is a poor wight, beset by all sorts of evils and the prey of many fears. According to our contemporary, the French investigator says a printer in his country "is not usually a business man. He is not accustomed to keep accounts, and thus has generally no idea what is the actual cost of the work he does for his customers. Sometimes he invoices it below cost, and at others at double its market value, this latter practice alone enabling him to scrape up a living. The number of printers who make a fortune in the trade can be counted on one's fingers. As for the rest, they are mostly in a condition which seems to be chronic with members of the industries associated with paper and print. The average printer is always in mortal dread of his competitors, and thus lends a willing ear to the tales the customers tell him in order to get the better of him. The client has only to mention that so-and-so has offered to do a job for so much, in order to get the price 'cut' by the man he is talking to. 'So-and-so,' thinks the credulous printer, 'seems always to have his knife in me, so the best thing to do with him is to cut his price,' and thus take the job away from him, regardless of whether it pays the credulous one or not. Thus do the users of printing flourish, owing to the perpetual fear the printers entertain of each other." The typefounders of France are also a poor lot, who sell their wares at "wretchedly low prices," because of their fear of competition. Drawing a picture of the British typographer, our French friend says he "is above all things a business man, and as such recognizes that if he took steps to compel his typefounder to sell his goods too cheaply, the quality would necessarily suffer, and the constant supply of novelties be correspondingly reduced." Thus the English printer magnanimously resolves to follow the example set him by his founder, and raise the prices of his printing material, a decision which his clients are obliged to accept. "French financiers are always dubious about advancing money to put in printing businesses, because the members of the trade have not a reputation calculated to inspire confidence

Profit and Loss Statement for Month of

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	TOTALS	LABOR DEPARTMENTS					Office and Shipping Room	Paper Stock	Mdsge. not chargeable to labor and otherwise unprovided
		Hand Comp.	Linotype	Cylinders and . . . % Stockroom	Platens and . . . % Stockroom	Bindery			
Allowances to Customers									
Unless specifically allowed against a certain department charge to office.									
Benzine or Washes									
Cartage and Express									
Commissions									
Electrical Work—Repairs									
Expense									
Ink									
Insurance									
Prorated for the month and as per investment.									
Interest and Note Discs									
Not interest on investment.									
Knife Grinding									
Legal Expenses									
Light									
Oil									
Payroll— \$									
Cartage									
Electrical Maintenance									
Labor Departments									
Office									
Salesmen									
Shipping Department									
Stock Handling									
Salary—Officers									
Power									
Rent									
Repairs									
Rollers									
Spoiled Work									
Taxes									
As per investment									
Telephone									
Uncollectible Accounts									
Wire									
Wrapping Paper and Twine									
Office Column Total									
Same Prorated									
(Per Payroll.)									
Totals, Inc. Overhead									
Depreciation									
Int. on Investment									
MERCHANDISE PURCHASES									
Electros and Engravings									
Outside Labor Purchased									
Paper									
(Excluding Wrapping, Tympan, Proof, etc.)									
Postage									
(Publication)									
Totals									
Grand Totals, Depts.									
Inventory Last Month									
Inventory This Month									
Difference to Add									
Difference to Subtract									
Net Costs									
Income.									
Sales \$									
. \$									
. \$									
. \$									
Net Profit or Loss									
(Loss in Red Ink)									

in investors who desire to see a return for their money. In England, on the other hand, it is easy for printers to find money, as the trade is considered to be a good paying one, printers being looked on as business men, belonging to a sort of élite among industrialists of their class. Whenever shares in an English printing company are issued, they are always taken up readily, and in this connection our Gallic friend refers to the annual balance-sheets of the Amalgamated Press, Limited, which he says have, since 1899, shown dividends of thirty-seven to forty-two per cent. The English printer, in short, is inaccessible to fear, as his numerous trade papers teach him how to run his business on paying lines. He and his friends in the trade hold weekly meetings, at which the condition of the industry is discussed, and suggestions made for its improvement. There are many printing trade organizations which protect the English printers against undue competition. They have long since found out that 'union is strength,' that printers are capable of reasoning together, and lastly, that they engage in the business not merely for the fun of the thing, but in order to make a living." As a comment on this, the French writer asks, in concluding his article, "When shall we understand this, and show a firm and immovable front to all the dodges of our customers?" The writer was very careful not to allow anything to interfere with this rose-colored view when he speaks of one of the wonderfully successful Harmsworth publishing corporations as though it were a humble commercial printing concern.

A PROFIT AND LOSS STATEMENT.

BY W. F. WHITMAN, EXCELSIOR PRINTING COMPANY, CHICAGO.

NOTE BY THE EDITOR.—This contribution is taken from a sheet issued by Mr. Whitman, printed on both sides, exemplifying the result of his experience in cost accounting in the printing trade. It is a gratifying and hopeful indication for the future of the printing trade, when busy printers will cheerfully distribute the fruits of years of experience for the benefit of their competitors. And it is this spirit, the fearlessness of healthy competition, that will prevail, and it will crush the competition of ignorance and the competition of low cunning and bad faith by the power of education.

PROFIT AND LOSS STATEMENT.

It is axiomatic that all expenses that can be positively identified with a department should be charged to that department, and that all others be charged to office, to be afterward distributed over each. For instance, rather than carry a stationery account, a compositor's ticket, printed for the composing-room would charge as expense against that department, but a job ticket, used by all the departments, would charge to office.

The fairest distribution of the office expenses would be pro rata as per pay-roll of each department, thus making each department stand the expense in proportion to its income.

Most printing-offices divide their labor into five classifications, namely: Hand Composition, Machine or Linotype Composition, Cylinder Presswork, Platen Presswork, and Binding. Some may desire to add Monotype Work, but the latter is used so commonly for making type for hand use, that it can be included in the Hand Composition unless there are a number of machines.

Allowances for any reason, such as spoilage, shortage, overcharge or discount for cash should be charged to office, unless the burden should be assumed by a department.

Benzine or Washes.—Charge to departments using them. Percentages of use can be established and so divided.

**Cartage and Express.*—Would charge to department

incurring it, otherwise to office. If such charge was made on account of the installation of an asset in the form of machinery, this expense should not enter into the profit and loss sheet, but go to machinery account.

**Commissions.*—This includes all moneys expended for obtaining business.

**Electrical Work.*—New work that makes a real asset should be considered a machinery account. Most electrical work is not salable and would therefore be considered expense.

Expense.—Charge as much as possible direct to departments, the balance to office, such as advertising, carfare, stationery, etc.

Ink.—Fixed percentage to departments.

Insurance.—One-twelfth the year's expense and prorated by investment. Liability insurance should be entered on one of the blank lines below, against office, or included in expense.

Interest and Note Discounts.—This account is not for interest on investment, but is interest and discount on notes, credit and debit. If its balance becomes an income enter it below under income.

Knife Grinding.—For bindery only.

Legal Expenses should include all commissions or charges for collecting accounts.

Light.—Charge to departments according to use. Gas used for Linotypes or Monotypes charge to them as expense and not as light.

Oil.—Fixed percentage to departments.

Pay-roll.—This largest item of costs needs most careful analysis. Arrange the pay-roll books or sheets so that each department will show not only its productive, but such non-productive labor as foreman, distribution, boys employed in the department, even floor sweep or porter for that department. The gross amount of pay-roll can be separated into departments, and labor not wholly chargeable to one department, such as proofreading, can be divided and charged to departments in proportion to service rendered, etc. Shipping should not divide between the pressroom and bindery, but should prorate to departments. Each department is responsible for this final expense in proportion to its pay-roll.

Power.—Charge in proportion to use.

Rent.—Charge in proportion to space used.

Repairs.—Charge to departments.

Rollers.—Charge to departments.

Spoiled Work.—This is a good account to keep, billing out value of loss same as to customer, and charging entire to the department incurring it, or to office if the office was at fault, and prorating it according to pay-roll.

Taxes.—May be entered for the whole year or for the month.

Telephone.—Charge to office.

Wire.—For bindery only, unless stitchers are carried as a department.

Wrapping Paper and Twine.—This is only part of the shipping, and likewise is a general expense that should spread over the departments in proportion to their pay-rolls.

Uncollectable Accounts.—Charge back to office.

The blank lines following may be used for other accounts desired—such as perhaps a metal account, which would be about one per cent a month of its inventoried value.

Office Total.—Prorate as per department pay-rolls.

Totals Including Overhead.—These totals will give cost (exclusive of interest and depreciation on investment) per hour by using the charged hours in any department as the enumerator. It is necessary to keep record of the charged hours in each department for the month, thus easily obtaining the true costs per hour.

*The total expense for these items is obtained by adding to it any moneys paid out through the pay-roll.

All the above accounts are such as are incurred directly in connection with shop labor, in distinction from such as paper, which is not a labor item, and labor purchased outside, which can not properly be interjected.

At the end of each month inventory of work unfinished can easily be taken off the office record tickets at actual costs per hour, and the difference between the present and the previous month in each department added or subtracted from the grand total, producing the net costs.

Income means sales and any other moneys or accounts not therein included, but there would likely be not more than two or three such. The sales can cover almost everything, even to waste paper that can be billed to the junk man. These exceptional accounts would likely properly

This printer, like others, had to go into the open market for his orders (where most of the marketers took keen interest in the printers' inconsistencies, and had evidently read this printer's inmost thoughts). When composition was heavy and machining light they brought him the order; but when the conditions were reversed, when in fact the order exactly suited his system of costing, he did not obtain it.

He had spent freely on machines, and possessed more than he could keep fully employed, while he suffered constantly from an overabundance of employment in the composing-room, and got into trouble with his customers because he consumed too much time on composition. He was in fact learning by bitter experience that he could not



DELEGATES TO THE FIRST MEETING OF THE WESTERN MASTER PRINTERS' ASSOCIATION, PORTLAND, ORE., JUNE 3-5, 1908.

Top row, from left to right: Charles P. MacLafferty, Secretary, Oakland (Cal.) Franklin Association; I. H. Rice, President Los Angeles (Cal.) Franklin Association; W. V. Harrington, President Oakland (Cal.) Franklin Association; W. A. T. Bushong, Treasurer Portland (Ore.) Franklin Association; E. R. Reed, Auditor Portland (Ore.) Franklin Association.

Bottom row: O. R. Ball, Manager American Typefounders Company, Portland, Ore.; John Bedford, Manager Printers' Board of Trade, Vancouver, B. C.; Seneca C. Beach.

prorate as per department pay-rolls. The net costs deducted from this income will produce the

Net Profit or Loss.—Both in gross and detailed by departments.

FATALLY DEFECTIVE MANAGEMENT.

When we were on our first pilgrimage to London we made the acquaintance of the case-room that did not pay. The proprietor sold composition at 2 shillings an hour; but he got a good price for machining.

The policy of charging the costs incurred in a department to a department that had nothing to do with the costs did not operate in the manner expected by the designer. Having made the case-room unpayable he was also anxious to make it "minor." This was the substance of this printer's policy: The case-room does not pay, therefore employ very few compositors. The machine-room returns a handsome profit, therefore put in some more machines.

make a department major or minor by overloading or underloading it with costs—that there is a natural relation between departments that can not be disturbed by the childish practice of dealing faultily with inevitable costs.

He got tired at last of his false position, and took a square view of the problem. He was not receiving the profit he expected because he was not obtaining orders for machining sufficient to provide employment for his "major" department; while he had to run overtime in the department that did not pay, because he could not afford to employ the necessary number of workmen.

He expected a miniature earthquake when he increased his charges for composition and decreased his charges for machining. But nothing happened except that he obtained his fair share of the work he competed for, whether machining was heavy or light.

Before he retired from the business (which he left in a healthy state), that printer was on the best of terms with his composing department.—*The Caslon Circular*.

THE BEN FRANKLIN CLUB OF MILWAUKEE ENTERTAINS.

The Ben Franklin Club, of Milwaukee, Wisconsin, entertained a delegation of the Chicago Ben Franklin Club at dinner in the Milwaukee Athletic Club on July 1. The Chicago party, consisting of fifteen members, was met by the local entertainment committee, and escorted in automobiles through the beautiful parks and boulevards of the city, a brief visit being paid to Whitefish Bay and the Soldiers' Home, the party then returning to the Athletic Club, where an excellent banquet was provided.

At the invitation of the chairman, Mr. Owen, President William J. Hartman, of the Chicago organization, addressed the gathering. He spoke entertainingly of the progress of the club, its organization, etc., his remarks being warmly applauded. He was followed by J. A. Morgan, chairman of the cost committee of the Chicago Ben Franklin Club, who spoke of the results accomplished in gathering information concerning a cost system that would apply to both large and small offices, and yet be essentially practical. Mr. Morgan closed by urging on every employing printer present the need of some kind of cost system or means of establishing it.

Mr. Dan Boyle, of the Henry O. Shepard Company, Chicago, gave a description of the methods pursued in the sale of printing at a satisfactory profit, based on the cost system in use in that establishment for the past seven years. He urged the necessity of a uniform method of estimating, which, he said, could not be arrived at without a successful cost system as a basis.

"Organization" was the burden of the brief address made by M. C. Rotier, of the Meyer-Rotier Printing Company, and he handled the subject well. He said:

"We are discussing this evening a strictly business proposition, and after all is said and done, the burden of it is 'get together.'"

"It seems to me this is the fundamental thing on which the future of the printing business rests. We must have organization. The organization such as we are now working under must be the ultimate salvation of the printing trade."

"We must do things. Actually *do things* and not stand around and cuss the other fellow. It is a simple matter to get together and work together. This has been shown in a magnificent way by the effective work of the Chicago Ben Franklin Club and in a more modest fashion by the work of our own local club."

"Those who are on the outside can not realize the great benefit which this community of interests proves to those who keep in active touch with the organization. These organizations have done much to raise the standard and tone of the business, and we may be assured that they are going to do more."

"During several years past the employing printers have had an awakening. They are at last beginning to realize their weakness as individuals, and that is a most healthy sign, because the question which naturally follows is 'What can be accomplished by organization?' We are all in need of a force, through association, to teach us improved methods of conducting our business and to give us strength and backbone in standing up for a fair price for our work."

"The spirit of brotherhood has been wonderfully developed since our organizations were formed. If we look back a few years and recall how we all schemed and planned to get an advantage over one another, how we used all our ingenuity and cunning to secure for ourselves the much-coveted order, we have much to be thankful for. We are being molded on new lines—the lines that bring out the spirit of coöperation to build up."

"At club meetings we have heart-to-heart talks. They make us more considerate, kind and helpful, and teach us that our competitors in business are not such bad fellows after all. We learn that they respond to a generous act or to fair treatment quite as readily as we ourselves do, and we really profit much more in this way than by the old-fashioned, cold-blooded, selfish method of getting business."

"We learn to control ourselves in the overanxious and continuous strain to get business. We get the hardness and bitterness out of our hearts. They keep us from getting calloused to what is fair treatment to each other as men."

"Aside from all the kindly feeling which membership in a club of this kind engenders, we must not lose sight of the actual work which we have to do."

"In our own little club we have perfected a standard estimate blank, and the discussion of this at our meetings has brought out many a fine suggestion that has been stored away for practical use in the future."

"We have made it a habit for every member to use this carefully devised estimate blank, so that every possible item entering into a job is accounted for in the estimate."

"We have discussed cost systems in the composing-room, platen-room and cylinder-room and have had examples of estimates on given jobs made for the purpose of exciting discussion."

"We have been taught to estimate on work, not on a basis of time in which we ourselves might be able to do it if we were at the case or at the press, but on a basis of the time it would take the average compositor or pressman to do it."

"We have been taught that the average nonproductive time in the composing-room is pretty close to fifty per cent, and that the least possible charge we can make for a compositor's time is \$1.20 an hour."

"We have been taught that cylinder presswork costs on an average about \$1.60 per hour."

"Many, many more things have come to us through diligent work and association that can not now be recalled."

"We all know how poorly we are paid for the mighty efforts we put into our work, but it is a condition which we have brought upon ourselves by each trying to do as much damage as possible. We have been fighting each other instead of fighting against the evil of price-cutting. We fully realize that improved conditions are not going to come at once, but nearly all of us have everything we possess wrapped up in our business, and we believe it is worth everybody's while to get together and stay together until we have done something to save for ourselves a fair profit on the printing we produce."

F. I. Ellick, secretary of the Ben Franklin Club, of Chicago, was the next speaker. He outlined the progress being made by the club, and what it hoped to accomplish. He also made a forceful appeal for organization, and urged the Milwaukee members to proceed steadfastly along these lines until every employing printer in the district had enrolled. The question of legislative action was discussed by Mr. Rogers, of Rogers & Hall, Chicago, who looked hopefully to the time when every principal city of the country would have its Ben Franklin Club, so that their combined strength could be shown when necessary in securing results by legislation either in their respective States or in Washington.

The meeting closed with some complimentary remarks by Mr. Fowle, of Milwaukee, addressed to the visitors, in which he assured them that the result of their efforts was appreciated, and would undoubtedly work to the advantage of the craft in Milwaukee. A cordial invitation was extended to the Chicago contingent to repeat the visit at an early day.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

A SHIFTING RIBBON DEVICE (286).—"Do you know of any device or appliance which can be attached to a Gordon press by which a shifting ribbon may be used in connection with the printing of imitation typewritten letters? We are conversant with the method of printing through silk, and the ribbon-faced type scheme, but we want something more up-to-date." If any of our readers know of any such device we would like to have information regarding it.

"PRESSROOM DON'TS."—V. B. Rutledge sends the following comments which he aptly terms "Pressroom Don'ts": When using a job ink from a can, don't dig deep holes in it and then leave the cover off, thus permitting the dust and air to render it unfit for further use. In removing the cover from a can of ink, don't so batter and dint its edges that it becomes impossible to replace it. When using ink from a tube, don't grasp it in the center and force the ink toward both ends and perhaps break the tubing, but remove the cap, place the tube on a hard, smooth surface and rest the hand on folded bottom, gradually pressing toward the top until the desired amount of ink has been forced out. In this way all waste is avoided.

OFFSET IN THREE-COLOR WORK (285).—"When using paper coated on both sides for three-color printing, is it possible to prevent offsetting without slip-sheeting? The yellow and red usually cause no trouble, but the blue generally offsets unless the sheets are interleaved. Is there any way to avoid this difficulty without slip-sheeting?" *Answer.*—The better grades of three and four color work that are printed on stock coated two sides are usually slip-sheeted to avoid the possibility of offset, which may be remote or immediate according to the phases of the weather as well as other conditions. Work of this character, which is rather slow to dry, is subject to the risk of offset from the vibration of the machine, which tends to move the sheets or the pile in the rack horizontally, or from accidents while handling when freshly printed, and from the development of electricity in the stock. This latter condition seems to induce a cohesion between the sheets as to exclude the air which would normally accelerate the drying of the ink and also act as a buffer between the sheets. The use of suitable driers in the ink will go a long way toward hastening the drying of the ink, thus tending to minimize the offset. We doubt the efficiency of driers to entirely eliminate the offset on all classes of this work on account of the abundance of color necessary in many instances. A pressman should, however, be the one to determine the necessity of slip-sheeting work of this kind.

VIGNETTED CUT MOUNTS (283).—"Is it a commendable practice for a pressman to reduce a vignetted half-tone cut below type height?" *Answer.*—In many instances it is considered workmanlike to reduce the height of such cuts below standard. The purpose of doing so is to allow the application of several overlays without the necessity of cutting out parts of the tympan to accommodate them.

The reduction of height equal to .005 inch will not cause any inconvenience in inking, as the rollers are usually set low enough to have ample contact with the surface of the cut. Another feature to commend this practice is the absence of abrupt contact in process of inking, thus relieving the vignetted edges of one cause of the filling in of the fine screen lines. We would say that the necessity of reducing the height of such cuts will depend upon the location of the cut in the form and the number of impressions which are to be printed, as well as upon the elaborateness of the make-ready. If the cut is so placed that it does not have its edges project into the "white" or margins of a form and is surrounded by type or rule so as to bear off the pressure, it may not require any reducing in height. If there are a considerable number of impressions to be printed from the form, it will necessarily cause a compression in the tympan where the solid or darker tones print, which will tend to make the high lights and vignetted edges print heavier than in the early part of the run. The reducing of the height of the cut to some extent obviates this trouble.

GLOSS EFFECT ON LETTER-HEADS (281).—Submits a letter-head printed in blue and green inks from an etched design. This design consists of two lines of light-faced letters on a scroll, which is surrounded by flowery ornamentation in lighter lines. These lines are printed in green ink, while the lettering is printed in a dark-blue ink. The colors are evidently ordinary grades of soft ink, as there is no glossy finish such as good job inks would furnish when printed on bond paper. His query reads: "Please state how I could produce a glossy finish on work of this kind. Will the mixing of suitable varnish with an ink give the glossy appearance?" *Answer.*—To produce neat work of this character which will have the glossy appearance there should be a suitable form to print from, the best grade of hard machine-finished paper to print on and a special gloss ink to print with. Not every form is suitable for this work, and in this instance the lettered design only would appear to good advantage. The ornamentation is so fine that a second impression with thin gloss varnish will tend to thicken the lines due to the spreading of the varnish to a greater extent than the ink. If a glossy finish is desired, have a form without fine lines. Use a hard, smooth-finished stock. From your inkdealer procure a gloss ink and some thin gloss varnish. If a second impression is to be taken the ink should be dry and the feeding should be very accurate. Do not undertake this work with unseasoned rollers; neither should "green" rollers be used, as any trace of moisture or glycerin on the surface of the rollers will tend to prevent the proper lifting of the stiff-bodied gloss inks. If this condition is present in a slight degree, the addition of a few drops each of balsam copaiba and any essential oil to the ink will be of assistance. The addition of a limited quantity of gloss varnish to a good job ink will tend to heighten its appearance.

PRINTING ON RIBBON (280).—"Is it necessary to attach ribbon to cardboard or paper before printing in order to feed properly? I have one thousand white silk badges to print in two colors, red and black, not a close register form. The form is composed of two lines of condensed Gothic, then a monogram in red and a twelve-point black line at the bottom. Please suggest a way of printing this job." *Answer.*—It is not necessary to attach the ribbon to cardboard. If your press is large enough to permit, we suggest that the ribbon be cut double and the form made up to print both colors with one impression. Lock the form with the type lines to the right of the center with the head to the left, placing the monogram in its proper position to the left of the center with the head to the right.

Place parallel with the type a piece of one-point rule, wider than the ribbon, so that it will divide the ribbon in the center. Register and make the form ready in black ink, using pieces of paper cut the size of the ribbon. When ready for the two colors wash the press and form and arrange the disk so that it remains stationary. Have two clean brayers to place the distributed ink of both colors on the disk. Use soft inks of both colors, the red should not have a bluish cast such as lake reds furnish. A process red or a bright red to which a small quantity of lemon yellow has been added will be a suitable companion color for a dead-black ink. Carry full color, as there is a slight loss by absorption. Pull an impression on a ribbon which has been fed to the left guide, or to a pencil-mark, which serves the purpose, turn it about and feed it so that the impression of the one-point rule previously mentioned will coincide with its mark on the tympan. This method will furnish absolute register even where the first impression may have been slightly out. The grippers should be so arranged that the pull of ink may not distort the ribbon as in the case of using a stiff ink. Reduce the ink if necessary, using a soft varnish, add sufficient drier to compensate for the weakening of its siccativ properties which the reducing brought about. If the work has been carried along properly the job may be finished in less than four hours.

PRINTING A HALF-TONE CUT ON AN ENVELOPE (287).—Submits three No. 1 rag envelopes printed in black ink from a half-tone cut of medium screen. The envelopes were printed with the flap closed. The overlapping parts and the flap of the envelope caused light lines of varying widths to appear in the print. He says: "The samples enclosed show lines in the half-tone cut which mar its appearance. I tried printing them first by cutting out in the tympan to reduce the impression where the flap and overlapping parts occur, then I cut out an envelope and pasted it on the tympan in a position to correspond with the thicker parts of the envelopes. Still the white lines would appear. How can better results be obtained in this kind of work?" *Answer.*—The light lines which appeared in the envelopes marked "b" and "c" were caused by these envelopes not being fed to the guides. One was off one point and the other nearly three points. The lines will appear where the "cut" of the envelope differs, as this is an unavoidable feature of their manufacture. Where it is necessary to have a half-tone appear on an envelope and the order is large the printing should be done before the envelopes are made up. As this is impracticable on short runs they must be turned out in the usual way. Lock the form with the head toward the top of the chase, so that the cut will be a little above the center and to the right. The make-ready may be made in the usual manner, but have a few sheets of soft paper above the marked-out sheet. Stretch a piece of thin rubber over all and secure it under the tympan bales. Attach the guides with rubber cement or liquid glue. When the position of the envelope is assured, the equalizing of the tympan may be completed by attaching pieces of envelope to correspond with the parts of the envelope requiring additional pressure, leaving out the overlapping parts. To facilitate the feeding by reducing the friction, the surface of the rubber should be rubbed with powdered soapstone. The elasticity of the rubber will enable printing to be done with more uniformity on a long run than when a piece of blotter or felt is used. A good job black should be used. The envelopes are to be printed with open flap, which eliminates the possibility of one white line on the printing.

IMITATION TYPEWRITTEN LETTERS (284).—Submits two samples of a form letter, an imitation typewritten letter and an original typewritten letter for comparison. The

printed letter is an accurate copy of the original, both in color of ink and fabric marks. The query concerns the fabric used in producing the imitation letters and is as follows: "We send herewith two letters, which are marked 'original' and 'duplicate,' to show how we print the imitation form letters; also a piece of the cloth through which the imitation is made possible. This cloth does not give entire satisfaction, so we wish to know of a substitute which may be used without the necessity of frequent cleaning. Our forms are short runs and we find it necessary to change the cloth about every three hundred impressions. We attach the cloth to the grippers." *Answer.*—The samples are so nearly alike that it requires the marking to distinguish the original from the duplicate. This good showing is due to the method and care used rather than to the fabric employed to print through. There are a number of finely woven fabrics of cotton and silk which are used for this purpose. The most commonly used are: bolting-cloth, china silk, chiffon, net, nun's veiling and gauze. There is also a special fabric made for this purpose. The method of using these fabrics in connection with a form differs. The purpose is the same in each instance, i. e., to produce the fabric marks on the sheet to imitate those produced in a typewriter by the ribbon. Where frequent changes are made in the form, or when the runs are short, the method of attaching the fabric between the grippers is preferred. However, many printers still hold to the other method where the fabric is made snug over the form and is inked by the rollers. This plan has many troublesome features. In using the fabric attached to the grippers the form may be made ready in the usual manner. A hard or soft tympan will be used as the need of matching addresses imprinted by a typewriter with an old or a new ribbon. A soft tympan of print-paper will produce a heavier print, while a hard tympan will give a sharp and clean print, but requires a more complete make-ready. The fabric may be cut about 9 by 13 inches, and an inch hem on each end. This hem allows space for the grippers to go through and they may be moved outward to make the fabric taut. The method of attaching the fabric to the form differs. Usually it is put on and drawn taut by driving down the pieces of furniture which lay next to the form, they having been raised purposely as high as the face of the type previous to attaching the fabric over the form. After the form is placed in the press a number of impressions are taken on blotter or "baby" rubber, which, on account of their yielding nature, drives the fabric into the interstices between the characters in the form, thus preventing the rollers from too freely inking the parts of the fabric which should not have contact with the sheet. It is claimed by some that this method gives the best results.

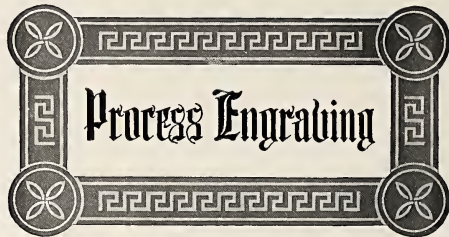
MAKE-READY INCOMPLETE (282).—Submits a 6 by 11-inch catalogue cover printed from a 4½ by 9½-inch solid cut, having three lines of sixty-point white letters and two line cuts. The stock is fifty-pound sage green cover, antique finish. A medium dark green ink is used, which makes a pleasing combination. The ink does not cover sufficiently owing to quantity of reducer added. The impression appears weak, indicating an incomplete make-ready. This deficiency is partly counterbalanced by applying an excess of ink to the form. The fine lines in the white outline cuts print smudgy as a consequence. His trouble is described as follows: "The cover was printed on an 8 by 12 platen press, carrying two rollers. I used a cover-green ink, \$1.25 a pound net. As the ink did not work properly I found it necessary to reduce it. To produce anything like a solid effect I inked the form four times for each impression. It is quite possible that I did not apply enough impression, for my experience has been slight in this class of work. Please give me information

relative to printing of solid forms such as this one.”

Answer.—The printing of solid forms necessarily requires considerable pressure in order that the ink be transferred to the stock. It is equally important that the printing be accomplished with the minimum quantity of ink consistent with the proper covering of the printed surface. As heavy impression is indispensable when printing solid forms, and as forms differ as well as presses, the directions must necessarily be general. In order that the sheet to be printed will receive the entire pressure imparted by the form with little or no loss by reason of elasticity in the tympan or plate mount, these parts should receive consideration. It is well known that a soft tympan will furnish a reasonably quick make-ready for a solid form, and for a limited number of impressions may give fair results. But as the tympan is gradually compressed in the solids by the repeated impressions and as the white or cut out parts do not reduce correspondingly it produces a slight raised effect in the white parts, giving the appearance of careless make-ready, so undesirable in the finer grades of work. To avoid this condition have the plate or electro mounted on a firm base and use a tympan which will be compact, having the minimum amount of compression. A tympan of this kind for a platen press may consist of from four to six sheets of thin, hard manila and a smooth, hard top sheet of heavier manila. In conjunction with the make-ready the use of a thin sheet of pressboard or two sheets of zinc or stencil brass may obviate the changing of the impression screws. However, it will be advisable to increase the pressure by changing the screws rather than to underlay the form or add greatly to the tympan, as in these instances the yielding increases proportionate to the increase of tympan and underlays. The problem of properly inking a solid form where inadequate roller area is present, can better be accomplished by manifold rolling of the form rather than by carrying an excessive amount of ink. It is quite necessary to roll the form at least twice where the circumference of the rollers is less than the width of the solid form to be inked; but if a suitable ink be used it may obviate the necessity of triple rolling the form. Where a soft or uncalendered stock is used the ink should have just sufficient body to print solid without raising the fiber or peeling the surface. The heavy body inks are therefore not suitable for these soft papers unless they are modified by reducers or softened by other means. It is advisable to match the quality of the paper with the proper ink rather than to weaken the color and impair the covering properties of an unsuitable grade by “doctoring” it. In summing up, the desirable conditions present when printing solid forms are: A firm impression delivered from a properly mounted plate which has been evened up by suitable underlays. The impression to be received by the stock, which is sustained by an approximately unyielding tympan which will include the necessary overlays to properly distribute the pressure. The ink should have a body which is adapted to the grade of stock, and a color which will harmonize with it. The rollers should be elastic and have sufficient suction to distribute the color and deposit it evenly on the surface of the plate.

CHOP SUEY.

An English resident at Shanghai having made a good dinner from a tasty but unrecognized dish, called his cook, Wun Hoo, and congratulated him on the excellent meal. “I hope you did not kill one of those dogs to provide the soup,” jestingly remarked his daughter, referring, of course, to the pariahs which haunt the Chinese streets. Wun Hoo made a solemn gesture of dissent. “No killee dawg, missie,” he explained, “him alleddy dead when I pickee up.”

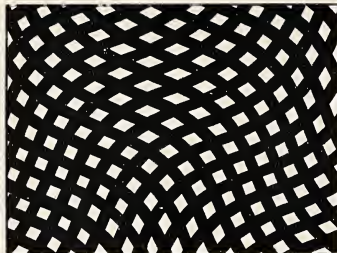


BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

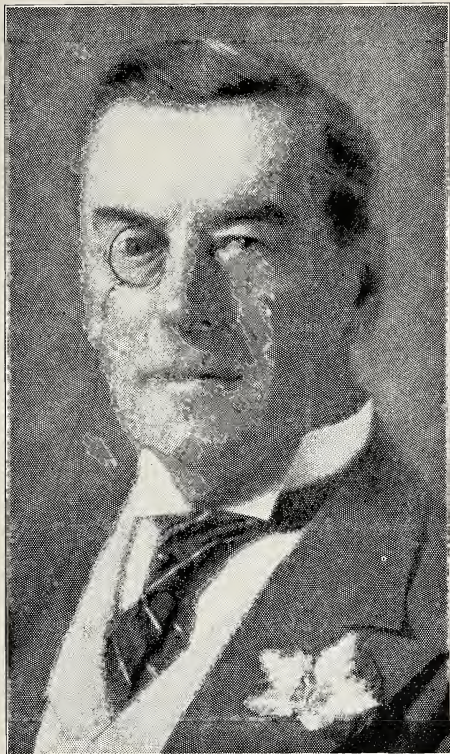
ACTION OF SCREENS IN THREE-COLOR WORK.—Mr. Thomas Bedding, the erudite editor of the *Photo-Miniature*, calls attention to an error in THE INLAND PRINTER for April, page 65, where a writer, telling about the three-color method, states: “The red-orange screen excludes all but the blue rays, the green screen excludes all but the red rays, and the violet screen excludes all but the yellow rays.” Of course this statement is all wrong and could be made right by leaving out the words “all but” the three times that they are used. It is just as if in describing the making of a line negative a writer should state that the lens excluded all but the black rays and consequently we got a negative of the black lines. Mr. Bedding, in his thorough reading of the literature of the subject must admit that the error is a common one. It was to correct it that the present writer tried to state it plainly in “Jenkins’ Manual of Photoengraving” for 1902, pages 140 and 141, and in “Amstutz’ Hand-book of Photoengraving,” pages 347 and 348.

THE WAVY-LINE SCREEN.—“Art Manager,” New York, inquires: “In the February INLAND PRINTER you comment favorably on a wavy-line screen as an improvement on the mosquito-bar screen, which we are obliged to use. Where can I see a sample of the work and which engraving company uses it?” *Answer.*—Mr. A. Dargavel, the managing director of Messrs. John Swain & Son, Limited, London, is the one to whom credit is due for having brought out this screen, and it is to him you should apply for information regarding it.



Enlarged section of wavy-line screen.

REVERSING THE IMAGE ON METAL.—“Map Engraver,” New York, asks: “I want to make small real-estate maps quickly from tracings furnished by customers. I can make prints of these on metal by the albumen method, but they will print white lines on a black ground, while I want, of course, black lines on a white ground. Can you tell me



Zinc etching made from print of wavy-line screen half-tone (same size).
RT. HON. JOSEPH CHAMBERLAIN.

can't overcome. We get a fog or precipitate on our wet plates and we have given up hope of ever getting rid of it. I will explain carefully everything we do and use, and if you can correct us it will be appreciated. We will mix a silver bath to register forty or forty-five and set it in the sun until it is just as clear as crystal, we will then filter it and make it acid. We will then take a piece of albumenized glass which we know is clean and flow with collodion. Our collodion formula is the one given on page 33 of Jenkins' Book of Engraving. We leave that plate in bath about three to five minutes. Expose in lightproof camera, then develop with water seventy-two ounces, dried iron to register thirty-five, alcohol four ounces, acetic acid ten ounces. Sometimes we filter developer and again we do not. It seems to make no difference. The dried iron is a powder. You say in your formula ferrous sulphate; is there any difference? We then fix with the cyanid and we will have a deposit all over the negative. We have saved some negatives by very carefully wiping off deposit. If you can help us out of this please do so. There are four of us here and we get THE INLAND PRINTER every month." *Answer.*—Your trouble is what is called "surface fog" and may be due to the curious developer used. To prove this get from a chemist or druggist a pound of sulphate of iron (ferrous sulphate). This should be in green crystals. Take one ounce of this iron, grind it in a mortar and dissolve it in sixteen ounces of pure water, add one ounce of acetic acid and one ounce of alcohol and you have the standard developer. Filter before using and see to it that the developer and bath are not warmer than 60° F. and you will find your trouble at an end.

BACKING WOODCUT ACROSS THE GRAIN.—Mr. Henry L. Bullen gave some excellent advice about blocking plates in the June INLAND PRINTER, page 362. All that he said about the difference in proofs pulled by the photoengraver while the unmounted plate rests on a perfectly true iron plate and the proofs pulled later by the pressman when the same plate is mounted on uncertain wood should be read by every one interested in improving results. Wood blocks were satisfactory when line engravings were mounted on them where little pressure was required in printing, or they will answer for electrotypes where there is a thick copper shell backed up with type-metal, but that they are unsatisfactory for half-tones every printer knows. The early boxwood engraving withstood more presswork than is generally known, and that was due to the end of the wood block receiving the pressure instead of the sides of the wood, as is customary with the present backing wood. The writer has thought that if a firm would supply blocking wood in which the wood was cut across the grain it should meet with favor among printers as a support for half-tones. It is well known that wood is much easier compressed when the grain is horizontal to the source of pressure than when it is vertical. Neither will it shrink or swell in a vertical direction. So why can not we have backing woodcut across the grain instead of with it as at present?

IMITATION EMBOSSING.—"Printer," Los Angeles, California: "Enclosed please find an embossed portion of a letter-head of a New York firm that puzzles us. How were the plates made from which it was printed? It looks different from any embossed work seen here. Is it some new process?" *Answer.*—The sample sent is imitation embossing and is a simple method. It might be explained in this way: Take a Gothic capital "O," pica, or any size convenient, print on a sheet of paper; when the ink is dry register the letter so that when another impression without ink is taken on the back of the paper the same capital "O" can be used to emboss the letter by using a blotter or piece of rubber blanket to back up the impression. This is

how to reverse the print on the metal?" *Answer.*—The writer used such a process in business in 1881. It was patented in England in 1897, so there is no wrong done in working it here. This is how the specification describes the process: A plate of zinc or any other metal is prepared with bichromated albumen and exposed under a paper print, drawing on thin paper or tracing paper. The plate is then rolled up with transfer-ink and developed in the usual way, a negative image being secured. The plate is flowed over with a solution of shellac in alcohol, and the coating allowed to dry. The plate is then immersed in turpentine and gently rubbed with cotton-wool. This will dissolve the negative image in ink and leave a positive image in varnish. If the image is composed of close lines, dots, etc., the plate may be etched to a full depth, but if there are open spaces requiring deep etching the first etch is carried far enough to allow the plate to be rolled up with ink dusted with resin and carried on as usual.

TABLOID COLLODION.—"Progressive," San Francisco: About ten years ago a European firm advertised photographic collodion in dry tabloid form. All that was necessary was to dissolve a certain number of their tabloids in the stated quantity of ether and alcohol and the collodion was made. There must have been something impracticable about the scheme for it has not been heard of since.

SURFACE FOG ON NEGATIVES.—Earl Gasaway, Springfield, Illinois, writes: "We are having trouble which we

the principle of the method. To carry it out in practice two photoengravings are made exactly the same size—one to read right and the other to read reverse. Any photo-engraver can make the cut and reverse die necessary if he but be careful to make the two cuts register exactly when face to face. To prove that they are in register, pull proofs of each cut on thin paper, place the proofs face to face and see if they register when looking through the proofs toward the light. If the cut used as a die should have edges so sharp as to endanger cutting the paper, the sharp edges can be removed by rubbing it face down on a piece of felt on which some coarse emery has been spread. This is a method of embossing which photoengravers might adopt on their own letter-heads and thus give the suggestion to printers to solicit orders for it.

TO GET EVEN LIGHTING FROM A SKYLIGHT.—G. H. T., Boston, asks: "Will it be possible for you to help out an old reader of THE INLAND PRINTER with a suggestion? We have a small engraving plant under a skylight on the top floor. We are bothered with uneven illumination of copy, when it is a real-estate map. The upper part of the map, that nearest the skylight, gets more light than the lower part of the map. We have turned the camera in various directions without improving the result." *Answer.*—If you will get a plate-glass mirror larger than your largest piece of copy and have it framed and backed with stout wood, lay this mirror on the bed of the camera so that it reflects the light from the skylight on the copy, then you will get over your difficulty and soon save the price of the mirror in the time saved in making negatives. A slight tilting of the camera will also help, that is, raising the camera-box end and lowering the end with the copy-board. All processmen will find that a mirror will help out greatly in the even illumination of copy and in shortening the time of exposure.

DISMOUNTING METAL PLATES.—The writer has frequently, when visiting shops, seen a blunt wood chisel or a planer blade used to dismount plates, or worse yet he has seen the head of the nails punched through the plate into the base in order to remove it from the block. He has

always recommended an "oyster opener" for dismounting plates and found that where this simple tool was once adopted it was found to be an ideal instrument for the purpose. There is little danger of bending the plate by its use or of injuring the base. A pair of "nippers" are necessary to remove the nails as soon as their heads are raised high enough to catch hold of them.

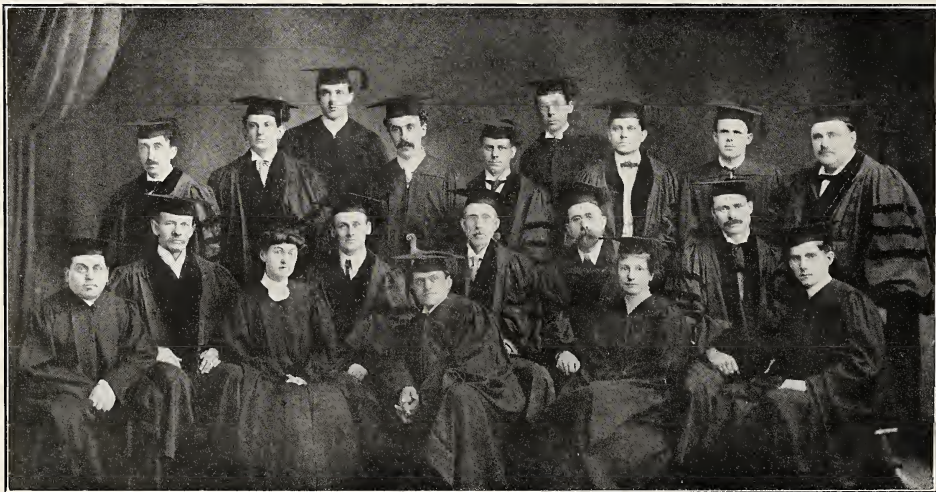
ENAMEL FOR ZINC.—Many inquiries come to this department for an enamel solution that will print on zinc. Several formulas have been published here that have evidently been overlooked. *Process Work* gave prizes for the following formulas: Take a piece of zinc, well polish it with charcoal. Coat it with the enamel solution. Do not whirl fast. Print from four to six minutes (by electric light) according to the negative. Develop and place in the hardening bath for three or four minutes, dry and burn in to a light brown color. The following is, the glue solution:

Albumen of three fresh eggs.....	3 oz.
Water	14 oz.
Le Page's glue.....	5½ oz.
Chromic acid	5 grains.
Bichromate of ammonia.....	20 grains.
Aqua ammonia	20 drops.

After the plate is printed and developed it goes into the following hardening bath:

Water	60 oz.
Bichromate of ammonia.....	60 grains.
Chromic acid	5 grains.
Chrome alum	2 grains.
Alcohol	1 oz.

The second-prize winner receives his award for the following advice and formula: Fish-glue for zinc enamel must be fresh and not too much of it used. Great care must be taken to get an even coating, for an uneven coating when burned in is liable to come off in patches. This is the enamel solution: Bichromate of ammonia, two ounces; water, eleven ounces; fish-glue, six ounces, and a few drops of sugar candy solution. For the sugar candy take one dram of sugar to two ounces of water.



Summer graduating class in photoengraving and photography, Bissell Colleges, Effingham, Illinois. The above group was photographed and etched from start to finish by a student. It contains representatives from fifteen States and foreign countries.

PHOTOENGRAVERS' UNION KEEPS IDLE MEMBERS IN CAMP.

Lack of employment has no terrors for the members of the Photoengravers' Union. The recent slump in business generally has affected the photoengraving craft probably as much, if not more, than any of the other printing trades and as a result the union found itself confronted with nearly one-tenth of their membership out of work and with little or no prospects of early employment.

Contrary to what might naturally be supposed, this condition caused the union little worry. The members knew their strength as an organization and of its efficiency to overcome any difficulties. It realized the situation confronting them and set out with union spirit to care for their less fortunate members, determined to relieve them

unemployed? As a result of this camp the photoengravers are little worried whether they are in or out of work.

The union realized the originality, the novelty of this idea, and no time nor effort nor expense was spared to make their camp such as all members could feel proud of, and which undoubtedly will be pointed to as a model, for the future guidance of other unions, when this idea is more generally adopted by them, as it is sure to be.

The camp is nicely situated at Fox Lake, Illinois, on one of the most beautiful inland lakes in the State, within easy reach of the city and also within reach of stores, etc. The main tent is 18 by 36 feet in size, and adjoining it is a kitchen and two other tents for sleeping quarters for the women members of families. The wives of members are required to do the cooking, but all supplies are purchased



LADIES' QUARTERS, PHOTOENGRAVERS' CAMP, FOX LAKE, ILL.

so far as was in their power, and have been doing so ever since.

Out-of-work benefits are quite common among a number of labor unions. The Photoengravers' Union, however, did not stop there, but went further and established a camp at Fox Lake, Illinois, for their idle members; an admirable innovation in that line. The union realized that not only was it necessary to support their idle members, but that some incentive for physical and mental activity was also required to occupy the time of these men, in order to make their situation a more pleasant one. And what more natural, as the days were becoming warmer and more pleasant day by day, as one's thoughts drifted continuously to cool and shady woods—to fishing and to boating, and as one desire became greater to be where business worries and the noise and dust of a city were unknown, what more natural and admirable for the union to establish this camp for their

wholesale by the union and dispensed under the direction of a camp council, which is required to keep an exact accounting of expenditures. The camp is under the management of a committee of five appointed by the union. Railroad tickets are furnished applicants and when an idle member reaches the camp he is required to register and is assigned a cot. Under the camp rule he must keep his cot in a presentable condition. The camp has now been in operation for a number of weeks and is gaining greater favor every day. The unemployed are cared for at this camp, and working members are permitted to spend their Sundays and holidays and vacation time there, and the camp at no time is lacking of patronage. Camp rules are as follows:

1. Railroad tickets will be furnished at business office—70 cents.
2. Upon arrival at camp or in Chicago, tickets must be immediately deposited in the business office or with the clerk at the camp and fare will then be collected.

3. Upon arrival, all members must register at once in a book provided for that purpose, and upon leaving the camp he must register date of his departure.

4. Every member will be assigned to a numbered bunk, which it is his duty to keep in a presentable condition and ready for inspection at 10 o'clock each morning.

5. It is the duty of every one at the camp to fulfil the necessary duties to which they will be assigned by the Camp Council, to the best of their ability.

6. Gambling will not be permitted in any form at the camp. Violation of this rule will be cause for expulsion from the camp.

7. It is the duty of the Camp Council, composed of five members—Messrs. Cutler, Tragnitz, Hensel, Hafner and Walker—to look after the general business, welfare and discipline of the camp. They will hold meetings at least once a week, and send in a report every week to the Agreement Committee.

8. The secretary of the committee shall act as clerk of the camp; he will keep a correct record of the arrivals and departures from the camp; keep a list of supplies delivered at the camp; receipt for goods so delivered and collect and pay out all necessary moneys and keep a correct record of the same. In case of a surplus, he to turn money over to Business Agent Watson and receive receipts for same. No hills to be paid unless they bear the signature of the camp secretary.

9. If at any time a disagreement should arise, not covered by these rules, the decision of the Camp Council shall be binding, subject, however, to the appeal, approval or rejection of the Agreement Committee.

THE "PRIORITY LAW" AGAIN.

So far the so-called "priority law" has not been scotched by its opponents in the legislative arena of the Typographical Union, and it still beslimes the escutcheon of that organization. The center of the opposition appears to be New York, where, by the way, the regulation has been rigidly enforced and its evil influence laid bare. Having been beaten in a referendum vote to repeal a portion of the law, New Yorkers now appeal to the old principle of home rule for relief. The following has been addressed to all delegates-elect to the convention to be held in Boston this month—in the hope of securing relief for the pent-up Gothamites:

You are doubtless aware that New York Typographical Union, No. 6, submitted to the referendum at the general election in May a proposition to repeal Section 109 of the General Laws of the I. T. U., erroneously known as the "Priority Law." This proposition was defeated by a vote of 17,136 to 14,643—a majority of 2,493.

The New York Union accepts and submits to the will of the majority, but asks your cooperation and assistance in presenting the question to the Boston convention in a new form. We concede that the vote on the proposition shows that the priority law is desired in some jurisdictions, but the vote also shows that it is not desired by—in fact, is harmful to—many of the larger cities. We ask your influence in bringing about an amendment to the law which should satisfy all concerned, namely, that each union have the privilege of deciding for itself what is best as to "priority" within its jurisdiction.

Just as it would be unfair for New York Union to insist upon a law injurious to Toledo, Ohio, which voted 141 to 25 in favor of a priority law, so it is equally unfair for any other localities to impose upon us here a condition which has created nothing but discord and has materially weakened the militant spirit of our union. Under the operation of the priority law in New York, with the great number of substitutes always enrolled, there is no hope for any man now holding a situation to gain another should he lose that which he now has. Think what this consideration might mean to a man if he were called upon to strike, and of the influence of such a law in destroying the independence of all those now holding positions, and you will realize that the members of New York Union are very much alarmed over the outlook.

The Constitution of the International Typographical Union provides that the convention has power to adopt, amend or repeal General Laws. Inasmuch as the question of repeal has been decided negatively, we are going to ask the convention to so amend the law as to give each subordinate union local option, by making the law permissive instead of mandatory.

The New York delegates would greatly appreciate your assistance in this matter. Our plan is to call a meeting in Boston of those delegates who are interested, and, if possible, agree upon an amendment which will guarantee justice to all localities, and then work to have the convention adopt the same.

Will you kindly communicate with us on this subject, and any further information you desire will be gladly furnished.

HARRY J. WENZEL,
Typographical Union No. 6,
70-74 Lafayette st., New York city.
JAMES HENDERSON,
J. L. CAHILL,
Delegates to Boston Convention.

HOW TO MAKE TYPEWRITTEN COPY FOR REPRODUCTION.

BY JOSEPH SAMUELSON.



HAVING had occasion to make reproductions of a large number of typewritten testimonial letters, written with a variety of ribbons, green, purple, brown, blue and red, I sent a few of the originals to four of the best photo-engravers in New York city for the purpose of judging of the quality of the work to be expected. The resulting specimens were all badly blurred, the characters being too small to permit of the free use of the router, and some of them had been "touched up" to an extent that made the writing look as though it had been done on a very inferior machine.

The engravers told me that they had rewritten all the matter, using a black record ribbon on the machine, for the purpose of securing a good negative. I inspected these rewritten copies, and found that they had been done with a new, heavily inked ribbon, technically known as a "hekto-graph" ribbon, carrying a great deal of the pigment. The stenographer who wrote the letters was told to "strike hard," and she certainly did. All the "o's" were solid, as were also all the characters having lobes. And the lines were not really black, but a dirty gray color. I was dissatisfied with this, and one engraver told me that the only way to get better results was to make an enlarged print, retouch the characters by hand and then reduce to size. I had once done this way as an experiment, and the price caused me to call a halt on the whole job.

The following day I brought some copy to the engraver, who, when he examined it, said it was the most perfect he had ever seen. The lines were extremely sharp, no letters filled in, and intensely black. The resulting plate was admirable in every way. I do not claim to be the first to have tried the method used in making this copy, but I worked it out for myself, and have used it steadily ever since, with the same result.

I bought a new, black ribbon, taking care that it was of the lightly inked variety, and from one of the best makers. It cost me \$1. I then cleaned the type of the machine with a toothbrush and benzine, and saw to it that the machine was in good alignment. I also got a couple of sheets of the thinnest black carbon paper—"cobweb carbon" it was called, and a lot of very thin white onionskin paper, as nearly transparent as I could get it. The gloss on this was a slight disadvantage, and an extremely thin tissue might have produced even better results. The carbon paper was placed *face uppermost* on a sheet of stiff bond paper, and the tissue sheet was placed on that, the three sheets being then fed into the typewriter.

Instead of writing straightaway, I held the spacebar down while I struck each character three gentle strokes—no more and no less—and then released it, when the carriage of the machine would move on to the next printing point. This operation was repeated to the end of the letter. The tissue sheet was then laid on a piece of pure white letter paper, and gummed in position.

It will be seen that the three light blows took up most of the carbon on the *back* of each character on the paper as well as depositing the coloring matter from the ribbon on the face, the combination forming an opaque impression.

It will not do to complete a line and then go over it again to increase the density of the color. There are very few writing machines that will stand this test of horizontal alignment, even when new, and if the spacebar is held down firmly while the three strokes are delivered the carriage will not move at all, and the outline of the character will be remarkably clear. A little practice will enable any light-fingered stenographer to do this work perfectly.

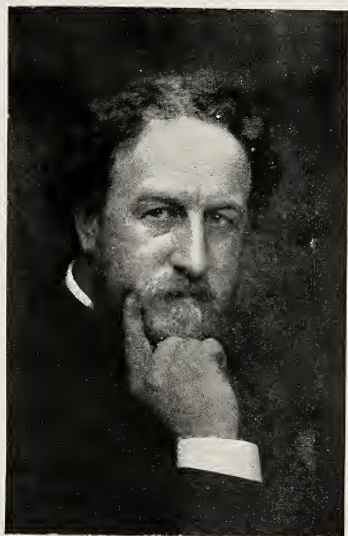
H. SNOWDEN WARD, F.R.P.S.

BY N. S. AMSTUTZ.



HE editor of *The Process Engraver's Monthly* and also of *The Photographic Monthly*, H. Snowden Ward, F.R.P.S., has long been actively connected with the development of photoengraving in Great Britain.

Twenty-three years ago he joined Percy Lund in establishing a printing and photo-supply house, which has since developed into the great printing-house of Percy Lund, Humphries & Co., Limited. Mr. Ward drew up the first general catalogue of photo-mechanical appliances published in England. This was about the time that the great firm of Penrose & Co., was established, and shortly after the retirement of Mr. Ward from Percy Lund & Co., the process material side of the business was sold to Penrose & Co.



H. SNOWDEN WARD, F.R.P.S.

In January, 1894, Mr. Ward established *The Photogram* (now *The Photographic Monthly*), the first magazine in any language to devote itself especially to photo-mechanical reproduction, and so great was the interest elicited that in January, 1895, *The Process Photogram* (now *The Process Engraver's Monthly*) was established to give fuller scope for "process" work, while *The Photogram* devoted itself to pure photography. At that time, the fish-glue enamel method was a "secret" process, and many firms paid fancy prices for imperfect versions and formulæ. *The Photogram* first published in January and February, 1894, authentic working formulæ, and by a method of clarifying fish-glue, which was devised by Mr. Charles W. Gamble, at the request of the editor, the fish-glue process, which revolutionized half-tone, was given to the world.

Many similar movements for the advancement of the craft have been effected by the magazine, a notable instance of which was the successful contest of the patent on the crossing of the lines in three-color work at or about the angle of sixty degrees in order to avoid moiré effects. By this action every English firm working three-color half-

tone was saved from the payment of royalties or a license fee.

Mr. Ward has been active in connection with process exhibitions, in fact the first exhibition devoted to process-work ever held was arranged by him in 1894, assisted by Mr. Charles W. Gamble, at the request of the Royal Cornwall Polytechnic Association, which presented its silver medals to these gentlemen in recognition of their services. The Process sections of the Royal Aquarium exhibition in 1894 and of the Imperial Institute exhibition in 1895 were placed in Mr. Ward's hands, and he has been associated with other exhibitions down to the process exhibition in Brussels, 1905, for which he collected the British section, the largest and most representative section from any foreign country.

Mr. Ward is a member of the advisory committee of the Franco-British Exhibition held in London this year. His photographic interests are widespread. He is a member of the council, and a fellow of the Royal Photographic Society, was one of the founders, and for many years a member of the council of the Roentgen Society, a member of the Council of the National Photographic Record and Survey Association, and of many other photographic societies. He has made several visits and lecture tours in the United States and Canada, including one to the Chicago World's Fair and Congress in 1893, when he was a delegate from some of the British photographic societies, and made all the arrangements for many photographers from Great Britain who visited the United States. Mr. Ward is the author of many works relating to the photographic field as well as in general literature, which have brought him deserved recognition from all parts of the world.

A . 2

Pretty little ,
With your curly tail ;
You — the comp.'s abini-
Nation — hear my wail.

No matter where I use you,
Scattered all about,
The reader must abuse you,
And always knock you out.

But if I should forget you,
Or space a little thin,
It's like a cert. to bet you
Are always then marked in.

You cause us lots of trouble ; you
For curses take the prize.
If you were thick as W
We couldn't swear the size.

HOW THE EDITORS GET RICH.

After a good deal of study and work we have at last figured out why so many country editors get rich. Here is the secret of success: a child is born in the neighborhood, the attending physician gets \$25, the editor gives the loud-lunged youngster and the happy parents a "send-off" and gets \$00. It is christened; the minister gets \$10 and the editor gets \$00. It grows up and marries; the editor publishes another long-winded, flowery article and tells a dozen lies about the beautiful and accomplished bride, the minister gets \$10 and a piece of cake, the editor gets \$000. In the course of time it dies, and the doctor gets from \$25 to \$100, the minister perhaps gets another \$15, the undertaker gets from \$50 to \$100; the editor publishes a notice of the death and an obituary two columns long, lodge and society resolutions, a lot of poetry and free card of thanks, and gets \$0,000. No wonder so many country editors get rich.—*Morehead Coaster.*



HENRY LOMB.

Capt. Henry Lomb, one of the original partners of the firm of Bausch & Lomb, the widely known makers of optical apparatus at Rochester, New York, died at his summer home in Pittsford on the morning of June 13, aged eighty years. He is survived by his wife and two sons, Harry and Adolph, both of Rochester.

Henry Lomb was born in Burghaun, Hesse-Cassel, Germany, November 24, 1828. He came to this country in May, 1849, going directly to Rochester. He met Mr. Bausch and the two men opened a little optician shop, renting half a show window in the gallery of Reynolds' Arcade. Mr. Lomb had saved \$60. He lent his friend this sum and it was put in the business. It was agreed that as soon as the business warranted, Mr. Lomb should join the firm as a half-partner. It was in 1855 that active association with the firm began. At first Mr. Lomb attended to the business in Rochester, while Mr. Bausch visited the neighboring towns. A little later Mr. Lomb learned to fit eye-glasses, and he, too, became a traveling salesman.

Little by little the business of the firm increased, but it was still struggling hard when the Civil War broke out. On April 23, 1861, Mr. Lomb enlisted in Company C, Thirtieth Regiment, New York State Volunteers, which afterward earned the sobriquet of "The Fighting Thirteenth." In 1862 he was promoted to be captain of his company, and participated in many of the fiercest battles of the war, exhibiting the most distinguished bravery. Among the engagements in which he took part were Blackburn's Ford, Bull Run, Yorktown, Hanover Courthouse, Mechanicsville, Gaines Mill, Savage Station, Malvern Hill, Manassas, Antietam, Shepards town and Fredericksburg. With his regiment he was mustered out on May 17, 1863.

Captain Lomb returned to Rochester, and in 1866 it was decided to give up the retail business and devote the energies of the concern to manufacturing. Captain Lomb was sent to New York as manager of the headquarters for the sales department. He remained there until 1879, when he returned to Rochester, where he resided until the time of his death.

Captain Lomb was buried on June 16 in Mount Hope Cemetery, Rochester, with the most distinguished military and civic honors, the funeral being attended by all the principal military and benevolent organizations in the district, and by thousands of citizens and employees of the immense establishment which he helped to create.

The public and private benefactions of Captain Lomb were innumerable. He was an active member of many philanthropic organizations, and was foremost in every movement looking to the educational, social and industrial welfare of Rochester. He possessed great modesty of character, and many of his acts of kindness and charity will not for that reason ever be known.

C. F. FISH.

C. F. Fish, secretary and sales manager of the Shelby Printing Company, Shelby, Ohio, died in that city on June

13, aged thirty-six years. Mr. Fish was born in Akron, Ohio. When he was four years old his family removed to Shelby, where he attended the public schools, afterward entering the colleges at Berea and Delaware. After graduation, Mr. Fish obtained a position with the Craig Stone Company, of Columbus, Ohio. When the Shelby Printing Company was organized in 1905 he was made secretary and placed in charge of the sales department and the accounting department, which positions he held with great satisfaction to the stockholders and his associates, up to the time of his death. Mr. Fish had been in bad health for some years, but until a few months ago he was not obliged to refrain from work.

Mr. Fish was married in 1905 to Miss Lillian Phillips, of Pittsburg, who survives him. The burial took place privately at Oakland Cemetery, in the family lot, beside the grave of his father. There were floral tributes innumerable from the many friends and relatives of Mr. Fish, among which were especially handsome and appropriate designs from the employees of the office and factory of the Shelby Printing Company and the Shelby Electric Company.

WILLIAM H. WELCH.

William H. Welch, the originator of "patent insides," and first publisher of the Des Moines *Leader*, died from a stroke of apoplexy at his home in Chicago on June 1 last. The deceased established the Western Newspaper Union, and was active in its administration till about two years ago, when he sold his interest in the concern.

REUBEN S. GALUSHA.

Reuben S. Galusha, general manager of the A. N. Kellogg Newspaper Agency and the Western Newspaper Union, died at Chicago recently from a complication of Bright's disease and heart trouble.

IS TRYING VIRGINIA FARMING.

Mr. Isaac Wright, of Toledo, Ohio, who has purchased a nice little farm in Jamestown district several years ago, has given up his newspaper work in the Ohio city, and has come here to farm.

His newspaper friends in Williamsburg are going to close the office one day to go out to the farm and watch Brother Wright plow his first furrow. We are all looking forward to a splendid show. The entertainment, however, is for the craft only, and admissions will be refused the common herd.

That Brother Wright's exhibition of plowing and all-around farming on the occasion referred to will be well worth seeing, our readers may understand when we state that he has about two hundred pounds avoirdupois, most of it at the belt line. He has never plowed, never planted a potato, never hoed in the garden or milked a cow. All of these he will do for the benefit of his friends. Oh, we are going to have a circus.

Mrs. Wright is still in Toledo, but it is hoped she will be here in time for the performance. We should like for her to be on hand to help out on the criticism we shall publish for the anxious thousands who read the *Gazette*. — *Virginia Gazette, Williamsburg.*

FOREIGN catalogues and price-lists transmitted by mail in Transvaal and Natal, when weighing over eight ounces, are subject to a duty of 2 pence a pound or twenty-five per cent ad valorem. To obviate detention in the course of collection of duties, senders are permitted to place post stamps of the proper value and of the country of destination upon the wrappers, in the left-hand upper corner. Catalogues and price-lists weighing less than eight ounces are admitted free of duty.



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

COMPOSING MACHINES IN GERMANY.—During the last two years 611 slugcasting machines, 140 Monotype keyboards and 81 Monotype casters have been placed in printing-offices in Germany. A total of 1,050 firms in 496 cities are working with composing machines. Of this total 1,041 are Linotypes, 300 Monolines, 631 Typographs and 284 Monotypes. On these machines were employed 3,174 journeymen, seven women and thirty-nine apprentices, of which number 2,755, or eighty-seven per cent are members of the union.

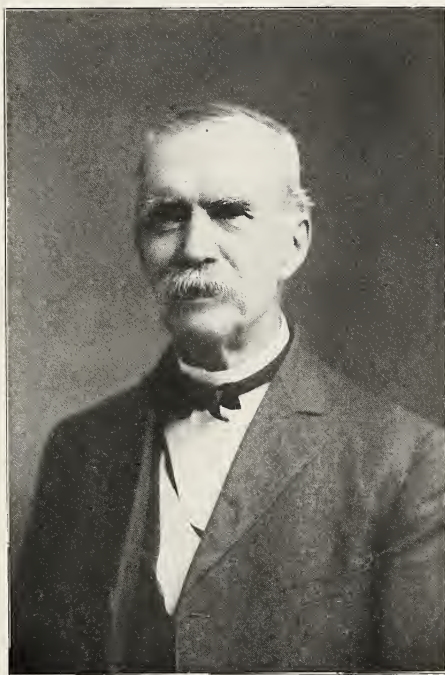
SPACEBAND-BOX CHUTE.—H. Rush, Montreal, Canada, asks: "Can you kindly inform me why the spaceband-box chute long plate is slotted at bottom, also the depth of the slot and width of slot and tongue. Does it serve any good purpose if other parts are right?" *Answer.*—The purpose of the tongue in the lower part of the spaceband-box chute is to allow the tongue to be set in a direction which will throw the lower part of the spaceband toward the center of the assembler star. It is generally bent inward a trifle to accomplish this purpose. It is always set right when the machine is assembled at the factory and should not require readjusting.

GASOLINE BURNER.—"J. L. S.," Orangeburg, South Carolina: "Will you be so kind as to give me the possible remedy of the following trouble we are having with our Linotype. We have trouble in keeping the mouthpiece hot. We heat it up with a torch, and can cast sometimes one or two slugs, and then again it will run for several hours. We use a gasoline burner." *Answer.*—The trouble you are having with your gasoline burner may be caused by soot clogging the outlet for the gas, thus producing a yellowish flame. Unless the flame is blue in color you will not have proper heat. Clean the burner thoroughly. Another cause is that possibly your machine is so situated that drafts carry the heat from the throat, or, if you have a "down" draft occasionally through the pot chimney, it may cause the trouble. We would suggest that you increase the heat if none of the foregoing causes are found.

SLUGS OFF THEIR FEET.—The S. P. Company, Chillicothe, Ohio, writes: "The difficulty which now appears before us is this: We have a book job that is set in ten-point on a twelve-point slug, thirty ems long, and it seems as though we can not get a good solid slug; when we do it appears cold on the side and at the right end on the face; when we get a good face the slugs are honeycombed, and then when they are locked up and the form placed on the press, and a few impressions taken, they seem to turn over and appear as if they are off their feet. Our machine is a Model 5, and has only been in use a year, and the metal is new. I am sending you sample of printed page to show you how it looks in print. When we can get a form with solid slugs we have no trouble on the press. Is this the fault of

the metal being too hot or does the metal need tempering, or is it something wrong with the machine? I have tried regulating the burners under the metal-pot and the mouthpiece but that seems to make little change." *Answer.*—We would suggest that you use a steel wire to open the holes in the mouthpiece, which may be clogged. Then see that the plunger works freely in the well, but if metal spurts up around the plunger as it descends it is too loose and you will not get a solid slug. If the type works off its feet as the page enclosed shows, it is pretty good evidence that the slugs are not square. In this case it is the trimming-knives which are at fault. Measure the slugs with a micrometer on the end ribs near the face of the slug and again near the base. All four measurements should be identical. Note particularly if the left-hand trimming-knife is removing all burr or overhang from the smooth side of the slug. If it does not do so the slugs will work off their feet.

THE OLDEST LINOTYPE OPERATOR.—To have worked fifty-six years in one office in America is a distinction to be proud of, but to be operating a Linotype at seventy-eight



L. C. WILCOX.

years of age entitles the hero to a niche in the compositorial hall of fame. Such is the history of L. C. Wilcox, whose picture is given herewith. There was one break of six years in the long period of service, which occurred twenty years ago, when he went into the Rocky Mountains to prospect for a company composed of Cincinnati printers who had the mining fever. He located a mine, but for some reason it was never developed. Mr. Wilcox is speedy enough to keep on the right side of the "dead line," and when hailed during working hours shows that he is of the old school by rising from his chair and holding cordial and interesting conversation with his caller on his feet. He is

reaping the fruits of his upright life in having the respect and affection of his fellow-workers, who invariably speak of him in the most laudatory terms.

WEDDING BELLS.—The Inland Printer Technical School is in receipt of the following announcement: "Mr. Adolph M. Werckenthin, Miss Annabel Root, married June 14, 1908, Atchison, Kansas." The heartiest congratulations are extended the bride and groom, and it is here recorded as the first known instance of the marriage of two graduates of the Machine Composition Branch of the Inland Printer Technical School. Mr. Werckenthin was graduated in the class of November, 1902, while Miss Root was graduated in December, 1904. Mr. Werckenthin has since had charge of Linotype plants in Honolulu and many Pacific and Western States, going to Atchison, Kansas, two years ago, where he has made some remarkable speed records. Miss Root came to Chicago from Atchison, returning there immediately upon graduation, and was employed on the Atchison *Champion* where Mr. Werckenthin had charge of the Linotype.

A NEW MATRIX CIRCULATING LIBRARY.—Users of type-casting machines will be interested in the announcement by the Matrix Circulating Library, 130 Sherman street, Chicago, that it is prepared to buy, sell or exchange Monotype job or Compositing matrices. This will be welcomed as providing a much-needed plan for exchanging matrices for which the user has no further need for other fonts that he requires. A low membership fee is charged, and the entire list of matrices is thus placed at the disposal of all members at a small cost. That this unique plan will popularize the use of typesetting machines is undoubtedly, as members of the Matrix Circulating Library may borrow any size or face of matrix and after use return it in exchange for another font. No charge is made for each day's use, only an exchange fee being required, and fonts can be exchanged as often as desired, without limit. Full particulars can be had by addressing the Matrix Circulating Library, 130 Sherman street, Chicago.

CLEANSING METAL.—"C. L." Spring Valley, Wisconsin, writes: "Please tell me if you know of a good flux for cleansing monotype metal in remelting. I find it difficult to get the metal clean. How long can I remelt without tempering it?" *Answer.*—A metal flux called "Perfection Flux," is sold by the Mergenthaler Linotype Company. This makes a very satisfactory cleanser for metal, although a piece of mutton tallow thrown into the metal while in a molten condition and stirred thoroughly will cause the oxides to rise to the surface, when they can be skimmed from the metal. Rosin or sal ammoniac also makes a good flux, but these should not be put into the metal-pot of the machine, but the cleansing should be done in a large smelting pot. If you make a practice of adding new metal to the old at frequent intervals, say once a week, the metal will run for a long time without requiring tempering. If you do not do this, the metal should be tempered by the addition of temper metal about once a month. The dealers can give you the proper proportion if you submit a sample of your metal to them.

KEYBOARD.—"A Reader," New York city, writes: "As the slack season is now here, and as I will have a little time to put my machine in good order, I would like to have a few queries answered in the next issue of THE INLAND PRINTER: (1) Can keyboard cam-yoke frame be removed and put back without any trouble; that is, will the triggers go back into their proper place easily? (2) After removing the keyboard from machine, can the locking-bar be removed? (3) I have a broken lower keyboard on machine, cap 'E'; if I take off the back cam yoke frame, can this broken bar be removed easily and a new one put in? (4) What is the cause of air-holes in slugs, as per sample

enclosed, and how can it be overcome? This happens only on a six-point. Slugs larger than six-point are perfect.

(5) What is the cause of a thin matrix jumping off the end of a line, when the line goes down into the jaws, if the line should be a little tight, and what is the remedy for same?" *Answer.*—(1) You will have no trouble in removing and replacing the keyboard if you follow the directions given in the book, "The Mechanism of the Linotype." The triggers can be locked by inserting a wire through the holes drilled for that purpose. (2) The locking-bar in the keyboard only serves to raise and support the keyboards when the latter are disconnected from the verges. As the keyrds must not be disconnected from the verges, the keyboard locking bar is not used when the keyboard is to be removed, and it must not be in the keyboard when the cam frames are replaced. (3) If you tilt up the rear of keyboard when it is placed on the bench, the keybars will not be dislodged when the banking bar is taken off to get at the broken keybar. It can then be easily removed, and another replaced. (4) You may get rid of blow-holes in small slugs by increasing the pump-spring tension or cleaning the plunger so that it works freely. Clean out the vents in the mouthpiece and open the mouthpiece holes with a piece of steel wire. (5) The long finger on the line-delivery carriage may be bent and so not allow the carriage to travel far enough to allow the last matrix in a line to get inside the pawls, or the stroke of the carriage itself may not be sufficient for this purpose. There is a screw in the track which adjusts this. Maybe the machine starts before the line is fully inside the pawls. This would indicate that the plate on the starting and stopping pawl was spread too far.

DOUBLE-DECKER.—"L. N. H.," Boston, Mass., writes: "Having operated a Linotype for years, taking care of my machine, and being fairly successful, I undertook to do likewise with a double-decker, but I find my troubles about to commence; at least it seems so, unless you kindly help me out. On the old machine I was setting six thousand an hour, but on the double-decker I've gone down to four thousand and frequently less. Transpositions of matrices from lower magazine bother me considerably. Should I expect as much from this magazine as from the upper, or should I accommodate myself to a slower speed? The foreman expects as much type no matter which magazine it is from. Is this reasonable? If it is, I suppose I am at fault. Do what I will, the ball-bearings of pulleys for lower-magazine delivery belt run hot. If I put vaseline in, it runs out and gets on the matrices, and you know the result. What can I use? I have some trouble also with lower distribution box. The male and female pawls seem to need too frequent polishing. If I put oil on them it will get into the magazine. As it is I take this separator out and clean it every day. Everything seems all right, and I have altered nothing, but, as I say, it seems as if I must use oil in places where I have always found it had practice on the old machine, that is, in any place where it is liable to come in contact with the matrix. Is this so? Any information you can give me will be gratefully received." *Answer.*—An operator of speed and experience on the single-magazine machine will usually find some difficulty on the double-magazine machines. The trouble usually is in the way of transpositions between the spacebands and initial letters in words. They occur invariably when using the lower magazine. Had your early experience been exclusively on the double-magazine machine, possibly the troubles you now complain of would not be present. You should not expect to set as much from the lower magazine as from the upper one. There are several reasons for this; usually a larger body is used in the lower magazine; there are fewer matrices in this magazine, and distribution takes more time; also it takes more time for the matrices to reach the

assembler than from the upper magazine. The change of speed need only be in the touch of the spaceband after the last letter in a word. To expect as much matter from a machine while using the lower magazine as when using the upper one, would be to compare the output of two machines working on different bodies. Two operators of equal speed working on different machines on different sized bodies would not produce the same amount of matter, so it is unreasonable of the foreman to expect you to set the same amount from both magazines, as varying conditions are present. To prevent the bearings running warm remove the parts and flush the ball-bearings with benzine until the dirt and gummy oil are removed. Clean the belt thoroughly, and each part which has contact with the matrices, which will include the chute and tongue. The balls in the bearing should have a small amount of graphite and vaseline, which will tend to reduce the friction to a minimum and prevent heating of the parts. The matrices should be wiped free from oil. The magazine and distributor screws should be cleaned also. The separator attached to the lower distributor box will give little or no trouble if the parts having contact are slightly oiled with clock oil about once a week. Oil should not come in contact with the matrices, and will not unless a surplus is used.

RECENT PATENTS ON COMPOSING MACHINERY.

Magazine and Keyboard Lock.—J. G. Holbourns and H. A. Longhurst, London, England, assignors to Linotype & Machinery, Limited, London, England. Filed May 27, 1907. Issued June 2, 1908. No. 889,231.

Linotype Junior.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed February 8, 1908. Issued June 2, 1908. No. 889,400.

Linotype Keyboard.—W. H. Scharf, Montreal, Canada, assignor to Toronto Type Foundry, Limited, Toronto, Canada. Filed September 13, 1905. Issued June 2, 1908. No. 889,552.

Knife-wiper.—D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed March 13, 1908. Issued June 2, 1908. No. 889,617.

Typecasting and Setting Machine.—O. V. Sigurdsson, New York city, assignor to Oddur Manufacturing Company, New York. Filed June 29, 1907. Issued June 2, 1908. No. 889,820.

Leading Attachment.—A. J. Benton, Washington, D. C., assignor to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed February 19, 1907. Issued June 19, 1908. No. 889,893.

Defective Line Remover.—J. M. Dove, Washington, D. C., J. S. Bancroft and M. C. Indhal, Philadelphia Pennsylvania, assignors to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed April 22, 1907. Issued June 9, 1908. No. 889,913.

Aligning Device.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed January 14, 1908. Issued June 9, 1908. No. 890,177.

Multiple Magazine Distributor.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed February 20, 1908. Issued June 9, 1908. No. 890,178.

Linotype Machine.—F. B. Converse, Jr., Cleveland, Ohio, assignor to Mergenthaler Linotype Company, New York. Filed November 5, 1903. Issued June 9, 1908. No. 890,263.

Type-distributing Machines.—F. B. Converse, Jr., Cleveland, Ohio, assignor to Mergenthaler Linotype Company, New York. Filed January 16, 1904. No. 890,264. Filed February 1, 1906. No. 890,265. Issued June 9, 1908.

Linotype Machine.—F. B. Converse, Jr., New Haven, Connecticut, assignor to Mergenthaler Linotype Company,

New York. Filed September 17, 1906. Issued June 9, 1908. No. 890,266.

Multiple Magazine Distributor.—Joseph Froehlich, New York city, assignor to Mergenthaler Linotype Company, New York. Filed June 10, 1907. Issued June 9, 1908. No. 890,269.

Multiple Magazine Distributor.—D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed January 25, 1908. Issued June 9, 1908. No. 890,283.

Multiple Magazine Distributor.—J. R. Rogers, New York city, assignor to Mergenthaler Linotype Company, New York. Filed December 12, 1907. Issued June 9, 1908. No. 890,303.

Knife Block.—F. S. Homans, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed March 24, 1908. Issued June 9, 1908. No. 890,425.

Typecasting and Setting Machine.—J. Pinel, Montreuil Sous Bois, France. Filed June 26, 1905. Issued June 16, 1908. No. 890,706.

STAR ENGRAVERS' SUPPLY COMPANY'S TROPHY.

There are some good "ball-tossers" among the photo-engravers, and there is likely to be some good playing exhibited in an effort to capture the handsome baseball cup presented by the Star Engravers' Supply Company of New



PHOTOENGRAVERS' BASEBALL LEAGUE CHAMPIONSHIP CUP, 1908.

York to the Photoengravers' Union No. 1 of that city. It is to be contested for by the photoengraving shops of New York for the baseball supremacy of 1908.

POINT TO POINT STEEPLECHASE.

Excited Countryman (to huntsman, who is keeping the course)—There's one of 'em in the water. It's that gent what runs the Temperance Club. 'Adn't you better go and 'elp 'im?

Huntsman (not an abstainer)—Oh, 'e's all right. 'E's in 'is helement!—*Punch*.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

RESULT OF AD-SETTING CONTEST No. 24.—THE INLAND PRINTER'S twenty-fourth ad-setting contest consisted of two large ads., each three columns wide and ten inches deep. A contestant was privileged to enter specimens of either one or both ads., so that in reality it was a double contest, and in describing the result it is necessary to divide it into "Contest A" and "Contest B." The specimens submitted of the ad. of The New Store constitute Contest A, and those of the ad. of R. J. Wilson & Sons comprise Contest B. There were fifty-seven contestants, twenty-three of whom submitted specimens in Contest A alone, seventeen in Contest B alone, and sixteen in both contests. To determine which were the best ads. the usual custom was followed of allowing the contestants themselves to act as judges, three points being accorded each ad. selected for first place, two points for second, and one point for third. The compositors were not allowed, however, to designate their own ads. for any of the places of honor. The names and addresses of the contestants in both contests, together with the numbers of their specimens, and their selections for first, second and third places, are given below:

CONTEST A.

Specimen No.	First choice.	Second choice.	Third choice.
1 *Oscar H. Givler, Sparta, Wis.....	53	52	10
3 *Vance R. Noe, Estherville, Iowa.....	41	53	44
4 Orville Peterson, Storm Lake, Iowa.....	41	38	39
6 Walter Cox, Effingham, Ill.....	41	8	17
7 Ed. W. Coulson, Elwood, Ind.....	26	10	44
8 L. Wietispach, Streator, Ill.....	44	52	10
9 *A. E. Fasnacht, Harrisburg, Pa.....	44	10	41
10 *Warren S. Dressler, Camden, N. J.....	41	1	8
11 *L. E. Springer, Los Angeles, Cal.....	52	25	9
12 Charles W. Roll, Corapolis, Pa.....	25	20	53
13 John B. Larkin, Corapolis, Pa.....	44	53	17
16 Edward Vandersluijs, St. Cloud, Minn.....	36	38	54
17 Richard Hartman, Moscow, Idaho.....	52	40	26
20 *E. E. Brockmann, Steger, Ill.....	52	9	41
21 H. J. DeBock, Toledo, Ohio.....	..	..	..
24 *Alton B. Whitehill, Wilksburg, Pa.....	..	..	..
25 Fred H. Parrish, Pontiac, Ill.....	10	26	44
26 *H. M. Povenmire, Ada, Ohio.....	25	50	54
27 Harry E. Hepworth, Peckskill, N. Y.....	1	25	3
28 H. W. Benson, Batavia, Ill.....	52	25	41
32 Walter S. Wirick, Frankfort, Ind.....	44	39	9
34 *Rolla D. Showalter, Wampaca, Wis.....	25	38	53
36 Charles Albrecht, Cleveland, Ohio.....	45	21	52
37 E. H. Mead, Vevay, Ind.....	44	25	39
38 *Burt May, Albert Lea, Minn.....	..	..	..
39 Michael Edmeyer, Hibbing, Minn.....	10	26	25
40 Jerry C. Peltier, Jackson, Mich.....	..	..	..
41 *E. A. Frommader, Moline, Ill.....	8	46	39
42 *J. L. Albertson, Detroit, Minn.....	9	41	45
44 Charles Washburn, Laramie, Wyo.....	41	40	53
45 Harry P. Phillips, Detroit, Minn.....	56	28	1
46 J. W. McLaughlin, Newark, N. J.....	41	44	9
48 C. Bert Cook, Selma, Cal.....	21	27	10

Specimen No.

50 *O. R. Thompson, Jackson, Mich.....	First choice	Second choice	Third choice
52 *J. C. Voline, Auburn, Neb.....	7	42	21
53 *Ory E. Cluster, Los Angeles, Cal.....	8	57	26
54 J. L. Ferguson, Pawnee, Okla.....	11	52	53
56 *Homer A. Danford, St. Louis, Mo.....	3	39	28
57 E. H. Bemis, York, Neb.....	3	36	28

*Submitted specimens in both contests.

CONTEST B.

1 *Oscar H. Givler, Sparta, Wis.....	19	23	30
2 Florence Mitchell, Sparta, Wis.....	1	47	5
3 *Vance R. Noe, Estherville, Iowa.....	41	5	23
5 G. V. Nelson, Storm Lake, Iowa.....	41	9	26
9 *A. E. Fasnacht, Harrisburg, Pa.....	53	41	19
10 *Warren S. Dressler, Camden, N. J.....	41	47	19
11 *L. E. Springer, Los Angeles, Cal.....	41	30	19
14 Howard D. Cluny, Fall River, Mass.....	..	..	..
15 Hubert B. Royce, Bristol, Conn.....	26	41	23
18 William Clough, Hyde Park, Mass.....	41	42	26
19 Frank Valleley, Philadelphia.....	..	..	..
20 *E. E. Brockmann, Steger, Ill.....	41	53	23
22 W. J. Hagerty, Honesdale, Pa.....	42	53	26
23 Herbert A. Smith, Huntington, Ind.....	47	26	52
24 *Alton B. Whitehill, Wilksburg, Pa.....	..	..	..
26 *H. M. Povenmire, Ada, Ohio.....	41	53	52
29 *O. R. Thompson, Jackson, Mich.....	41	53	26
30 Carl E. Johnson, South Auburn, Neb.....	9	47	11
31 John H. Bryant, Grenada, Miss.....	53	23	9
33 Clarence A. Merrill, Farmington, Me.....	41	30	3
34 *Rolla D. Showalter, Wampaca, Wis.....	41	26	5
35 J. H. Singleton, Dothan, Ala.....	26	53	5
38 *Burt May, Albert Lea, Minn.....	..	..	..
41 *E. A. Frommader, Moline, Ill.....	5	47	2
42 *J. L. Albertson, Detroit, Minn.....	23	31	2
43 H. S. Blackburn, Tacoma, Wash.....	42	41	14
47 C. E. Holbrook, Boston.....	23	19	41
48 Orval G. Roberts, Selma, Cal.....	56	23	10
51 Max H. Schumann, Norwalk, Conn.....	41	23	14
52 *J. C. Voline, Auburn, Neb.....	19	47	2
53 *Ory E. Cluster, Los Angeles, Cal.....	23	30	9
55 Charles N. Bardin, Tampa, Fla.....	53	9	41
56 *Homer A. Danford, St. Louis, Mo.....	3	2	47

*Submitted specimens in both contests.

The result of the voting shows that the selections were almost equally divided among a few ads. in the A contest, while in B one of the ads. stands out prominently as a leader, with three or four others closely bunched. A full recapitulation of the selections follows:

CONTEST A.

Specimen No.	Points.
1 41 E. A. Frommader, Moline, Ill.....	23
2 44 Charles Washburn, Laramie, Wyo.....	19
3 25 Fred H. Parrish, Pontiac, Ill.....	19
4 52 J. C. Voline, Auburn, Neb.....	19
5 10 Warren S. Dressler, Camden, N. J.....	13
6 53 Ory E. Cluster, Los Angeles, Cal.....	11
Nine points — Nos. 8, 26, 39.	
Eight points — No. 9.	
Seven points — No. 3.	
Six points — Nos. 1, 21, 38.	
Five points — No. 36.	
Four points — Nos. 28, 40, 45.	
Three points — Nos. 7, 11, 56.	
Two points — Nos. 17, 20, 27, 42, 46, 50, 54, 57.	

CONTEST B.

Specimen No.	Points.
1 41 E. A. Frommader, Moline, Ill.....	41
2 23 Herbert A. Smith, Huntington, Ind.....	20
3 53 Ory E. Cluster, Los Angeles, Cal.....	19
4 26 H. M. Povenmire, Ada, Ohio.....	14
5 47 C. E. Holbrook, Boston.....	14
6 19 Frank Valleley, Philadelphia.....	11
Nine points — No. 9.	
Eight points — Nos. 5, 42.	
Seven points — No. 30.	
Five points — No. 2.	
Four points — No. 3.	
Three points — Nos. 1, 56.	
Two points — Nos. 14, 31, 52.	
One point — Nos. 10, 11.	

As two of the contestants are tied for first place in the A contest, and two others are tied for third place, the four leading ads. in this contest are shown. Mr. Frommader is to be congratulated on the excellent showing made in both contests. While the result in the first contest is very close, in the second he is in the lead by more than double the points of his nearest competitor. A distinctive feature of the result in this contest is the fact that all the winners are located in the middle or extreme West. Heretofore the East has carried off the majority of the honors, but this time Nebraska, Wyoming and California have a share. Mr. Parrish, who is tied for third place in the A contest, was one of the winners in the last contest. Of the winning ads. in the A contest, A 41 is certainly very strong, and while the panels would consume more time than could ordinarily be allowed for an ad. of this size, still the result appears to warrant the expenditure. This question of time undoubtedly diverted votes from the ad., many of which went to A 44, which brings out nicely "New Goods" and the "Bargains." The heavy rule underneath the first line could have been omitted—it was probably impossible to get it nearer to the type on account of the shoulder. B 41, which holds first place in the other contest by such a comfortable margin, wins through the use of such a big line at the head, and this is also a striking feature of Mr. Frommader's other ad., A 41. Very few of the compositors in the B contest separated the items into columns, as was done by the other two winners in B 23 and B 53. A feature of B 23 which gives it prominence in the list is the choice of the lines for secondary display, although the lack of contrast in the ad. is very noticeable. B 53 wins on its merit as to typographical arrangement. If this had been augmented by a few well-chosen lines of secondary display it might have led the list. While each of the three ads. has its own peculiar merits, there was an opportunity in this contest

REMNERANT SALE

AFTER Our Great Price-Reducing Sale, which closed December 4, we find quite a lot of Odds and Ends have accumulated on our counters and shelves. To get them out of our store before taking inventory on January 1,

WE HAVE MARKED THEM AT A PRICE TO MOVE THEM QUICKLY

Odd Suits	Children's Cloaks
Odd Coats	Remnants Silks
Odd Vests	Remnants Calicos
Odd Overcoats	Remnants Percales
Odd Coats and Vests	Remnants Sheetings
Broken Lots Shirts	Remnants Domestic
Broken Lots Hats	Remnants Table Linen
Broken Lots Caps	Remnants Dress Goods
Broken Lots Hosiery	Remnants White Goods
Broken Lots Underwear	Blankets and Comforters

In fact, BROKEN LOTS of Everything, too Numerous to mention,

WHICH WE WILL SELL REGARDLESS OF COST OR VALUE.

If you want a Genuine Bargain be sure to attend the last week's selling of 1907 at the BIG STORE—the store of High Grades and Low Prices.

R. J. WILSON & SON

B 23.—Second place.

REMNERANT SALE

AFTER our great price-reducing sale, which closed December 4, we find quite a lot of odds and ends have accumulated on our counters and shelves. To get them out of our store before taking inventory on January 1, we have marked them at a price to move them quickly.

Odd suits, odd coats, odd vests, odd coats and vests, odd overcoats, broken lots shoes, broken lots shirts, broken lots hats, broken lots underwear, broken lots caps, broken lots hosiery, children's cloaks, blankets and comforters, remnants dress goods, remnants silks, remnants white goods, remnants domestics, remnants sheeting, remnants calicos, remnants percales, remnants table linen

In fact, broken lots of everything, too numerous to mention, which **WE WILL SELL REGARDLESS OF COST OR VALUE** If you want a genuine bargain be sure to attend the last week's selling of 1907 at the big store

R. J. WILSON & SONS

THE STORE OF HIGH GRADES AND LOW PRICES

B 41.—First place.

Remnant Sale

**At the Big Store
—The Store of Good
Goods and Low Prices**

After Our Great Price-Reducing Sale, which closed December 4, we find quite a lot of odds and ends have accumulated on our counters and shelves. To get them out of our store before taking inventory on January 1, we have marked them at a price to move them quickly.

Remnants Silks	Odd Suits	Broken Lots Hats
Remnants Calicos	Odd Coats	Broken Lots Caps
Remnants Percales	Odd Vests	Broken Lots Shoes
Remnants Sheetings	Odd Coats	Broken Lots Shirts
Remnants Domestic	And Vests	Broken Lots Hosiery
Remnants Table Linen	Odd Overcoats	Broken Lots Underwear
Remnants Dress Goods	Children's Cloaks	Blankets and Comforters
Remnants White Goods		

In fact broken lots of everything, too numerous to mention, which we will sell regardless of cost or value. If you want a genuine bargain be sure to attend the last week's selling of 1907

**R. J. WILSON
& SONS**

B 53.—Third place.

We Sell
McCALL'S
Patterns

In a few days we will have on exhibition
in our store a carefully selected stock of

We Sell
Black Cat
Hosiery

—EARLY—

SPRING GOODS

We expect to keep constantly on hand during this season the best goods the market affords

NEW GOODS FOR EARLY SPRING WEAR JUST RECEIVED

Mercerized Cheviots
for Boys', Men's and Ladies' Waists,
correct styles. Price. **17c**

Pure Linen Suitings
in blue, tan and fancy colors. 36 inches wide.
50c

HEAVY CHEVIOTS, 10c

Linen Suiting (Union) in pink, blue and tan.
Something entirely new. 33 inches wide. Per yard. **25c to 30c**

Manchester Chambray
in navy blue, light blue, gray and tan.
12½c

Spring Gingham All Colors
both assorted line in town.
12½c

THOMPSON'S CORSETS
ARE THE BEST

We experienced a good trade the past season, for which we feel grateful to the public; yet we are progressive, and want to do a larger business by several thousand dollars this season. And if by keeping the very best goods for the least possible money, and courteous and honest treatment will avail, you may be assured our desire will be accomplished.

Come and see our new goods. Come and get the bargains.

THE NEW STORE

ALWAYS WATCH OUR AD

A 41.—Tied for first place.

New Goods for Early Spring Wear

JUST RECEIVED

IN A FEW DAYS we will have on exhibition in our store a carefully selected stock of early spring goods. We experienced a good trade the past season, for which we feel grateful to the public; yet we are progressive, and want to do a larger business by several thousand dollars this season. And if by keeping the very best goods for the least possible money, and courteous and honest treatment will avail, you may be assured our desire will be accomplished. We expect to keep constantly on hand during this season the best goods the market affords.

Mercerized Cheviots for Boys', Men's and Ladies' Waists, correct styles. Price **17c**
Heavy Cheviots 10c

Spring Gingham all colors, best assorted line in town. **12½c**

Manchester Chambray in navy blue, light blue, gray and tan. **12½c**

Linen Suitings (Union) in pink, blue and tan. Something entirely new. 33 inches wide. Per yard. **25c to 30c**

Pure Linen Suitings in blue, tan and fancy colors. 36 inches wide. **50c**

Come and see our new goods. Come and get the bargains. Always watch our ad.

Thompson's Corsets are the Best
We sell McCall's Patterns. We sell Black Cat Hosiery

The New Store

A 25.—Tied for third place.

New Goods

COME AND SEE OUR NEW GOODS FOR EARLY SPRING WEAR

In a few days we will have on exhibition in our store a carefully selected stock of early spring goods just received. We expect to keep constantly on hand during this season the best goods the market affords. Always watch our ad.

COME AND GET THE BARGAINS

Heavy Cheviots Per yard. **10c**

Mercerized Cheviots For Boys', Men's and Ladies' Waists, correct styles. **17c**

Spring Gingham All colors, best assorted line in town. **12½c**

Manchester Chambray in navy blue, light blue, gray and tan. **12½c**

Pure Linen Suitings in blue, tan and fancy colors. 36 inches wide. **50c**

Linen Suiting (Union) in pink, blue and tan. Something entirely new. 33 inches wide. Price. **25c to 30c**

Thompson's Corsets are the Best.

We Sell Black Cat Hosiery. We Sell McCall's Patterns.

We experienced a good trade the past season for which we feel grateful to the public; yet we are progressive, and want to do a larger business by several thousand dollars this season. And if by keeping the very best goods for the least possible money, and courteous and honest treatment will avail, you may be assured our desire will be accomplished.

THE NEW STORE

A 44.—Tied for first place.

In a few days we will have on exhibition in our
store a carefully selected stock of early

Spring Goods

We expect to keep constantly on hand during
this season the best goods the market affords.

New goods for early spring wear just received

Mercerized Cheviots for Boys', Men's and Ladies' Waists, correct styles Price **17c**

Linen Suiting (Union) in pink, blue and tan. Something entirely new. 33-inch wide, per yd. 25c to 30c

Heavy Cheviots **10c**

Pure Linen Suitings, in blue, tan and fancy colors. 36 inches wide. 50c

Spring Gingham, all colors, best assorted line in town 12½c

Manchester Chambray, in navy blue, light blue, gray and tan 12½c

We Sell McCall's Patterns

Thompson's Corsets are the best.

We Sell Black Cat Hosiery

Come and see our new goods. Come and get the bargains. We experienced a good trade the past season, for which we feel grateful to the public; yet we are progressive, and want to do a larger business by several thousand dollars this season. And if by keeping the very best goods for the least possible money, and courteous and honest treatment will avail, you may be assured our desire will be accomplished. Always watch our ad.

THE NEW STORE

A 52.—Tied for third place.



ED A. FROMMADER, MOLINE, ILL.
First place—Contest B.
Tied for first place—Contest A.



CHARLES WASHBURN, LARAMIE, WYO.
Tied for first place—Contest A.



J. C. VOLINE, AUBURN, NEB.
Tied for third place—Contest A.

for the combination of all into an excellent example of good ad. display from every standpoint. It is to be regretted that it is impossible to reproduce the ads. full size, but the reductions show perfectly the relative sizes of display and furnish an excellent study for the ad. compositor. The contest has certainly been one of the most instructive so far conducted. Photographs of the leading contestants are shown herewith and brief biographical sketches follow:

E. A. Frommader was born at Jefferson, Wisconsin, in 1880, and served his apprenticeship with the Banner Printing Company of that city. He has worked continuously at the printing trade in several Wisconsin and Illinois cities, and at present is foreman of the composing department of Desaulniers & Co., Moline, Illinois, one of the largest printing-houses west of Chicago.

Charles Washburn was born at Grand Island, Nebraska, in 1873. At the age of nine years he moved with his parents to Laramie, Wyoming, at which place he has since resided. He served his apprenticeship in the office of the *Laramie Republican*, where his services have since been retained in the book and job department, making a period of eighteen years' service for one firm.

Herbert A. Smith was born in Whiteside, Illinois, in 1871, his parents later moving to Kansas, where his boyhood was spent. From there he went to Huntington, Indiana, to attend college and while in school became interested in printing. He learned his trade with the United Brethren Publishing Establishment, where he is now working as foreman of the job department. He gives much credit to *THE INLAND PRINTER* and especially the department of "Newspaper Work" for stimulating study and creating a desire to excel, being a close student of the same for the last five years.

Fred H. Parrish was born in Nova Scotia in 1882, moving with his par-

ents to Illinois three years later. He learned his trade in the office of the Pontiac (Ill.) *Free Trader and Observer*, afterward joining Typographical Union No. 390, of which he was later elected secretary. Mr. Parrish is at present employed in the job department of the Pontiac (Ill.) *Leader*.

J. C. Voline was born in Creston, Iowa, in 1876, learning his trade in the office of the *Gazette* in that city. Shortly after completing his time he secured the foremanship of the Afton (Iowa) *Star-Enterprise*, moving later to Beaver City, Nebraska, where he was foreman of the *Times* and afterward its publisher. For the past seven years Mr. Voline has been foreman of the *Nemaha County Herald*, at Auburn, Nebraska.

Ory E. Cluster was born in Pike county, Missouri, in 1873. He learned his trade in the office of the Journal Printing Company, in Kirksville, Missouri, where he was employed for several years. In 1902 he located in St. Louis, where he held a responsible position for four years. Since that time he has been in Los Angeles, California, and is now employed in the job-printing department of the Los Angeles *Times*.

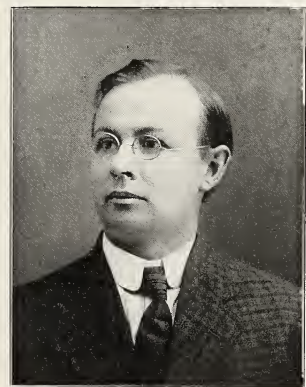
The next contest, No. 25, to be announced next month, will be one which should interest every compositor, and will undoubtedly result in a large list of entries. Many times the ad-compositor on a newspaper is called upon to set a long narrow ad., single column in width and a half or full column in length, where it is almost impossible to secure a prominent display line on account of the line being so short. Copy for such an ad. will be published in September and it is expected that several real helpful suggestions for overcoming this difficulty will be developed.



FRED H. PARRISH, PONTIAC, ILL.
Tied for third place—Contest A.



HERBERT A. SMITH, HUNTINGTON, IND.
Second place—Contest B.



ORY E. CLUSTER, LOS ANGELES, CAL.
Third place—Contest B.

AD. CRITICISMS.—The report of the result of Ad-setting Contest No. 24 takes up so much space this month, and covers the question of ad. composition so thoroughly, that further reference to the subject in this issue seems superfluous. Yet there are always numerous requests for criticism and space is given to a novel ad. (No. 1) from Frank J. Ball, of the Red Oak (Iowa) *Sun*. The ther-

names of the merchant's customers and place in their hands a catalogue with attractive prices, and they see there many articles which they had not thought of buying but really do buy because the description and price appeals. The merchant can secure these catalogues and offer his goods at even less prices than there listed, freight considered, and the customer can see the goods before buying. He has only to demonstrate this to the public, and he can do this either through newspaper advertising or a catalogue of his own, or both, and such a course means not only a profitable business for himself, but a profitable business for the publisher who succeeds in a campaign of education along this line. Don't let the merchant's depressing attitude affect you, too. Don't feel that you must keep his friendship by agreeing with his lamentations. Wake up yourself and you will wake him up too.

NEWSPAPER CRITICISMS.—Two papers were received this month, with request for criticism. One of these did not come direct from the publisher and consequently criticism is withheld. The other, the Emlenton (Pa.) *News*, was criticized last November. The improvement in this issue is marked. Aside from the poor presswork on a couple of medical ads., probably due to defects in the cuts, there is little room for improvement. The first page, reproduced herewith, shows one way of handling the display heads on a six-column page. An improvement on this would be to

KEEP COOL

IF YOU CAN—AND YOU CAN

DRESS RIGHT DRESS HERE

S. C. NORDQUIST

512 Fourth Street

DON'T WORRY — Dress Right. If you haven't right clothes, come here — shave 'em — and the cost is far less than the comfort they give.

†The Thinnest Shirts, \$1 and up—Underwear of the sheerest fabrics, two-piece suits 50c and up, union suits in short or long sleeves \$1 and up. †Tropical weight coats and trousers, \$8 to \$12.50—extra trousers, \$2.50 to \$4.50. †Straw and Panama Hats, 50c to \$9.50. †Sleeping garments, thin and cool, 50c to \$1.50. †You can just as well be comfortable and look natty dressed with the mercury up in the nineties as to stew and fret about the heat

No. 1.

mometer is made principally of one and two em nonpareil dashes, aided by the use of a few rules. The initial "D" should have been more prominent, and the rule on the right brought up equally as close to the figures as the one on the left. Harry D. Flory, foreman of the Pawnee City (Neb.) *Republican*, sends a page ad. which is fairly well arranged, although he has made the mistake of giving too great prominence to the firm name. The big line should have been "June Clearing Sale," and even the date given more, or at least equal, prominence with the name, which, if it was absolutely necessary to appear at the top, could have been run in a separate panel.

SOME of the finest examples, typographically, of monthly publications come from the State penitentiaries and similar institutions. The June issue of *Lend a Hand*, published at the Oregon State Penitentiary, was a patriotic number, nicely printed in red and blue ink, and started the fourth volume of that periodical. It is edited, contributed to and printed by the inmates, and is unquestionably a great power for the improvement of the minds and ambitions of those at least who are directly connected with the work.

MAIL-ORDER COMPETITION.—The publisher in the small city or town often hears the lament of the home merchant at the growing interest of his customers in the mail-order houses, and the general attitude is to "get mad" at the catalogue concern, and the only action, if any activity whatever is contemplated, is toward trying to stop the progress of the big houses by curtailing their source of supply, or some similar action in the nature of a boycott. The newspaper publisher can perform good work right here, and work which will redound to his personal profit, by directing the merchant's thoughts into a different channel. The mail-order house is only entering an open door which the sleepy home merchant has left open. These big concerns secure

Eight Pages

Established in 1887

FIRST TRIPLE PLAY ON HOME GROUNDS

CONFIRMED AS SIX WEEKS

THE BOYS CLUB HAVE A SPREAD

LOCAL NEWS DIVERSE TOLD

THE EMLENTON NEWS

Emlenton, Venango County, Pa., June 11, 1908

Vol. 24, No. 2

ALL THE NEWS

NORTH DISTRICT S. S. CONVENTION

GOOD FURNISH PRESENTED

PREACHES SERMON ON I. O. O. F. Three Links

Local Organization Attends Divine Worship at M. E. Church—Rev. Pringle Green, Eloquent Discourse on Order

THE BOYS CLUB HAVE A SPREAD

The Boys Club held their annual picnic at the shore of Lake Erie, and enjoyed a very successful day.

LOCAL NEWS DIVERSE TOLD

News items from various local sources, including reports on community events and local business.

sink the heads in the second and fifth columns about four inches, preceding each with short items carrying two-line heads, the first line in caps of the six-point Gothic and the balance in caps and lower-case.

PERHAPS it would be too strong an assertion to advise publishers to refrain absolutely from soliciting advertising through the columns of their papers, but it is a fact that

altogether too much space is devoted to this very course. Everything published in the columns of a newspaper is for the eye of the subscriber, both the reading matter and the advertising, and a subscriber, who is also a possible advertiser, will feel that the space occupied by a big display ad., or a column of advice on advertising, should have been used for a different purpose. Sermons in the columns of the local paper on the advisability of advertising really become an annoyance. The better way to secure advertising is to supplement personal solicitation with some form of printed matter, at least once a month, changing the form every time, each circular, card, folder or booklet containing some information concerning the results to be secured by advertising in the *Blank*, with examples of what others have done. What the merchant wants to know, when the question occurs to him at all, is *will it pay him to advertise in the Blank*, and each bit of printed matter should be a striking argument in the affirmative, telling him exactly *why* it will pay him to advertise in the *Blank*, with no attempt to elaborate on the general advisability of advertising.

THE ONLY AVAILABLE SPOT.

During the recent congress of the American Medical Association in Chicago, some pretty good stories were told by the visitors. A southern physician related a number of funny experiences among the colored folk at the time of a smallpox scare in which a general vaccination crusade had been undertaken. One case was an old colored woman, who said she had no time to stop work to be sick from vaccination; that the children would starve and freeze if she could not do her laundry work, and that it was positively out of the question to have a lame arm.

"Well, auntie," said the doctor, "I will vaccinate you on one of your lower limbs, so it won't interfere with your work."

"No, siree," said auntie; "I can't spare one o' my laigs, neither."

Then the doctor said kindly:

"Well, what spot could you spare, because you must be vaccinated."

The old colored woman thought and thought, and finally said slowly:

"Well—Lord knows—I don't never get no chance to—*set down*."

THE TELE-AUTOGRAPH IN NEWSPAPER REPORTING.

A bulletin service which the New York *Evening World* has instituted between the office of that newspaper and Coney Island is regarded as proving the commercial value of the tele-autograph for long-distance work. This instrument is so arranged that any one sending a message picks up a pencil attached to an arm allowing free movement in every direction, and electrically gauged so that another device of a similar construction reproduces the exact handwriting of the sender on a roll of paper at the other end. This instrument will transmit words as fast as a man can write them. A reporter can send his stuff direct to the copy desk. There can be no question of operator's errors, for the sender's own writing is a convincing witness in case of dispute. The *World's* new service of over fifteen miles of direct wire, passing through no telegraph office nor cut out, is said to be the longest line over which the instrument has ever worked to the entire satisfaction of all concerned. From 3 P.M. to 11 P.M. news bulletins are sent regularly to Coney Island, where they are displayed on a seventy-foot board. The Coney Island reporter in turn sends the news events of that resort direct to the office.—*The Printing Trade News*.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

ALL RIGHT.—W. M. H., Camden, New Jersey, writes: "I have had an argument on the words all right. Can you tell me the proper and correct way of spelling it? Should it be spelled allright, alright, all-right, or all right (in two words)?" *Answer*.—This is hardly worth an argument. If any one is silly enough to wish any form but the right one, enough to insist upon it, argument will hardly convince him. It would be easier to insist on having it right if in authoritative position, or to yield and let it go wrong if the other person is in authority. It is all right to write it all right, and all wrong any other way. Why should any one ever have thought of any but the two-word form? Many people did think of alright many years ago, however, and many do so now, and it must be suggested by false analogy. The term must be thought to be like almighty, almost, altogether, always, etc., but why any one should think so is beyond comprehension. It is like all bad, all good, all wrong, or all anything else. All the words in which all becomes a prefix have a kind of meaning that is very different from that conveyed by a phrase beginning with all as a distinct word. All is a distinct word every time that it expresses its own distinct meaning, with clear relation to the following word as the name of an object or a group of objects, or with such relation to an object previously expressed or implied. Thus altogether is right when, as commonly, the meaning is wholly, completely; but when a number of persons are all acting together or gathered together they should be spoken of as all together, as they pulled all together (all at the same time), or they were there all together (all of them together), not altogether. Always means at all times; all ways is all right for the literal sense of the words. All right is never used or usable in any sense but just what the two words literally express as two words.

POSSESSIVE OR ADJECTIVE?—A. B. W., New Haven, Connecticut, asks a question that is becoming frequent, as follows: "Will you kindly tell me whether or not a proof-reader is justified in following copy in such an instance as the following: 'The recital was given for the benefit of the girls outing fund,' using no apostrophe after 'girls'? Is it purely a matter of taste whether the word is an adjective or a possessive noun?" *Answer*.—The first question here is not so easily answerable now as it would have seemed only a short time ago. Until recently there would have been no hesitation in saying that the proofreader would not be justified. There is no doubt now, more than at any other time, as to the true grammar. The word as used is a possessive noun, not an adjective, and should have an apostrophe. But doubt as to justification arises from the fact that many writers who should know grammar are using such words without the apostrophe, and will not allow correction. Of course the reason they would give is

that such use is correct, notwithstanding the fact that it really is not so. In New York city, for instance, is a club called the Authors Club. Such is its corporate title, not Authors' Club. Also in the same city is a political incorporation called the Citizens Union, which insists that it is not the Citizens' Union. How can a proofreader tell whether he is working for the kind of people who made these names, or for people who merely neglect the insertion of such little bugbears as apostrophes and are willing to have proofreaders supply them? Those who did make the names instanced are not willing to have an apostrophe used in them. In fact, they are decidedly indignant when any one does correct them grammatically. In such a case, of course a proofreader is justified in following copy; for are not these writers they who best know what is right? Are they not the ones who make and break usages? At any rate, they are the kind of persons who may dictate to the printers, and many of whom insist upon doing so, and whose work must be done as they choose to have it. This being so, it would naturally be only right to allow the proofreader always to follow copy in this respect, and leave the responsibility with the writer, so that a writer who desires to have his work correct must make it so in the writing, and not be entitled to complaint against any one but himself when the print is wrong, if he did not write it correctly. "Correctly" is here used to mean with the apostrophe in cases like that in question. It is so used because there is no stated authority in support of the other practice. Every grammarian that ever wrote has prescribed the use of the possessive form in such cases, and this is so simply because such is the one truly established practice.

CONJUNCTIONS, COLONS, SEMICOLONS.—W. M. B., St. Louis, Missouri, asks: "How do you know when it is proper to use the words 'but' and 'and' at the beginning of sentences? I notice in many of your articles you use them in this way. I would like to have you explain this as you would to a dummy or a child. I would also like to have you explain the use of the colon and semicolon. Please explain the correct usage of these marks by old and ancient authors as well as modern, especially the colon. The first thing that will, no doubt, occur to you will be to refer me to your book or some other book. Will say that I have your books, Wilson's, Gould Brown's, and several others. Please do not fail to make all of these so clear that a dummy or a child will understand them." *Answer*.—This is no light task to impose upon any one, and especially it is a big demand when addressed to one of whom the New York *Nation* said, "he has not the gift of clear expression or definition." But I shall try to do something to meet the demand, though it seems impossible to comply fully. A dummy is a dunce, dullard, blockhead, a stupid person, and such a person gets these names because he does not understand even what is perfectly clear to the normal person. A child often understands the words used in telling something and yet is unable to apply the principle involved except in the particular instances cited with the explanation. Moreover, these are subjects that are understood differently by different people, and the clearest possible statement of one person's thought, on either side, will not surely convince one who holds the other view that his view is incorrect. And this is well enough, because neither way is absolutely incorrect, which is equivalent to saying that both are correct. Some persons say that it is not right to begin a sentence with a conjunction, but sentences are so begun by the best writers, and these writers could not be the best if they did what is wrong to do. Nevertheless, those who dislike such construction have a perfect right to avoid it in their own writing, and even to express their opinion against it. What is objectionable is dogmatic assertion that one way is right and the other is wrong,

when it is positive fact that both are right and neither is wrong. My own opinion is that sometimes it is convenient to begin a sentence with "and" or "but," but that it is better not to do it except when there is a real reason for it. Such a reason exists when adequate expression requires a form that must include a number of parts divided by commas or semicolons, and a natural sentence ending is reached before all that might be included in the sentence has been said. In other words, a sentence properly begins with "and" or "but" when the following expression really connects in sense with the preceding and when the preceding is sufficient to make a sentence. Writers must determine for themselves when such circumstances exist. For explanation of proper use of colons and semicolons the books must suffice. I can not undertake to make a clearer statement than what I have already made in my book "Punctuation." I will say, though, that my own writing will never show any use of the colon within a sentence, because I do not think it is ever needed. It is not common now in any writings to find the colon so used. Formerly the practice was much more common than it is now, and the same reason that they called for it is as good now as it was then. Probably the reason for the difference in practice is to be found in a different habit of construction. Whether one construction is better than the other must be determined by the writer for himself. He is clearly entitled to perfect freedom of choice. When the colon is used for punctuation within the sentence, its correct use almost always is in a place where it would be equally correct to end a sentence. In Shakespeare's "As You Like It," for instance, Touchstone says: "All your writers do consent that ipse is he: now, you are not ipse, for I am he." The same play contains many other similar uses of the colon, and in every instance, except a few where that point is used after an introductory clause, the colon marks the ending of a sentence. Almost invariably the same words in present-day work would appear with periods where these colons are used in Shakespeare. Yet it would not be right to say that such use of colons is wrong, because it would not be true. If a writer uses colons in punctuation, and shows or says that he wishes them used, the proofreader should not attempt to have anything else substituted for them. Dickens is one writer who used them and insisted on having them.

THE SUNDAY COLORED NEWSPAPER SUPPLEMENT.

There is evident a healthy growing sentiment against the Sunday colored newspaper supplement intended to delight and calculated to debase and deeducate boys and girls. We spend millions yearly in the public schools to educate the juvenile population, to teach them correct orthography and pure English, but from a too fastidious respect for the freedom (license) of the press, we permit the Sunday supplements to fill the receptive minds and memories of school-children with witless and demoralizing pictorial buffoonery explained in misspelled and ungrammatical language which indiscriminating children accept for fun. Children are naturally playful, boisterous, and need no stimulation—certainly not such stimulation, and the public, which is taxed millions for education, ought to take steps to stop this most immoral miseducation.—*The Kalkaskian, Kalkaskia, Michigan.*

A WELL-KNOWN actress was boarding at a hotel, and, desiring to iron out some handkerchiefs, she called up the bell-boy. "Send me up a hot iron," she ordered.

She waited quite a while, and finally the boy returned. "Did you get it?" she asked.

"Naw," replied the boy; "the bartender don't know how ter mix it."—*Crocker Quality.*



Trade Notes

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION.—President, Herman Rider, New York; *State-Zeitung*, V. P. President, Melvil McCormick, Chicago *Tribune*; Secretary, Elbert H. Baker, Cleveland *Plain Dealer*; Treasurer, Edward P. Call, New York city; Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

CANADIAN PRESS ASSOCIATION.—President, D. Williams, *Bulletin*, Colingwood, Ont.; First Vice-President, L. S. Channell, *Record*, Sherbrooke, P. Q.; Second Vice-President, F. J. Mackay, *Globe*, Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star*, Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer*, Galt, Ont.

NATIONAL EDITORIAL ASSOCIATION OF THE UNITED STATES.—President, Henry Branson Varner, *Dispatch*, Lexington, N. C.; First Vice-President, Will H. Hayes, *Bulletin*, Brownwood, Tex.; Second Vice-President, A. Nevin Pomeroy, *Franklin Repository*, Chambersburg, Pa.; Third Vice-President, R. E. Powell, *Advocate*, Artesian, S. D.; Corresponding Secretary, William F. Parrott, *Reporter*, Waterloo, Iowa; Recording Secretary, J. W. Cockrum, *Journal*, Oakland City, Ind.; Treasurer, William A. Steel, *None Daily News*, Seattle, Wash.

FEDERATION OF TRADE PRESS ASSOCIATIONS.—President, J. Newton Nind, *Future Journal*, Chicago, Ill.; Vice-President, Henry C. Lord, *Textile World Record*, Boston, Mass.; Secretary and Treasurer, Emerson P. Harris, *Selling Magazine*, New York city; Executive Committee, David Williams, *United Williams Company*, New York; W. H. Taylor, Taylor Publishing Company, Chicago, Ill.; C. K. Reilsander, Midland Publishing Company, St. Louis, Mo.; W. S. Jones, Minneapolis, Minn.

UNITED TYPOTHETAE OF AMERICA.—President, E. Lawrence Fell, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, Thomas E. Donnelly, Chicago, Ill.; Secretary, John Macintyre, Union Square, New York city.

PRINTERS' LEAGUE OF AMERICA (New York Branch).—President, Charles Hayes, Vice-President, Henry W. Cheronny; Recording Secretary, William H. Van Wart; Treasurer, B. Peale Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

INTERNATIONAL ASSOCIATION OF PHOTOENGRAVERS.—President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, F. Beygeh, Beygeh Engraving Company, Minneapolis, Minn.; Secretary, James W. Doran, C. J. Peters & Co., Boston, Mass.; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburg, Pa.

INTERNATIONAL TYPOGRAPHICAL UNION.—President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, J. W. Hayes, Newton Claypool building, Indianapolis, Ind.; Second Vice-President, Hugo Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 37 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Bramwood, Newton Claypool building, Indianapolis, Ind.

INTERNATIONAL PRINTING PRESSMEN'S AND ASSISTANTS' UNION.—President, George L. Berry, Rooms 792-795, Lyric Theater building, Cincinnati, Ohio; First Vice-President, William L. Murphy, Butte, Mont.; Second Vice-President, John G. Warrington, St. Louis, Mo.; Third Vice-President, Peter J. Breen, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 792-795, Lyric Theater building, Cincinnati, Ohio.

INTERNATIONAL BROTHERHOOD OF BOOKBINDERS.—President and Organizer, Robert Glockling, 132 Nassau street, New York; First Vice-President, Joseph A. Prout, New York, N. Y.; Second Vice-President, Miss Rose Kelleher, San Francisco, Cal.; Third Vice-President, Louis Stark, Washington, D. C.; Secretary-Treasurer, James W. Dougherty, 132 Nassau street, New York; Statistician, Harry J. Kalb, Indianapolis, Ind.

INTERNATIONAL PHOTOENGRAVERS' UNION OF NORTH AMERICA.—President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Louis A. Schwartz, 52 West End street, Station Q, Philadelphia, Pa.; Second Vice-President, Andrew J. Gallagher, 416 Oak street, San Francisco, Cal.; Third Vice-President, Edward J. Shumaker, 49 Maple avenue, 31st Ward, Pittsburg, Pa.; Secretary-Treasurer, H. E. Gudbrandsen, 2830 14th avenue, South Minneapolis, Minn.

INTERNATIONAL STEREOTYPERS' AND ELECTROTYPERS' UNION.—President, James J. Fred, 1839 Eighth-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care News, Indianapolis, Ind.; Executive Board, the foregoing, and August D. Robrahn, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

BROTHERHOOD OF WOOD ENGRAVERS No. 1.—President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Ran; Recording Secretary, Otto Kuhn; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

SHOW PRINTERS' ASSOCIATION.—President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hemegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION.—President, Herman Rider, New York; *State-Zeitung*, V. P. President, Melvil McCormick, Chicago *Tribune*; Secretary, Elbert H. Baker, Cleveland *Plain Dealer*; Treasurer, W. J. Pattison, New York *Evening Post*; Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

NATIONAL PAPER TRADE ASSOCIATION.—President, W. F. McQuillen, Boston, Mass.; First Vice-President, E. U. Kimbark, Chicago; Second Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

EMPLOYING PRINTERS' ASSOCIATION OF NEW ENGLAND.—President, William Pfaff, of Scary & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

FRANKLIN CLUB OF WISCONSIN.—President, George H. Owen; Vice-President, M. C. Roder; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery Building, Milwaukee, Wis.

WESTERN MASTER PRINTERS' ASSOCIATION.—President, Seneca C. Beach, of Mann & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Bindery and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

JOHN MACINTYRE GOING BACK TO FIRST LOVE.—A correspondent gives as gossip in printers' circles in New York that John Macintyre is not enamored of the Windy City. He longs for the East, with its sea food and the salt tang in its atmosphere; consequently he will be a candidate for his old position as secretary of the United Typothetæ at the forthcoming convention at Boston. At present Mr. Macintyre is manager of A. R. Barnes & Co., of Chicago, at a salary reported to be anywhere from \$8,000 to \$10,000 a year.

PASSING OF STEREOTYPERS.—Twenty stereotypers dispensed with by one newspaper office indicates how stereotyping conditions have been revolutionized during recent years. Since Henry A. Wise Wood brought out his autotype in 1900, over a thousand stereotypers have been retired, it is said. Various types of improved machines have been devised later. The batch of twenty stereotypers were dispensed with by Mr. Hearst in New York recently. He installed a battery of three doubles with autoshavers, and saves not only the wages of twenty men, but heavy overtime charges, and gets his presses running earlier.—*Printing Trade News*.

BUSINESS IN A BAD WAY.—"We have kept a member of our staff traveling continuously during the past month in an effort to get definite and accurate knowledge of trade conditions, and he reports that in every city visited there is a striking curtailment in the amount of commercial printing being done. In Boston especially there are a number of shops closed down absolutely, a condition which, though common in certain lines of manufacturing, is startlingly new in the printing business. The disposition to economize is everywhere apparent, and the effect of course is to throw out of employment thousands of workmen in all the allied branches. Perhaps on account of the drastic expense retrenchments there have been comparatively few failures reported, and from that point of view the general condition is healthy. Reports from our regular correspondents are to the effect that there is a strong conviction among business men of all lines that the present paralysis of industry has been artificially brought about by a group of financiers whose aim is to discredit the administration of President Roosevelt, and that the strong resentment for losses thus unnecessarily inflicted is likely to bring about a result in the coming Presidential election that will not be pleasing to the so-called 'reactionaries.' In no quarter does there appear to be any feeling that the President should cease his activities."—*Printing Trade News*.

COOLIE PRINTERS IN SOUTH AFRICA.—If we may judge by the report of the annual meeting of Transvaal Master Printers' Association, the days of the craft there are full of trouble. There is the competition of the larger towns on the coast, and the across-seas printer to be contended with; the railway rates are so arranged that they are lower on the printer's finished article than those charged for his raw material; then, too, the world-wide complaint that printers will do work for less than cost; and last, but not least, the employees will not acquiesce in a demand for a reduction of wages. These be cosmopolitan complaints, which are voiced wherever there arises the odor of printers' ink. But

the Transvaal printer has a unique trouble. The South African *Typographical Journal* quotes E. J. Edwards, managing director of the Transvaal *Leader*, as adding to the lamentations in this way: "The proportion of skilled white labor to colored labor in the Transvaal is about ninety-five per cent. In Natal the figures are in inverse ratio, but the report of the Commission merely states that the local industry in that colony gives employment to a large population without discriminating as to its elements. A certain amount of printing is imported from Natal, which was executed, I am told, by coolie labor. The coolie is therefore a very serious competitor with the white worker of the Transvaal." Competing with an unclothed African must be fierce, but what about the quality of work he produces?

L. S. COREY, an old-time employee of the Henry O. Shepard Company, Chicago, and who is now located at Enid, Oklahoma, sends to THE INLAND PRINTER the accom-



"MONDESKINDER."

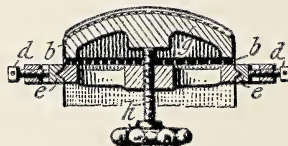
panying picture of his two children, photographed in a novel way. Oklahoma has a great destiny, as it is well stocked with good people like brother Corey.

CONVENTION OF PHOTOENGRAVERS' UNION.—The various associations of employers of photoengravers having had their annual meetings, the journeymen will hold their convention at New York during September. This union has opposed to it a very active employers' association, which is a stout upholder of what is known as the Parry-Post labor program. In a signed article in the *Plate-Makers' Criterion*, President Woll says that the convention must arrange for the continued exertion of "our energies against those employers, who, through erroneous impressions of our movements, through unfortunate business relations, or disregard for the rights of our members, have opposed and are opposing our movement and are trying hard by con-

certed action to disrupt our union. We have, also, a small number of employees not yet affiliated, to contend with, who, so far, have failed to realize that they are allowing themselves to be used against our movement and against their own individual interests. As to these workers, we must regulate our operations so as to attract the affiliation of these men and amend our laws so as to admit rather than exclude their membership, at the same time providing for and safeguarding an effective and adequate disciplinary procedure." Among the important matters to come before the convention will be the report of the committee on tuberculosis, which has been devoting its attention during the year to devising means whereby the white plague may be combated by engravers within and without the workshop. Technical education or trade schools will be discussed by the delegates. There are sharply divergent views on this question, and there is some doubt as to the reception which will be given the officers' recommendation. At least, Mr. Woll refrains from predicting the outcome. He does say, however, "there is a considerable number of our members who are of the opinion that we should encourage any means which tend to improve the skill of our members, and that we should, by the adoption of such means, not only elevate our craft but strengthen, as well, our position as an organization." The union is said to be in a healthy condition both as to numbers and financially.

PRINTING SURFACES.

Mr. W. F. Cooper has patented a process whereby curved process blocks are prepared by exposing a curved sensitized metal plate under a *flexible* negative which is stretched over the plate. The negative from which the block is to be prepared is stripped from its plate and mounted on a sheet of transparent celluloid, or the celluloid itself may form the plate on which the negative is prepared. A sensitized metal plate, curved to fit the printing cylinder, is placed on a curved base *g*, and the celluloid *b* is placed over it and secured by means of clamping strips *e* and bolts *d*. The celluloid is tightened against the sensitized plate on base *g* by means of a screw *h*, and the plate is then exposed and etched in the usual manner. In a modification, also described by *The British Colonial Printer and Stationer*, the celluloid sheet is clamped near one edge of a curved die and is stretched by suitable means. The same inventor in another patent describes how metal plates for half-tone engravings are formed in layers of varying hardness decreasing from the surface. A polished surface is coated with plumbago, and on it is deposited a layer of hard metal such as nickel, then a layer of copper and



THE COOPER METHOD OF PRODUCING CURVED HALF-TONE OR LINE PLATES.

nickel, the nickel being in predominance and then another layer of copper and nickel, the copper being in predominance. A layer of copper is then deposited to form the main body of the plate. The plate may be prepared by other methods, such as rolling. Metals other than nickel and copper may be used, the etching fluid employed depending on the nature of the metal. Two or more etching fluids may be used, either separately or together.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"MIND IN THE MAKING: A STUDY IN MENTAL DEVELOPMENT," by Dr. Edgar James Swift, professor of psychology and pedagogy in Washington University, St. Louis, is a book that should be read by every person who is responsible for the rearing of the young. It was evidently designed for teachers, but parents and foremen and superintendents who desire to do their duty toward those coming under their care could profit much by this study of human mental development. We have heard a great deal about the excellence of our school system, and we have been told with an assurance that suggests the axiomatic that if a boy does not succeed it is his fault. There is much serious questioning of this effort to make it appear to the popular mind that our educational system is the *ultima thule* of intelligence on the subject. Doctor Swift is among those who have been taking stock, and says the course of study should give way to the scholar as the paramount question in education, which ought to be constructive. "This book is a plea for the personal element in education and for an extension of the experimental method," says the author of his production. He makes an appeal for the "dull" boy, and belabors our habit of putting all the dullards in one class. Medical science shows that dullness may be due to causes far removed from the center of intelligence, but educators and parents do not busy themselves to locate the cause of backwardness and remove it. He cites Darwin, Bonaparte and a host of others who were deemed stupid in childhood and yet had brilliant careers, despite the efforts of parents and teachers to make them conform to school conventions. The author mentions several qualities of mind and shows where this important factor was taken in consideration in teaching, the dullards became bright and made progress with their lessons. The chapter on "Criminal Tendencies of Boys," would be an eye-opener to most men who have to do with the upbringing of youngsters, and is a scientific and informing explanation of why "boys will be boys." Not less necessary to have wide circulation is what the Doctor has to say on "Reflex Neuroses and Their Relation to Development." Here he shows what an immense influence some physical defect may have on a child's mental progress, and how backward children have become the pride of parents and teachers after the physician or oculist had prescribed for them. The book has a fascination for those interested in the young, and we hope to see a popular edition issued. If there is it would be well were the author to translate his foreign phrases and add a glossary of locutions he frequently uses. Charles Scribner's Sons, New York, are the publishers.

We have been favored with a copy of Volume I, No. 1, of the *Corona Messenger*, published by C. R. Miller, Corona, California. The paper is not very well printed and it is made up mostly of selections—some of which are credited to the originators. Among those which are not, and

therefore must be assumed by readers to be original, are the verses by Edward Singer, which appeared in "Out of the Hell Box" in the April INLAND PRINTER. We offer to Mr. Miller further assistance in compiling his paper. Let him add to the verses the following aspiration and qualification:

Except that with my brand-new type
I make from other's brains a swipe—
And say I wrote it clear and fair
From my own head of bone and hair.

NEW YORK PRINTERS' LEAGUE.

At the zenith of the heated term the July meeting of the Printers' League of New York was held at the rooms, 75 Fifth avenue. The principal business had its origin in the report of the executive committee, which was presented by Chairman Maune. He reported that Paper Cutters' Union No. 119 had made application for recognition by the League, but the executive committee had not acted on the application pending proof from the union that it comprised in its membership seventy per cent of the men working at that subdivision of the trade. The union's committee had promised to produce evidence that its standing was up to the League's requirements of a substantial union, and until it did so the League could take no action.

The main feature of the committee's report was the details of the proposed "Central Bureau of Credits and Adjustment." The objects of this venture may be epitomized as follows:

"To establish a clearing-house to which all League shops may apply for information on credits and accounts or the records of men seeking employment with them in positions of foremen or higher; and to which all disputes arising between them and their employees may be submitted for adjustment.

"All matters connected with the business of League shops which may seem too trivial for the management to give time to may be referred to the Central Bureau for attention, with instructions as to how to proceed; and all requests for investigations to be conducted to ascertain information on any matter of interest to League shops, collectively or individually, shall have the prompt attention of the Bureau.

"The Bureau shall be called on to furnish competent help in any position of foreman or higher or in any lower position properly coming under the jurisdiction of the League [members of Typographical Union No. 6 in positions lower than foreman do not come under the League's jurisdiction], and, as shown in the rules governing the formation of the Bureau, it shall act in any capacity requested of it by a League member and at all times stand ready to conserve and promote the interests of the League as a body of individuals as members."

Though connection with the Bureau is voluntary and the cost but 50 cents a month, it was urged in opposition that the League was "spreading out" too much. Those who favored the plan replied that the Bureau could promptly and at slight expense gather information concerning deadbeats of various degrees of undesirability that the regular commercial agencies and credit men's associations did not notice. Cases were cited of members having recently been defrauded by fakers which would not have occurred had the Bureau been in operation. Though the general opinion was that the Bureau should be established, it was thought wise to defer positive action until the details were thoroughly digested, and further consideration of the scheme was made a special order for the next monthly meeting.

A proposition emanating from the Stereotypers' and Electrotypers' League, looking to the establishment of an employers' allied trades leagues, was discussed, but definite action was deferred for a month.

President Francis was out of town on his vacation, but it was reported he had received a flattering reception at the hands of the convention of the International Printing Pressmen's Union at Mobile, Alabama. He appeared before it in response to an invitation from President Berry to address the convention on the purposes and objects of the League. While in Mobile Mr. Francis talked informally with several employing printers, and has been advised that steps are being taken to organize a branch of the League there.

The June meeting of the League displayed the altruistic spirit of the men who compose it. Notwithstanding that New York employing printers are true to the traditions of their ilk and refuse to become enthusiastic, the League continues to extend its activities. Previous employing printers' organizations have been conducted on a narrow basis, and their history has not been such as to inspire confidence. The League is aware that the prejudice born of such experiences is responsible for the timidity of New York employers, and therefore it is pursuing a broad, bold policy in the hope that the prejudice will all the sooner be broken down.

Though slow progress is being made, the League's membership now includes the employers of more than five thousand five hundred mechanics and artisans. There are 312 substantial printing-offices in New York, of which 276 are working under union conditions, and among these we find the League's field.

Any matter tending to conserve the interests of the trade is recognized as a proper subject for League discussion and action. For that reason the executive committee is devising ways and means whereby work now going to outside points may be retained in the city. In the opinion of those who have investigated the matter and given it thought and attention, much of the loss of this work must be attributed to the unsettled conditions of trade in New York. There is need for a higher ethical standard and a better general knowledge of trade conditions among employers. If they would but come together—devote a trifling portion of their time to securing a broader view of the situation—trade stimulation would immediately ensue. But the League is going ahead without waiting for the coöperation of the great body of employers, confident that in time they will acknowledge that they "have been shown." Their diffidence at the present time prevents the accomplishment of anything tangible in relation to outgoing work, but the matter has been brought to the attention of the unions, which display a greater desire to attempt to solve the problem than do employers who have been "hard hit," and content themselves with windy lamentations concerning the decadence of the trade or the terrible effects of hard times. Enough has been done to show that if employers will demonstrate interest and evolve some rational remedy for the problem, the unions will lend a hand.

Secretary Gregory reports that the League will issue during this month a booklet containing information concerning the scope of the League movement, a synopsis of past accomplishments and copies of various agreements made with unions, etc. Those desirous of securing copies should drop a postal to D. W. Gregory, 75 Fifth avenue, New York city.

NEW USES.

Mother—What's the baby crying for now?

Elsie—Freddy was trying to make him smile with the glove-stretcher.—*Nashville Banner.*

"WORRY and hard work" have been the printer's "dis-ease" for years. "Costs" is now coming to the front as a remedy.—"*Zeus*," in the *Printer's Register*.

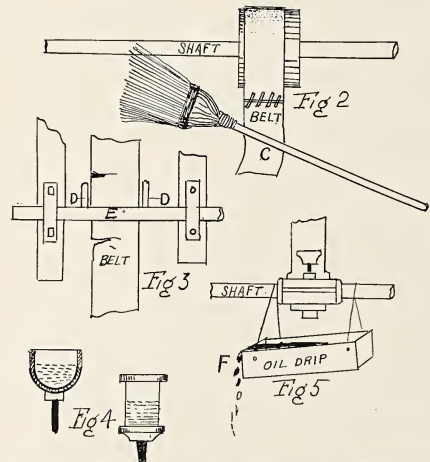
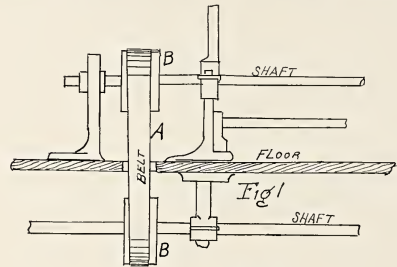
Written for THE INLAND PRINTER.

WASTE IN THE PRINTING-OFFICE.

BY GEORGE RICE.



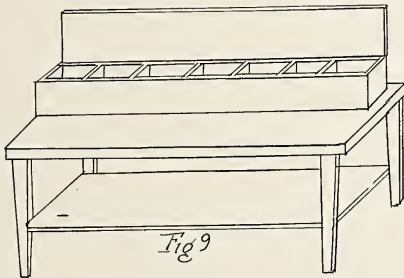
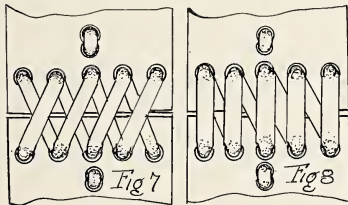
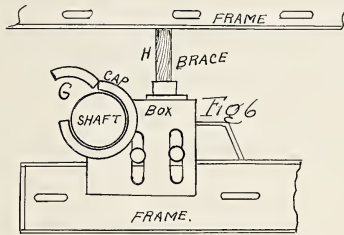
NE can find considerable of the profit in the printing-office absorbed through wastage. This has always been the case, even in the best-managed printing establishments. Our forefathers operated machines which wasted time because of lack of speed and inferiority of mechanism. Employees have wasted more or less time under various conditions since the beginning of printing. Then there are wastages of materials and wastage of energy. In this article we will sum up a few of the important wastes that occur every day in the printing-office. Mechanical wastes are usually of a costly nature. Yet these are often overlooked. Recently it was necessary to operate two lines of shafting in different floor



levels. The mechanic having charge of the installation of the shafting conceived the idea of saving belting leather by running the two shafts as in Fig. 1. In this illustration we can see the floor level. In the room below is the lower line of shafting carrying the wheel B. Just above is the upper-room line of shafting with the upper driver B. The belt A connects the two wheels. Now, because the two lines of shafting are close together, a very short belt is suitable. Leather is saved. But the result of using a short belt is costly. This belt had to be laced tightly, in order to make it grip the pulleys. This made the lacing pull out frequently. In fact, the belt was soon in a wrecked condition. Now if the shaft of the upper room

had been hung to the ceiling, a full-length belt could have been used. A longer belt, with its swaying, easy motion, carries the driven wheel much more readily than the short, tight, crisp belt of the short class, as shown in the illustration.

In other printing-offices I found that in trying to shift the belts from one wheel to the other, some of the workmen would use brooms, as at C, Fig. 2. This is dangerous. The broom may catch in the running belt and trouble may follow. You are liable to damage things. It is better to save trouble with belts by making belt-shifters, one of which is shown in Fig. 3. You can erect the two uprights of wood on either side of the wheel and put on two cleats, cut with



a slot so as to receive the bar E. This bar is furnished with pins D, D. The pins fit on either side of the belt and guide the latter on the wheels. In order to move the belt from one side to the other on the tight and the loose wheels, it is only necessary to slide the bar. This saves time, belting and power.

I always notice wastage of lubricants in printing-offices in which the oil cups are neglected. Several forms of oil-feed devices are found on lines of shafting and in the journals of printing-machines.

Two of the most common designs are shown in Fig. 4. If the tubes get clogged, you are going to have a wastage of oil, a hot bearing and an oil-smeared floor. I have seen these feeds so completely clogged with gummied oil and dust that the deluge of oil runs completely over the exterior to the floor and machinery below. It will be drip, drip, to

the floor and not a drop for the bearing. A careful monthly examination of the oil feeds should be undertaken, and all clogged tubes should be cleaned out.

Then there is the example of the overflow drip-pan as in Fig. 5. The drip-pans are often hung below shafts where there is a journal to be oiled, to catch the overflow of oil. The object is to save the oil. I observed many instances of neglect to remove the accumulated oil which was permitted to drip on the floor as at F. This of course is simple waste of oil. The oil should be retained and used again. The drip-pans should be emptied at intervals. The majority of printing-offices are furnished with modern and high-speed machinery. Yet there are indications of waste of power in some of the high-grade modern machines as a result of ill-treatment by the men using them. For example, in passing through a finely equipped office the other day, I heard a groaning and thumping sound from a high-grade printing-press. I looked over the mechanism and noticed a shaft bobbing up and down at each turn. A further examination revealed the condition shown in Fig. 6.

One of the main boxes had worked loose. The bolts and nuts were not correctly adjusted and therefore, in order to keep the box from jumping, a piece of hardwood, H, was inserted as a brace from the top of the box to the lower side of the frame below. This held the box down. But the shaft in its revolutions had broken the cap of the box, as at G. This permitted the shaft to jump at each turn. This job was fixed by putting in a new box in place of the broken one.

Belts may be found running in a very shabby condition in some plants. Much of the poor work is due to defective systems of lacing the joints. Two examples of belt-sewing are illustrated. Fig. 7 shows a common kind for practical printing machinery and shafting service. It can be made quite easily by simply following the diagram, and a detailed explanation of the sewing is hardly necessary. The sample in Fig. 8 is also a secure lacing, and can be used to advantage on speedy wheels of modern printing machinery. It is a good plan to have an "odds and ends" box for mechanical uses in printing establishments. A model of a table with an odds and ends mechanical box is shown in Fig. 9. The table is of common form. The box is partitioned off with apartments for different sizes of bolts, nuts, screws, washers, and small stuff needed in haste whenever anything breaks down in the mechanical department of the plant. You do not want to have the plant idle an hour while you are looking for a small mechanical fixing in order to repair a journal, coupling, belt, etc.

If you have a handy box with various repair materials in it, always in readiness, you will not be handicapped for materials when an emergency arises.

UNREASONABLE.

When Mrs. Eddy, the head of the Christian Science Church, was young, she conducted a temperance campaign for a time.

A tramp asked her for help.

"I will help you, my friend," said Mrs. Eddy, "but first you must answer me one question. Do you or do you not drink beer?"

The tramp, a hardened customer, looked at her in amazement.

"Why, lady," he said, "ye cert'n'y don't think I squirt it into me arm wid a syringe!"

Do you wish an idea for a menu or program design? "Menus and Programs No. 2," just off the press, will furnish it. Twenty-seven of these ideas for 50 cents. The Inland Printer Company.

Written for THE INLAND PRINTER.

A STANDARD TYPE FOR LABELING JOB TYPE CASES.

BY HERBERT G. BATCHELDER.



T has always seemed to me that the labeling of type-cases has been looked upon by the printer as a necessary evil, something that could be done at odd times, with the result that the average composing-room presents a rather variegated appearance.

That good old stand-by, the "De Vinne" series, probably has the same label that was put in the holder years ago, and bears a collection of thumb-prints of half a generation of compositors that would make the inventor of the "Bertillon" system weep with envy. On the other hand the next cabinet, containing the new series of "Card Gothics" is decorated with the yellow and red labels, clipped from the foundry wrappers, waiting until some one has the time or inclination to set up a new form. Indeed it is a question whether the label on the type-wrapper is not the better of the two, as it at least makes the size and name of the type the prominent feature, while the form of label which is used in most composing-rooms usually carries that information in a six or eight point line at the top, leaving the balance of the space for a line of type corresponding to the font in the case.

This I believe accounts to a great extent for the mixing

18 Point Bookman Old Style.

American

THE Invention of Printing has 12

(Old label.)

of sizes in distribution. The size of the type not being readily distinguishable on the label, the distributor will often pull out the wrong case, and seldom finds it out unless he is within hearing distance of the compositor who sets the next line out of that case.

A system that would provide a standard label for all the desirable styles of type in use at the present time, and also provide that simultaneously with the production of a new series, a label for each size be issued, would simplify matters greatly.

I would have these labels printed in series on pages of uniform size, and supplied in duplicate, ready punched in the margin, so that one copy could be bound in a loose-leaf binder for use as a specimen book, and the other cut up for case labels.

If he wishes a line consisting mainly of lower-case or small-cap letters, he consults the third row of figures.

Thus the compositor determines his type size at a glance, and the desk man, having a bound copy of the sys-

THE FLOWERY EMPIRE

No. 1.—Twenty ems; eighteen letters.

tem, is able to specify a type style for display lines with the certainty that it can be followed with accuracy in the composing-room.

The newspaper publisher may furnish his prominent advertisers with complete type styles at small cost. Thus we have the customer and the producer working on a common basis, and another cause of friction will cease.

In counting up the letters in a line of copy by this system the user counts each space as a letter. (See No. 1 and No. 2.)

Costly Hand Colored Stereopticon

No. 2.—Twenty ems; thirty-two letters.

In counting up firm names, where the capital letters predominate, he uses the lower-case table, but counts each capital as two letters, and each space as one letter.

Of course the details of this scheme would be a vast undertaking if attempted by each office individually, but

James D. Wanamaker & Company

No. 3.—Twenty ems; thirty-two letters.

the reader will bear in mind that it is proposed to have these labels issue from a central point at a small cost.

I have devoted quite a large amount of time to designing a universal table of figures for estimating type averages, and have already at hand the computations for fifteen series of type, ranging from Gothic Extra Condensed to Antique Extended, and including the various De Vinne

18 Point										Cheltenham Oldstyle										12345										
FOUNDRY, A.T.F.										AVERAGE LETTER SCALE										FONT: 10 A CAP; 21 A L.C.										
PICAS...	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	35	40	45	50	55	60			
CAPS...	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	35	40	45	50	55	60		
L. Case...	16	18	19	21	23	24	26	27	29	31	32	34	36	37	39	41	42	44	46	47	49	51	55	63	73	82	90	98		

I would have the main line of each label set in caps and lower-case (or caps and small caps as the case may be) of the eighteen-point size of the type it represents, for that is a fair size for the eye to judge of the face of a letter, and the figures indicating the point of the type should be bold, distinct and uniform for all sizes and styles. The regular figures of the font may be shown at the right. At the bottom of the label will be noticed three rows of figures. From the first row the compositor selects the length in pica ems he wishes the line to occupy, and immediately under this measure he will find the average number of capital letters that will come into his space.

faces; also Howland, Post Old Style, Taylor Gothic, Mercantile, Lining Gothic, and part of the Cheltenham family.

There have been so many faces of type invented within the last twenty years, to say nothing of those that have gone before, that even composing-rooms which have been equipped at a comparatively recent date have much valuable space taken up with type which should be discarded.

Thus, if all the unused types were eliminated, it would be an easy task to furnish the cases of the types which have stood the test of time with the labor-saving labels. It would certainly outweigh the cost of installation of the new system in a very short time.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

MAIL SLIP ADVERTISING CONTEST.

The Sheldon Press of Burlington, Vermont, offers \$1,000 in prizes for the best written and designed leaflet or mail slip, relating to the printing business. An eight-dollar prize is to be given the one out of every ten contestants who sends in the most effective design and text. The contest promises to be a very interesting one, and ambitious craftsmen would do well to communicate with the Sheldon Press for full particulars.

"THE LINOTYPE AS I HAVE FOUND IT."

This is the title of an interesting portfolio recently issued by the Mergenthaler Linotype Company. It consists of a series of leaflets arranged and printed from Linotype composition in the offices of well-known book and job printers throughout the country. The leaflets are excellent in arrangement and show in a marked degree the adaptability of the Linotype to various classes of work.

OFFSET PRINTING.

The Fuchs & Lang Manufacturing Company of New York has placed on the market a new press for lithographic printing with the offset process, and recent demonstrations indicate that it will be highly successful. The quality of the work is superior to that heretofore produced either by lithographic or typographic presses, and there will undoubtedly be a large and growing demand for the new press, owing to its simplicity and the ease with which every part may be adjusted.

The machine has been demonstrated before most of the leading lithographers in the country. Half-tone work was produced on the hardest and roughest stock and on embossed stock, with most satisfactory results. It is well designed, exceptionally strong, and the adjustments for changing from one size sheet to another are remarkably simple, it is convenient of access for cleaning or to work on the design-plate, has excellent distribution, and the ink and water supplies are under absolute control. The water-rollers and ink-rollers can be allowed to run to distribute both ink and water without the same touching the plate if necessary.

The delivery board is arranged with a jogger and special devices for taking care of all kinds of paper, so that they will deliver straight and evenly without trouble. If it is desired to get at any of the cylinders for any purpose, such as changing plates, putting on new blanket, etc., the board can be easily removed.

All form rollers are arranged so that their weight is received on the plate from the upper side of the cylinder, and are in contact with the distributing rollers constantly, so that a fresh supply of ink is carried to them at every

revolution. If hand feed is desired, the machine is so arranged that the feeder can be detached in a moment's time, and the press can be used for hand feed. The finished product is delivered face up in front of the press with nothing to obstruct the view of the pressman, so that he can observe his work without handling a sheet.

The feeder is built especially for The Fuchs & Lang Manufacturing Company by the Dexter Folder Company, and is so arranged that if two sheets pass through the feeder together the machine will be instantly stopped, and by stopping the feeder no sheets will go to the feed guides of the press. There is also a tripping mechanism to throw off the impression, allowing the press to run but doing no printing on either the impression cylinder or the transfer or blanket cylinder. If a sheet should become clogged in the feeder in any way through broken edges, etc., the press is automatically tripped in the same manner, thus preventing unnecessary spoilage of stock.

A number of sample sheets were recently distributed through the lithographic trade. These were printed at varying speeds of from 3,200 to 4,800 an hour.

WM. FREUND & SONS.

Nothing adds to the appearance of commercial and society printing more than embossing, hot stamping and engraving. They represent the best that can be offered and convey a suggestion of richness and dignity not otherwise obtainable. Among the work of this character that has come to our notice the specimens from William Freund



Sixth Annual Banquet
Millers National Federation
June twelfth
Nineteen hundred eight
Detroit

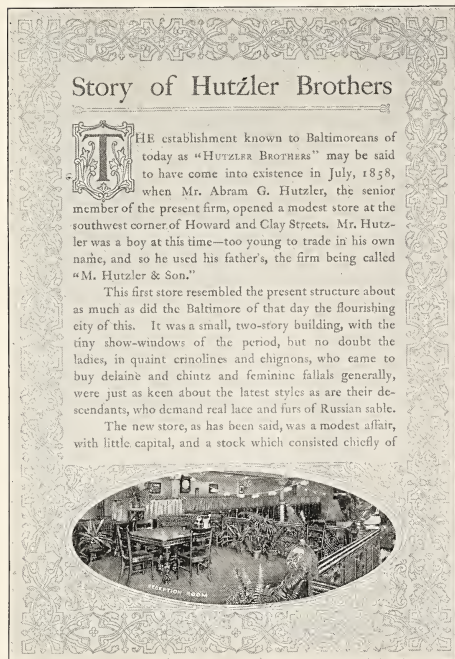
& Sons, stationers, engravers and printers, 45 to 49 Randolph street, Chicago, stands out prominently. A recent specimen is shown herewith, and although the reproduction does not do justice to the original, some idea may be gained of the richness of the job as a whole. The original is in red, blue, yellow, black and gold, the seal and medallion at the top being in gold and the connecting ribbon in red, white and blue, the whole being heavily embossed. As will be noted, the text is surrounded by a wide sunken panel, giving a very striking effect. The white satin ribbon with which the job is tied completes this excellent specimen.

REMOVAL OF CHICAGO BRANCH F. WESEL MANUFACTURING COMPANY.

The F. Wesel Manufacturing Company have removed their Chicago office and salesroom to 329 Dearborn street, where a complete line of printing, electrotyping, stereotyping and photoengraving machinery and supplies are kept in stock for quick deliveries. This concern has been justly termed the "universal providers," as the many devices they manufacture and carry enable them to equip complete plants on very short notice.

TWO HANDSOME SOUVENIR BOOKLETS.

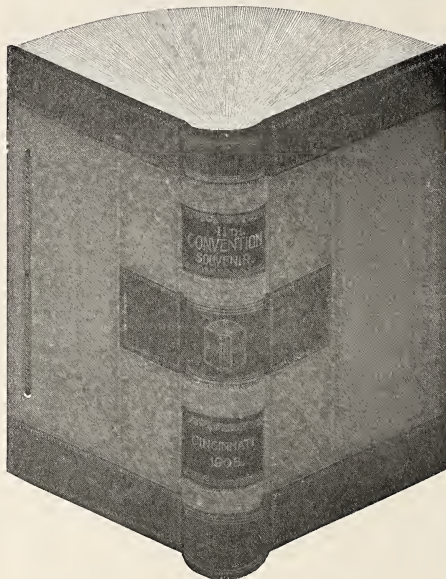
One of the most ornate pieces of typographical design that has come to our notice in some time is the souvenir book, "Hutzler Brothers' Golden Anniversary," designed by the Munder-Thomsen Company, of Baltimore, Maryland. As an illustration of the high quality of this production, we may mention that the frontispiece, a four-color reproduction entitled "The Baltimore Girl," is from an original by Harrison Fisher, painted especially for this book, while the paper used throughout bears the watermark of "Hutzler Brothers." The cover is a handsome design, beautifully embossed in gold and colors, while the inner pages, one of which we reproduce, are printed in two



tones of blue-gray on antique stock, with the half-tones printed in black on coated stock and tipped on. The work as a whole does great credit to the Munder-Thomsen Company and to Leslie H. Peard, in charge of advertising for Hutzler Brothers.

Another very clever and unique conception is the souvenir of the Eleventh Convention of the International Brotherhood of Bookbinders of North America, held at Cincinnati, June 8-15. As will be seen by the accompanying

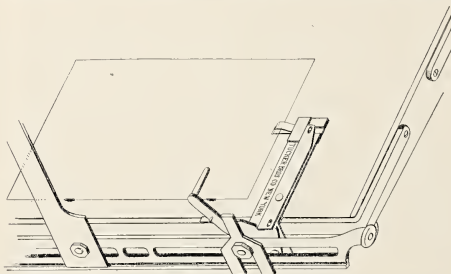
reproduction, it is in the shape of an open ledger, the original being printed in colors and gold to give the appearance of a leather-covered book. The text of the souvenir is printed on antique book-paper, the leaves being alternated with leaves of coated paper on which are printed half-tone



illustrations of Cincinnati views and portraits of men prominent in the affairs of the Brotherhood of Bookbinders. The specimen reflects great credit upon The National Advertising Agency, Cincinnati, by whom it was designed.

TUCKER AUTOMATIC REGISTER GAGE.

This is the latest automatic register gage for all makes of platen presses. It automatically pulls each sheet into perfect alignment, whether it is fed to the gage or not, and sheets within half an inch of the guides come from the impression in close register. The method of attaching the Tucker Gage is very simple. It works without grippers,



and is practically indestructible. Another valuable feature of this gage is its ability to register the sheets accurately no matter at what speed the press is running. Details of the device, with prices, may be obtained from the inventor, J. E. Tucker, 10 Jones street, New York.

NEW PHILADELPHIA MERGER.

The Clymer Printing Company and the Bertram-Bryan Company of Philadelphia, Pennsylvania, have merged their respective plants into one organization, to be known as the Clymer-Jones Lithograph Company, with offices at 916 Chestnut street and 321-325 North Eighth street. In addition to the facilities of the separate companies, new ones will be added, enabling the new concern to render the best service from steel-plate die work, lithographing, or type printing, and engraving in steel, die, woodcut or process, cartons, etc.

NEW LINDENMEYR PAPERS.

We have recently received from Henry Lindenmeyr & Sons, New York, a set of samples of their "New and Noteworthy Papers." Chief in interest among the various specimens is the new Autumnal Cover-paper, a beautiful, slightly mottled stock, brown in general tone but containing touches of greens and reds—true to its name. The peculiar coloring of this stock insures its popularity. Coated papers are represented by Warren's superfine coated book, a paper of especially high finish. Ruskin hand-made paper, of which samples are included, supplies the demand for a stock of a character suited to the most elaborate productions. Among the other samples are shown Richelieu cover, Saturn pasted bristol, Sphinx cover, Brookdale linen bond, Beaulieu antique wove stock, Beaufort antique laid book, Phenix India tint woodcut and Caesar post-card stock.

A PRACTICAL ETCHING MACHINE.

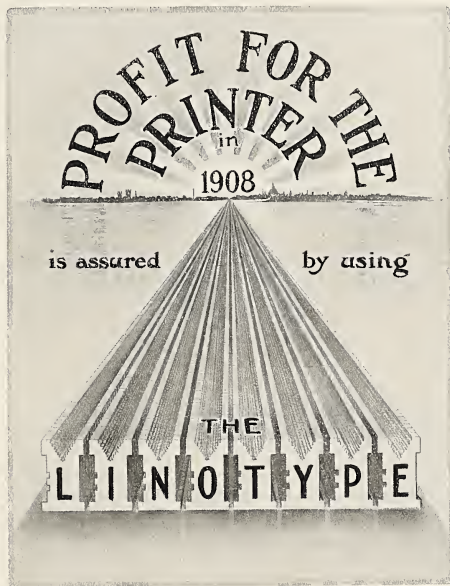
One of the most effective etching machines that has come to the notice of **THE INLAND PRINTER** is the Ventilator Etching Machine invented and manufactured by Robert C. Kroll, St. Louis, Missouri. Among the substantial advantages claimed by the maker of this machine is its capacity for increasing the production of the etcher, and the quality of the output. All the work is in plain view of the operator at all times, and there is absolutely no splashing, the apparatus having direct water and sewage connections. It accelerates the corrosive action of the acid, while it requires less acid to etch a plate than is required by any other method.

Perfect ventilation is accomplished by an air current drawn into a transparent hood attached to the tub and then discharged from the building through an air-tube. No matter how strong the acid may be, its gases can not get into the room. It also acts as a ventilator for the whole room, carrying away the flying dust and impure air so common in photoengraving establishments. Approximately four hundred cubic feet of air pass over the etching surface every minute. This mixture of air doubles the etching power of the acid, thereby saving a large proportion of cost of chemicals. J. Reichenbach, vice-president of the Williams-Lloyd Machinery Company, 337 Dearborn street, Chicago, the selling agents of this machine, makes a very liberal trial offer to those engravers who are interested.

RUXTON INKS.

"Printing Inks" recently issued by Philip Ruxton, Incorporated, is much more than a sample-book of various inks—it is a liberal education in the use of the inks which it describes. The pages printed in various color combinations carry with them many suggestions to the progressive printer and advertiser. As a practical demonstration of the printing quality of Ruxton inks, on each of sixty-three pages in one of the sections of the book is shown a chromatic half-tone plate, the upper part of which is solid and contains the Ruxton monogram in relief white. The print-

ing, at the same time and on the same page, of the solid and the finest high-light dot, is an excellent demonstration of the distribution and drying qualities of the inks. Moreover the specimens are printed on both sides of the sheets. The book is a great credit to Rogers & Company, Chicago and New York, by whom it was produced and whose imprint it bears.



A strikingly effective design from the *Printer's Register*, London, England.

DISPOSING OF CLUTTER.

"If there's anything that gives pure joy," said a Newark business man, as he looked proudly on a desk whose cleared-up state bespoke Herculean effort on his part, "it is throwing away things. People may have to nerve themselves to do it, but once the plunge is taken, the operation is one that yields increasing satisfaction. To get rid of the clutter of letters, memoranda and what not amounts to a sort of mental housecleaning. Most of us don't reap the benefit of such a process, simply because we think we haven't time to attend to it, while the truth is that the minutes spent on it are the richest kind of a time investment."

"Women understand this matter better than we do. If the average woman is more saving than the average man of the things that count, she also shows better judgment with regard to the things to be thrown away, and, moreover, she acts upon that judgment. Likely it is because women, as a sex, are more orderly, but, whatever the reason, we have a deal to learn from them in this particular."—*Newark Evening News*.

HE WAS AFRAID THEY WOULDN'T FIT.

A tramp rang a doctor's door bell out on Euclid avenue one day last week, and asked the pretty woman who opened the door if she would be so kind as to ask the doctor if he had a pair of old pants he would kindly give away. "I am the doctor," said the smiling young woman, and the tramp didn't wait for the pants.—*Exchange*.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6½ by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, 82 postpaid. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER COVERS—An assortment of 40 of various dates from January, 1908, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by C. Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila, and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever written to the trade, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by Wm. J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper; the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7½ by 9½ inches, art album cloth, combination white and purple, or full purple, \$1.50; edition de luxe, red or brown India cow leather, \$4; pocket edition, 3 by 5½, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type from 5½ to 12-point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

A GILT-EDGED newspaper property, daily and weekly, in a prosperous manufacturing town of 5,000 in Southern Wisconsin; established 27 years; competition nominal; splendid opening for one or two veteran men, practical printers, with push and ginger; close inspection invited; get in touch by addressing H 343.

CAN'T GET A FAIR PRICE FOR PRINTING? Get out of the rut. Sell something that the other fellow can't cut the price on. Sell at your own price and enjoy a steady income of pleasant business. You can make big money on printing if you have the exclusive local rights to sell and print the Stevens Redprint System of Advertising. Sell on sight to advertisers (in from 3 to 12 issues at once), covered by United States Patent, and breaks all records for results. Practical to print, staple as an envelope and in growing demand wherever seen or used. Write to-day for samples and full information. Address R. C. Stevens, 328 Dearborn st., Chicago, Ill.

FOR SALE—A first-class, busy printing-plant in the live town of Seattle; cylinder and platen presses; good long, cheap lease; about \$5,000 cash to handle. H 344.

FOR SALE—As complete exclusive job-printing outfit equipped for prompt and up-to-date office and society stationery as heart could wish for; established 8 years and commanding cream of trade; free of incumbency; elegant opportunity for first-class plain pressman and artistic job compositor to join hands; willing to retain small interest until purchaser becomes acquainted; open only to those who can come well recommended for sobriety and good business ability; good growing town of 7,000 population on Florida east coast. H 341.

FOR SALE—Bindery; established 30 years; full details on inquiry; terms to suit buyer; 3 months' rent free; investigate. J. W. CARROLL, Huntington, Pa.

FOR SALE—Job-printing plant in central western city of 30,000 population; job presses, paper-cutter, stitching-machine, large assortment of type, stones, cabinets, etc.; all new and in excellent condition; established paying business; \$3,000; fine opportunity. H 357.

FOR SALE—San Francisco job plant; 3 presses, complete outfit; \$1,250; regular trade netting \$175 can be turned over almost intact; a snap at the price; reason for selling, larger interests in another line. 967 Golden Gate avenue, San Francisco.

FOR SALE—Up-to-date job-printing office at a bargain; good business; address Lock Box 204, Petoskey, Mich.

TO SETTLE AN ESTATE the best job and binding plant in southern Missouri is offered for sale. H. S. JEWELL, Springfield, Mo.

Publishing.

AMBITIOUS PRINTERS should ask for "How" regarding specialized publications. HARRIS-DIBBLE CO., Brokers in Publishing Businesses, 253 Broadway, New York.

FOR SALE.

ACME, 2-rollers, 37½ by 49, rack and screw distribution, rear tape and fly delivery, job springs, complete with roller stocks, hand power and side steam fixtures; prints 7-column quarto paper; in first-class order; for quick sale, \$200. H 370.

COTTRELL PONY DRUM, bed 26 by 37, air-springs, rack and cam distribution, tapeless delivery, back-up motion, fine order; \$375, cash or time payments. H 367.

CYLINDER PRESS—No. 6 4-roller Babcock Optimus, 2-revolution, in first-class condition, now in use and doing best work; reason for selling, reorganization of printing-plant; delivery any time between now and November 1; reasonable terms and splendid bargain. H 347.

FIVE PERFECT power paper-cutters, 23 to 44 inch; investigate. BOX 198, Watford, N. Y.

FOR SALE—Cottrell modern 2-revolution, 4-rollers, bed 38 by 55 air-springs, table distribution, front-fly delivery, geared distributing rollers, hinged-roller frame, interchangeable rollers, trip, 4 tracks, box frame, equipped with motor pulley or overhead steam fixtures; in first-class order; \$900, easy terms or discount for cash. H 369.

FOR SALE—Kramer web attachment and Gordon press connected ready for use, with extra attachments; price, \$300. THE CLARK PRINTING & MFG. CO., Lock Haven, Pa.

FOR SALE—Linotype machine in splendid condition; equipment includes 2 magazines, 2 sets of matrices; price reasonable considering condition; f. o. b. St. Louis. GOULD DIRECTORY CO., 1324 Washington ave., St. Louis, Mo.

FOR SALE—Model printing-plant, except presses, including 2 Linotype machines, practically new, display advertising type, imposing-stones, furniture, etc. Address Railroad Age-Gazette, 160 Harrison st., Chicago.

FOR SALE—Smyth sewing machines Nos. 3 and 4; also 2 Hickok ruling machines, 40 inches between rails, 2-beam strikers, laybys, style 3 O-A, in good condition. PRESTON, 167 Oliver st., Boston.

FOR SALE—Whitlock, 2-revolution, 4 rollers, 35 by 47 and 39 by 52, air-springs, table distribution, front-carrier delivery, trip, back-up, good order; must sacrifice; \$750 each, F. O. B., cash or easy terms. H 363.

FOR SALE—11 by 17 Peerless jobber, long fountain, power fixtures, and 2 H. P. McVicker automatic gasoline engine; both are practically new and in fine condition; bargain 22. H 346.

HOE, 2-revolution, 4 rollers, bed 38 by 55, air-springs, table distribution rear tapeless delivery, cylinder trip, 4 tracks, box frame, complete with roller stocks, side and overhead steam fixtures; in fine order; \$650. H 691.

HOE, 2-revolution, 4 rollers, bed 39 by 52, in good running order; price, \$850 for immediate purchaser. Address J. W. BARBER, 24 Milk st., Boston, Mass.

LINOTYPES FOR SALE—Two 2-letter Linotypes, one equipped with Rogers attachments; thoroughly overhauled and rebuilt; only reason for selling—have installed Monotypes. Address COURIER-JOURNAL JOB PRINTING COMPANY, Louisville, Ky.

OFFER few Smith Premier typewriters; condition and appearance perfect; \$23 each; trial allowed. BOX 105, Watford, N. Y.

PONY WHITLOCK DRUM, 30 by 27 bed, table distribution, tapeless delivery, complete first-class order; F. O. B. \$275, cash or terms. H 689.

Stop Time

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.

AMERICAN EMBOSSEING CO., BUFFALO, NEW YORK

Life Grinders

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.

BLACKHALL MFG. CO., Buffalo, N. Y.

ROLL PRINTING-PRESS, 36 by 48, and complete outfit type, etc. H 353.

ROTARY POTTER-SCOTT PRESS for sale at a bargain, including curved stereotyping machinery; will work any width roll from 19 to 36 inches; cuts off sheet 23 9-16 in length at a speed of 12,000 per hour; also has rewinding attachment and slitters; prints one or both sides of sheet; suitable for newspaper or wrapping-paper work. **STONE & FORSYTH**, 67 Kingston st., Boston.

TWO-REVOLUTION COTTRELL, 4 rollers, 33 by 46, table distribution, rear tapeless delivery, air-springs, trip, back-up motion, good order; \$600, cash or on terms. H 690.

WHITLOCK, 2-revolution, 4 rollers, bed 39 by 52, good condition for book or paper work; owner sells because size is too large for special work; will take \$1,000. Address **WHITLOCK**, Box 167, Boston, Mass.

WHITLOCK, 44 by 60, 2-revolution, 4 rollers, air-springs, rear-tapeless delivery, table distribution, trip, back-up; \$550, cash or time payments. H 685.

36 by 52 **POTTER** and 38 by 55 **COTTRELL**, 2-revolution, 4 rollers, table distribution, rear-tapeless delivery, air-springs, good working order; \$850 for both; a great bargain. H 365.

14-INCH HOE coupon ticket machine, good as new, bargain; also WANTED — 13 by 19 Colts Universal press for embossing. **W. G. SLAUSON**, Blackstone bldg., Cleveland, Ohio.

HELP WANTED.

Artists.

ARTISTS, would you like to go to California? If so, and you are a good mechanical retoucher, write and send samples of your work; state salary. **COMMERCIAL ART CO.**, West Mission and Brady sts., San Francisco, Cal.

WANTED—A high-grade mechanical retoucher; permanent position on fine quality of work. Address **REPUBLICAN PUBLISHING CO.**, Hamilton, Ohio.

Compositors.

PRINTER—First-class job compositor to act as working foreman of medium-size composing-room doing high-grade work; must be thoroughly competent and possess proper executive ability; good permanent position for sober, industrious man; open shop. Address, giving full particulars, **PRINTER**, Box 588, Cincinnati, Ohio.

WANTED—High-grade job compositor on the very best class of catalogue and booklet work in leading Milwaukee office; union; highest wages to man who can fill the bill. H 359.

Engravers.

PHOTOENGRAVERS looking for positions should apply to **EMPLOYING PHOTOENGRAVERS' ASSOCIATION**, who are placing help in good open shops. Address 116 Michigan st., Milwaukee, Wis. 9-8

Estimators.

ESTIMATOR, printer preferred, who is familiar with stock, for plant in eastern city doing high-grade work; business is rapidly growing and will develop a good position for the right man. H 376.

Foremen.

WANTED—Foreman for composing-room of one of the best printing-offices in Minneapolis; must be capable of taking charge of the job presses also, as they are in the composing-room; must be a nonunion man and come well recommended. Address **JAS. WARD**, 17 S. 6th st., Minneapolis, Minn.

Salesmen.

PRESS SALESMAN by established manufacturing company to sell high-grade platen presses; only men with ability and high-grade references need apply; applicants must state age, experience, and whether married or single. H 377.

STATIONERY SALESMAN—Wanted: Good stationery salesman to buy any stock in live lithograph concern in a large city; \$3,000 required; we do bank work exclusively; plant is new and business growing rapidly; stock will carry with it good position; best of reasons for selling; no bad debts. H 356.

WANTED—An experienced traveling salesman for printing machinery; only men with first-class references and ability to sell need reply; fullest information, previous experience, age, and salary expected must be given. **WALTER SCOTT & CO.**, Plainfield, N. J.

WANTED—Experienced sales and commercial manager to take charge of active type business; with reliable references and good acquaintance in the publishing trade. Send offers to **BANKERS & MERCHANTS AGENCY CO.**, 66 Broadway, New York.

WANTED—Salesman who can estimate on blank-books, commercial printing, and catalogue work, who will travel North and South Carolina. H 336.

Stonemen.

WANTED by one of the largest printing houses in the Northwest, a first-class stonemason; must be thoroughly familiar with all kinds of imposition; good wages and steady position to right man; open shop. Address **PIONEER PRESS MFG. DEPT.**, St. Paul, Minn.

SITUATIONS WANTED.

Artists.

BLOCK ARTIST and poster sketch man desires steady position; do letter, decorative and pictorial work; 10 years with two of the best poster houses in the country; am first-class man and understand the block-poster business thoroughly; capable of taking charge of engraving department in any poster printing-plant. H 335.

Bookbinders.

BOOKBINDER, competent in all branches, capable of estimating on all classes of bindery work, 20 years' experience, 5 as foreman; married and strictly sober. H 324.

POSITION WANTED by an experienced foreman; has a thorough knowledge of all branches, both blank and edition work, and familiar with all the latest bookbinding machinery; at present in charge of a large force. Address **K. M.**, care International Bookbinder, 132 Nassau st., New York City, N. Y.

Engravers.

ALL-ROUND PHOTOENGRAVER desires to take charge of engraving department of live newspaper; capable of installing new plant. **WM. E. DE WESE**, 22 Reuben ave., Dayton, Ohio.

HALF-TONE OPERATOR wants position in or near Chicago; could assist in any part of the business; married. H 350.

PHOTOGRAPHER—Half-tone and emulsion operator for direct colorwork. H 258.

Foremen, Managers and Superintendents.

COMPOSITOR, experienced as foreman and department head, first-class on job, ad., and publication work; temperate, reliable, union; wishes position with well-equipped plant about September 1. H 42.

HIGH-GRADE MAN wants position—superintendent or desk foreman; 28 years' experience in large plant; now employed. H 107.

MANAGER OR SUPERINTENDENT with over 20 years' practical experience in all lines desires change; exceptional ability, thorough executive, careful estimator and buyer, hard worker. H 246.

SUPERINTENDENT—All-around printer, 12 years' executive experience in leading book, magazine and job plants, practical, economical manager; references from former connections; eastern city or Chicago preferred. H 361.

WANTED—Position. Thoroughly competent printer, versed in all classes of job, book and newspaper work, having been foreman for several years of one of the South's largest plants, desires to make change to central or western State; A-1 references; superintendency preferred, but will accept foremanship. H 372.

YOUNG MAN, experienced in mechanical departments, estimating and keeping cost lines in large catalogue and publishing house, had charge of 2 medium-sized offices, desires position of responsibility; best references. H 381.

Miscellaneous.

COST CLERK—Competent to take charge and eventually organize the cost system in a large printing plant, desires to make a change. H 187.

Operators and Machinists.

MACHINIST-OPERATOR—Steady, capable, nonunion Linotype operator desires change; present position (Middle West, up-to-date job office) 4 years; not less than \$25. H 527.

OPERATOR-MACHINIST of fair speed would like position in small office to acquire more speed. H 342.

Pressmen.

CYLINDER PRESSMAN, now employed, wishes to change; medium-size city in the West preferred; able to handle best grades of half-tone and color work, also to take charge. **G. W.**, 318 Howard st., Detroit, Mich.

PRESSMAN wants position; 4 years' experience in large city offices, both cylinder and platen; young man, steady habits and best of references. H 388.

PRESSROOM FOREMAN—Of good executive ability, up-to-date on all grades of first-class work and modern machinery, now employed in one of the largest northern cities, desires to make a change; good reliable references; 18 years' experience. H 373.

SITUATION WANTED by A-1 pressroom foreman; 15 years' experience as foreman, first-class executive ability, up-to-date on half-tone, color, or label work; employed at present, but desires to make a change; state wages and number presses. H 524.

Proofreaders.

FIRST-CLASS nonunion proofreader wants proofreader's or assistant editor's position; experienced both lines; practical printer; eastern city preferred. H 312.

WANTED—Situation as proofreader; experienced in newspaper, book, and job work; practical printer, union; Middle West preferred. H 374.

WANTED TO PURCHASE.

MATRICES WANTED—If you have fonts of Compositotype or Monotype job matrices in good condition, for which you have no further use, write to the **Matrix Circulating Library**, 130 Sherman st., Chicago. Matrices bought, sold and exchanged. Give list of what you have and what you want.

BUSINESS DIRECTORY.

Advertising Art Calendars.

OLIVER BAKER MFG. CO., makers of art calendars and advertising specialties, Minneapolis, Minn., U. S. A. 3-9

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and advt. thermometers. 1-9

Ball Programs and Invitations.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball programs, folders, announcements, invitations, tickets, society folders, masquerade designs, etc. 2-9

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incp'd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-9

Brass Rule and Brass Galleys.

WANNER, A. F. & CO., 340-342 Dearborn st., Chicago. Makers of all styles of brass rule, printers' specialties, galleys. 6-9

Bronze Dusters.

THE DOWNING does the work of six girls. Makes bronzework a pleasure. Cleans any paper perfectly. No dust. Write Downing Duster Co., Box 758, Milwaukee. 8-8

Calendar Manufacturers.

NEW LINE of bar-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-8

SHANE, JAMES H., & CO., 106 Duane st., New York. Big bargains in calendars. 8-8

STYRON, O. M., & CO., Washington, D. C. Daily date calendars and pads. Write for prices. 12-8

Calendar Pads.

THE SULLIVAN PRINTING WORKS CO., 1062 Gilbert av., Cincinnati, Ohio. 71 sizes and styles calendar pads for 1909. The best and cheapest in the market. Now ready for delivery. Write for sample-book and prices. 6-9

Calendars—Tin Mounted.

AMERICAN FINISHING CO., 113 W. Harrison st., Chicago, Ill. 8-8

Cardboard Manufacturers.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Case-Making and Embossing.

SHEPARD, THE H. O. CO., 120-130 Sherman st., Chicago. Write for estimates. 1-9

Charcoal for Engravers.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st., and E. Broadway, Brooklyn, N. Y. 8-8

Chase Manufacturers.

BARNHART BROS. & SPINDLER, Chicago. Electric-welded steel chases. 7-9

Coated Paper.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-9

Counters.

DURANT, W. N., CO., Milwaukee, Wis. The perfection of counting machines for all presses. Alarm Counters of various types. See advt. 6-9

HART, R. A., Battle Creek, Mich. Counters for job presses, book stitchers, etc., without springs. Also paper joggers, "Giant" Gordon press brakes, printers' form trucks. 3-9

Cylinder Presses.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-9

Designer and Manufacturer of Special Machinery.

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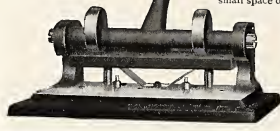
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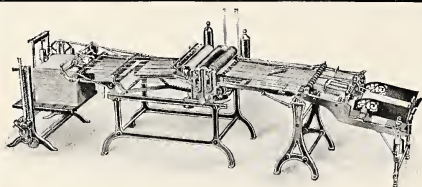


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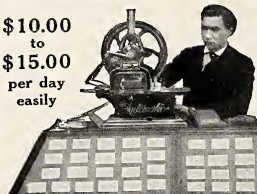
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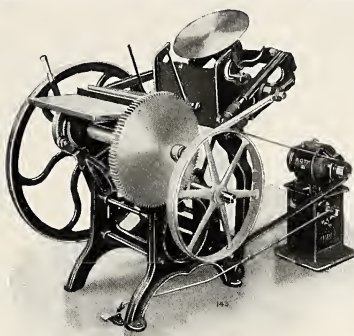
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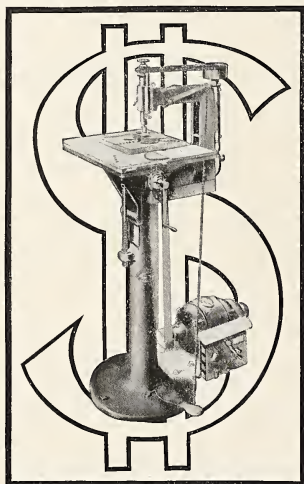
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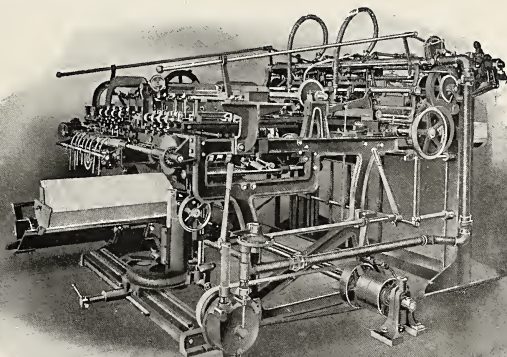
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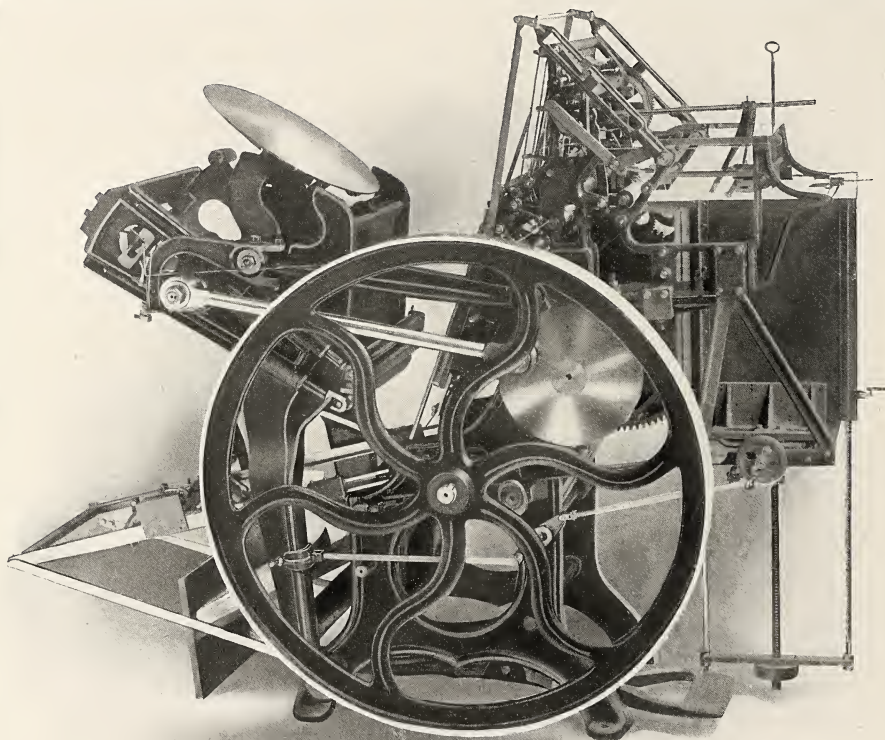
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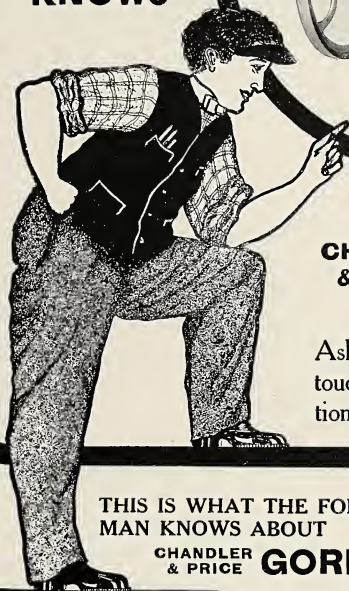
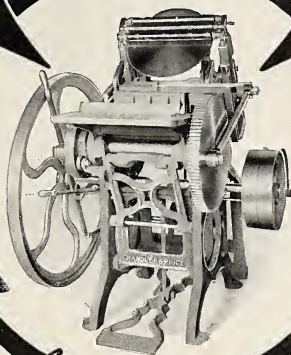
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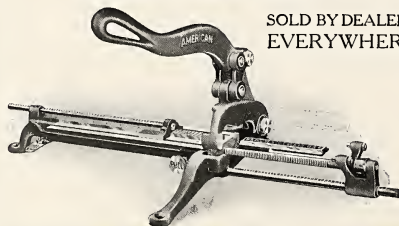
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For full description of American Lead and Rule Cutters, send for our illustrated catalogue of Modern Tools for Printers.



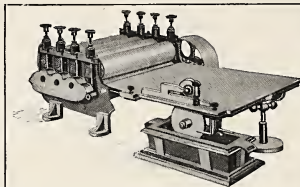
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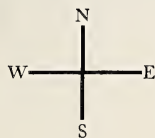
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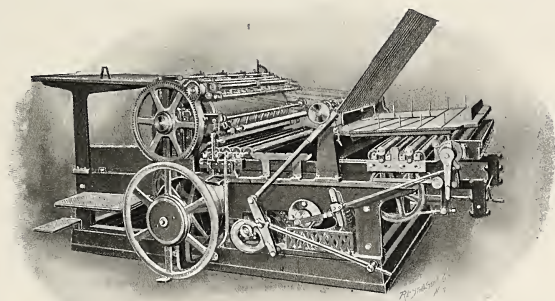
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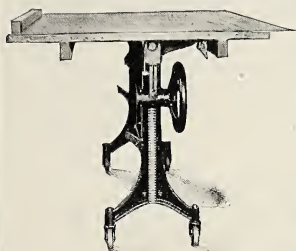
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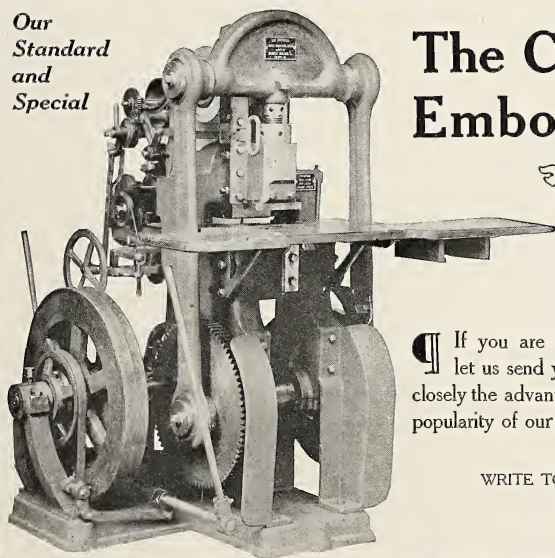
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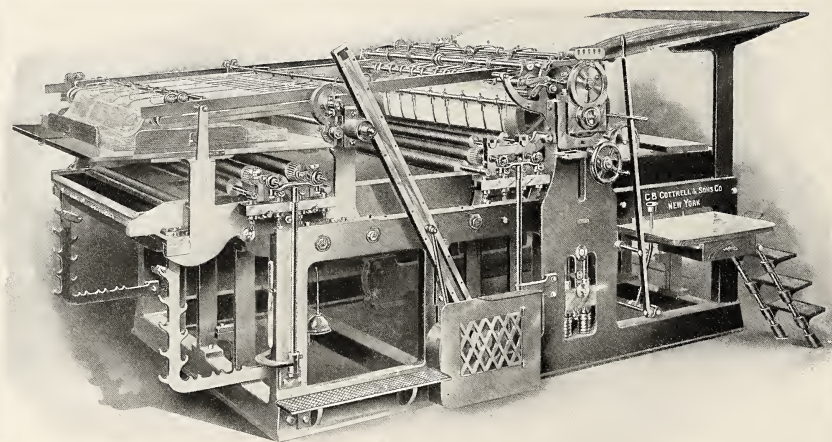
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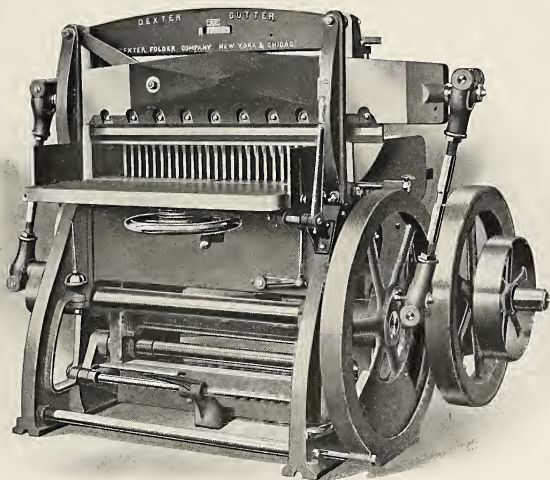
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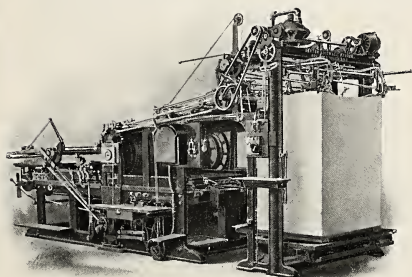
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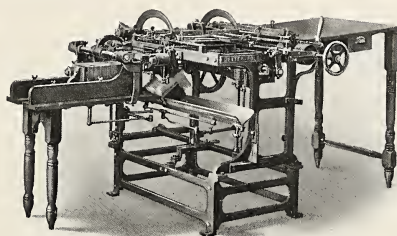
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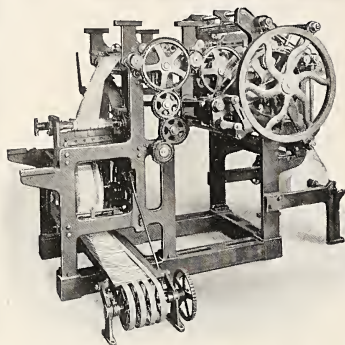
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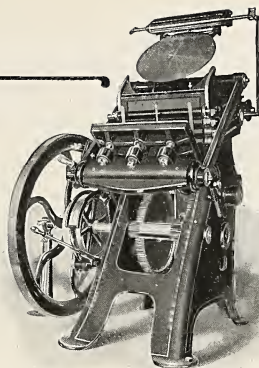
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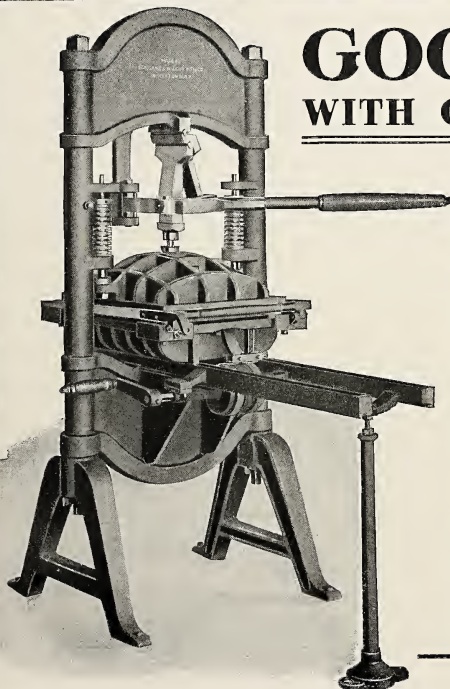
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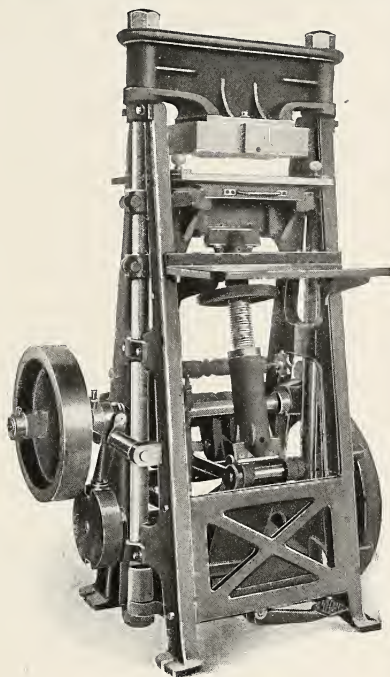
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Calculating and Recording Costs	Perpetual Inventory
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Costs of Completed Work	Office and Selling Expenses
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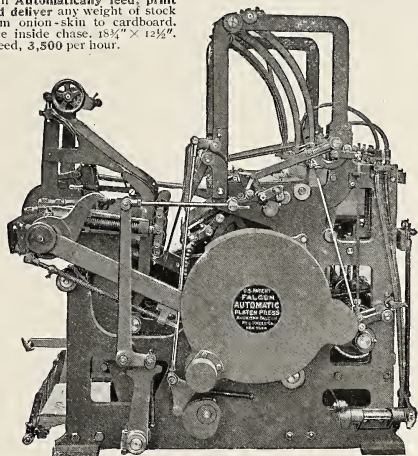
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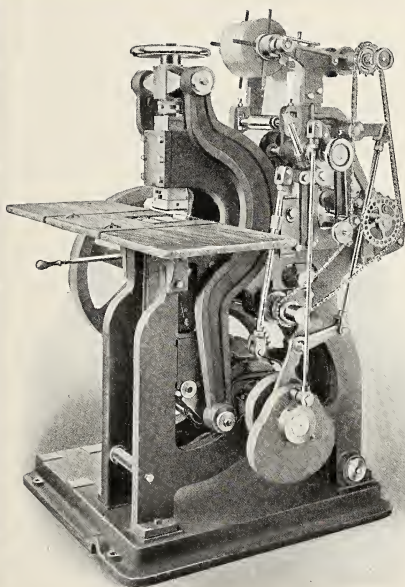
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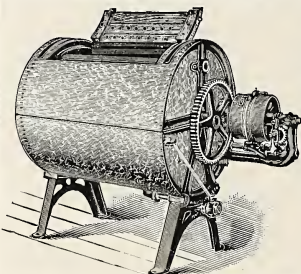
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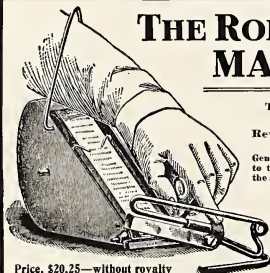
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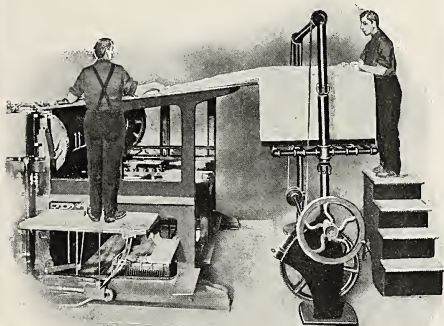


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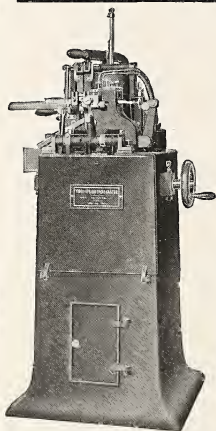
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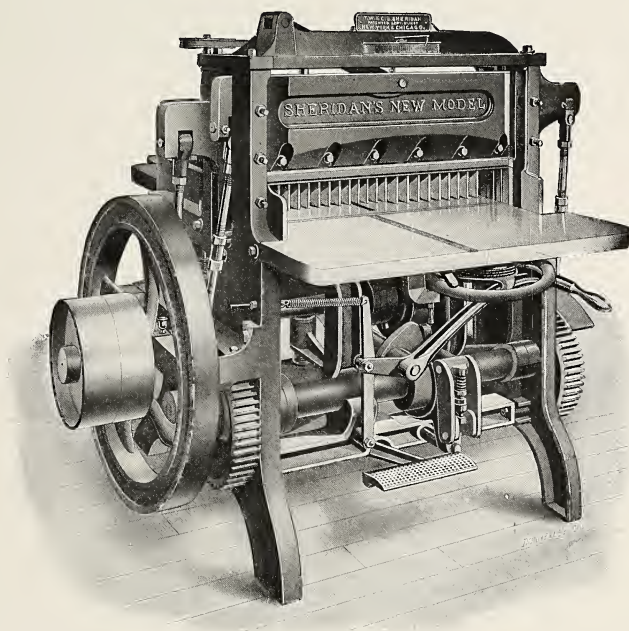
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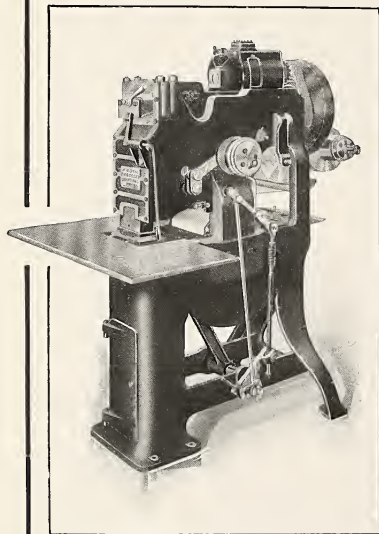
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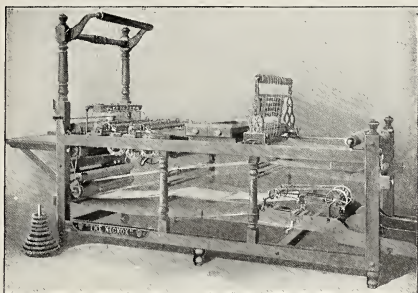
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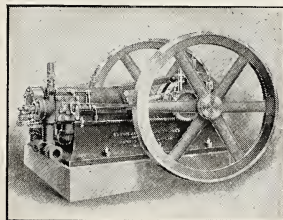
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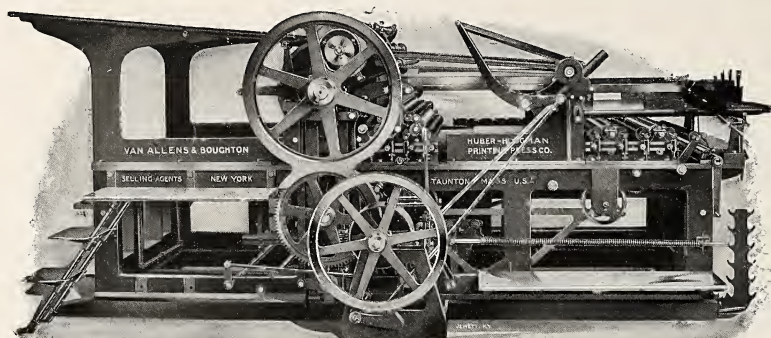
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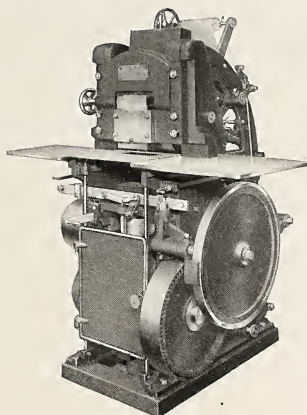
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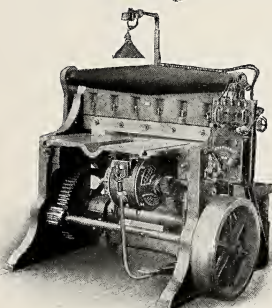
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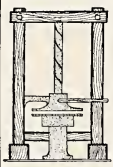
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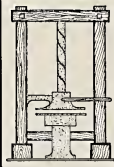
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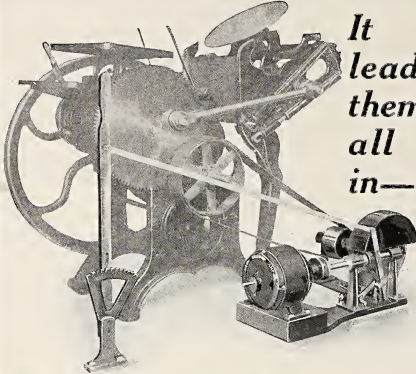
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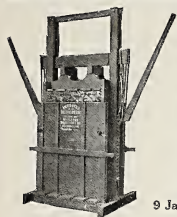
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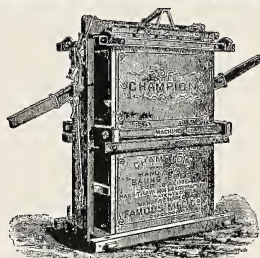
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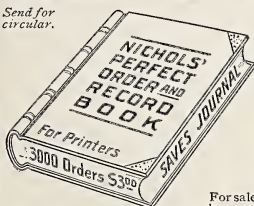
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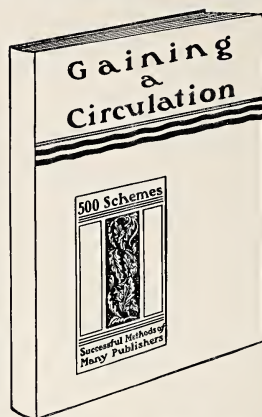
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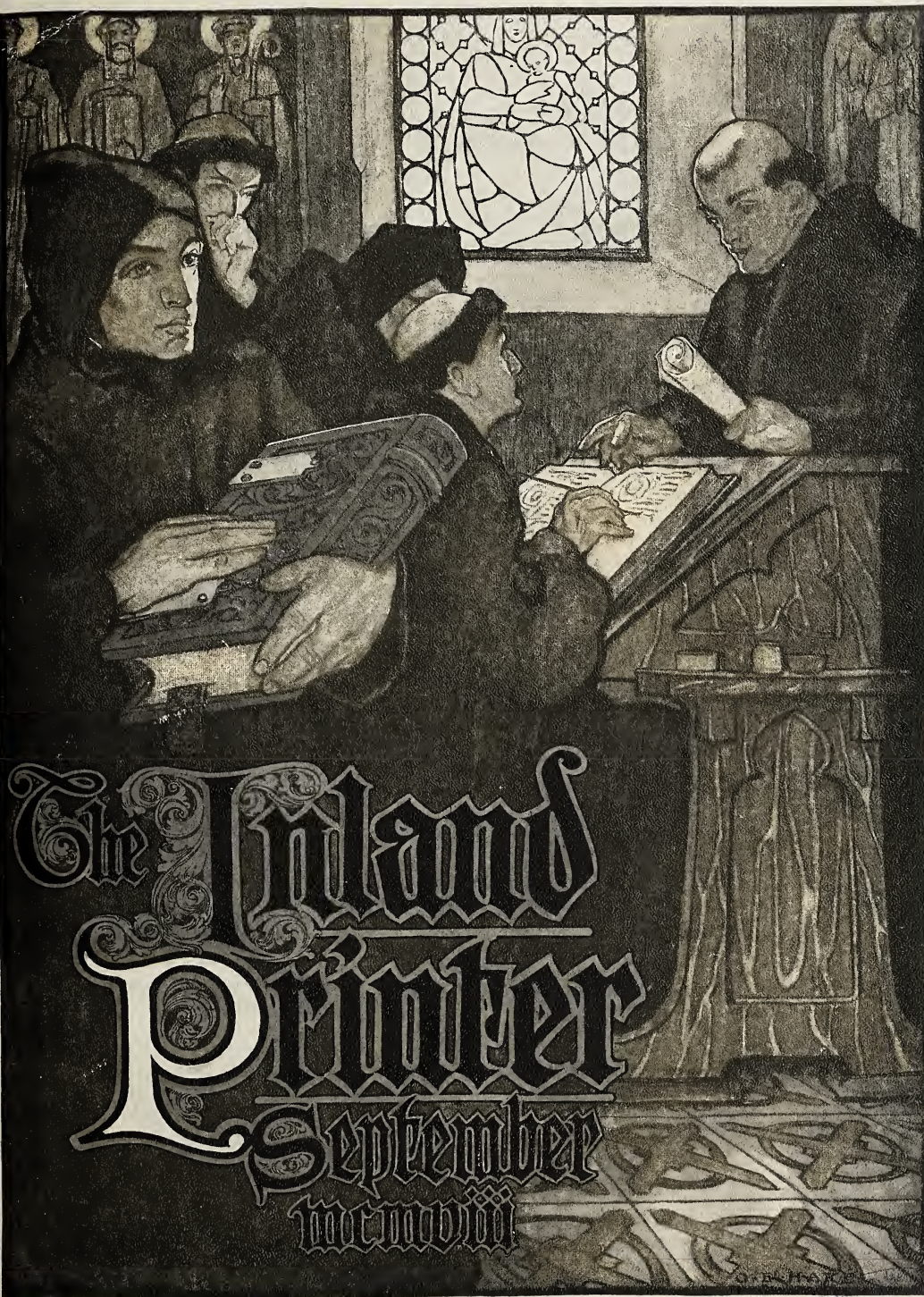
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The Only Composing Machine

used by the Printing Department of
the City of Boston is the Monotype

When we learned that a man with seven years' experience as a "slug" machine operator had been appointed Superintendent of the Printing Department of the City of Boston we did not enthuse much. When we started to talk Monotype to Mr. Smyth he did not enthuse much either. Had it not been that he felt it his duty to investigate our claims the other fellow would have gotten this order, hands down.

Mr. Smyth certainly did investigate. He talked to many Monotype users, tested our machines, as well as the latest "slug" machines with all their "improvements." The result? We got the order for the entire machine equipment for the City of Boston plant.

In a recent letter Mr. Smyth says: "*Your machines have met every requirement. They have exceeded the claims your representatives made and have made a great saving of both time and money for the Department.*"

We want you to see this letter and will send it on request. Mr. Smyth's experience qualifies him to speak as an expert on composing machinery and you will find his statement full of helpful commonsense.

Investigate Monotype Possibilities

NOTE: The Monotypes in the City of Boston plant are just ordinary Monotypes—we only build one kind, and any Monotype will fill the specifications at the top of this page. Consequently no "special tabular attachments," "double justification improvements" or other extras had to be purchased—just Monotypes.

Lanston Monotype Machine Co.

1231 Callowhill Street, Philadelphia, Pa.

EVERY TYPE border and space in **MONOTYPE**
this page cast on the

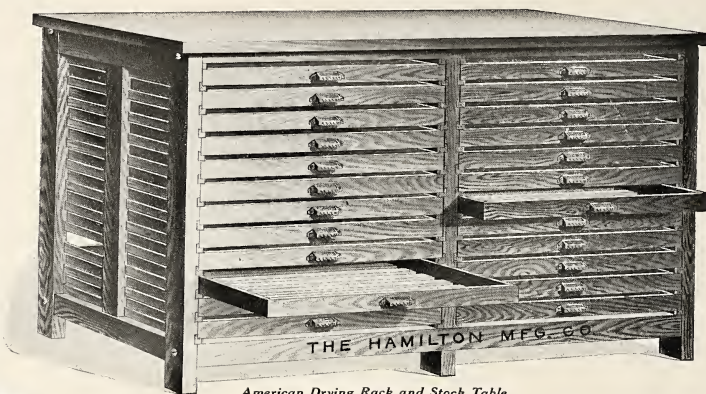
HAMILTON'S *Line of* MODERN PRINTING-OFFICE FURNITURE



May always be subject to improvement and extension, but such improvement has always come through the Hamilton Company. No piece of printing-office furniture has been successfully introduced during the past twenty-five years that has not had the Hamilton stamp and trade-mark. Moreover, the quality has always been assured with our furniture. We try to make our statements and guarantee on that score something more than mere assertion.

We still stand alone in the field of printing-office furniture, and all efforts to duplicate our line and improve our quality have failed. This is a source of much gratification to us and interests our customers chiefly in the great saving in space and labor which is effected through the use of modern furniture of our make.

This saving in the use of new furniture over the old can not be much less than fifty per cent in floor space and twenty-five per cent in labor, if the testimony of more than thirty representative firms whose offices we have recently equipped has any weight.



American Drying Rack and Stock Table.



THIS TRADEMARK will be found on each piece of our Modern Printing-office Furniture. It's a Guarantee of Excellence. It is familiar to Sixty Thousand Master Printers.

A SAMPLE TESTIMONIAL.

CHICAGO, May 14, 1908.

The Hamilton Mfg. Co., Two Rivers, Wis.

GENTLEMEN,—In view of the serviceability of the furniture we have recently installed in our composing-room, it is your due that we express our appreciation. The double-decked metal furniture and the monotype sorts cabinets are especially useful. The former occupies about one-tenth the space that would be required to handle the same amount of material on old-fashioned furniture racks and we find that we can fill 140 cases out of the sorts cabinet which covers a space of about 12 by 3 feet.

The compactness and thorough workmanship of the furniture make it a valuable time-saver, while the handsome design and finish add greatly to the appearance and give a businesslike air to the room.

Printers are perhaps prone to overlook the aid which modern composing-room furniture has been in developing the craft by the saving of time and space—costly elements in production.

Yours very truly,

THE HENRY O. SHEPARD CO.,
Per A. H. McQUILKIN, Secretary.

WOOD TYPE Our recent improvement in perfecting the uniformity in the height of our wood type, coupled with the introduction of our new series of Unit Gothics, has caused a great revival in the use of wood letters. Our new catalogue No. 17 and special Unit Gothic circular explains it all. Write for copies if you have not already received them.

American Drying Rack and Stock Table.

A new idea in printing-office furniture. By combining the Stock Table and Drying Rack, all space is utilized, and this piece of furniture will occupy no more room than is usually taken by an ordinary Stock Table or by a Drying Rack, therefore the saving in space must be very near to fifty per cent. There will be a further saving in material in having a suitable place to stack the printed sheets in small bundles, thus avoiding back-setting and smutting; all work is thoroughly protected while drying. A further saving will be effected in labor by doing away with excessive handling and bringing the whole drying arrangement close to the job presses.

One American Drying Rack and Stock Table will answer for several job presses. The dryers run through the frame and can be pulled from either side. The frame is raised from the floor several inches to provide for thorough ventilation.

DIMENSIONS: Occupies floor space 32 x 69 inches, height 40 inches, clearance from floor 3 inches. Contains 24 dryers in two tiers, 12 in each tier. The dryers are 30 x 30 inches x 1½ inches deep inside. There is a clearance between dryers of 2 inches when in place in the frame; this provides ½-inch opening between the fronts for ventilation. Pulls are attached on both ends of the dryers. The bottoms are made of strips 1½ inches wide and ¾ inch thick, with openings 1½ inches between.

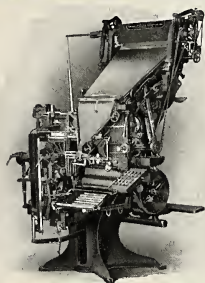
Weight, crated for shipment, 480 lbs.

List price, \$56.00, subject to the usual discounts.

The Hamilton Manufacturing Co.

Main Office and Factories, - - - TWO RIVERS, WISCONSIN
Eastern Office and Warehouse, - - - RAHWAY, NEW JERSEY

All prominent Dealers in Printers' Supplies handle HAMILTON GOODS and carry them in stock.



Quick-Change Model 4
Double Magazine

THE "CHAMPION" MAN WRITES THIS AD.



Quick-Change Model 5
Single Magazine

"Our Model 5 Quick-Change Linotype

was put in operation first on Saturday, August 24, 1907, and the first nine months was up Saturday evening, May 23, 1908—236 working days—and over half a million lines of type (new and corrected), stretching over a mile in length, were produced. This is not fast work—thousands of linotypes produce more every day—but in comparison to handwork and to other kinds of typesetting machines, this is away ahead of their wildest dreams. It does the

**BEST WORK
FASTEST WORK
MOST INTRICATE WORK
MOST ACCURATE WORK**

with the least expenditure of money, time and effort, therefore it is the most Economical Method of Producing Printed Matter of All Kinds in the World To-day. We have produced on our Model 5 in nine months—

**A Daily Paper,
A dozen intricate Catalogues,
Over a dozen Briefs, large and small,
Three Monthly Publications,
A Weekly Paper,
A Quarterly,
Two Telephone Directories,
A number of Mail Lists,
Railroad Time Tables,
A Grain Dealer's Shipping Price-List tabulated,
Kansas Masons' Book of Laws,
Small Jobs and Ads. of every description.**

We all depend on the 'iron man' and he enjoys our confidence for he never shows up drunk—he is absolutely reliable—and he 'gingers up' the whole force every day."

(Signed) A. M. WERCKENTHIN,
The Champion, Atchison, Kan.

JOB AND BOOK PRINTERS and TYPOTHETAE MEMBERS who haven't read that remarkable series of leaflets entitled "The Linotype As I Have Found It," should send for a copy. It's yours for the asking.

MERGENTHALER LINOTYPE COMPANY

NEW YORK

CHICAGO

SAN FRANCISCO

NEW ORLEANS

PARIS

SYDNEY, N. S. W.
WELLINGTON, N. Z.
MEXICO CITY, MEX. } Parsons Trading Co.

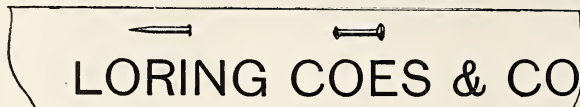
TORONTO—The Mergenthaler Co., Ltd.
BUENOS AIRES—Louis L. Lomer
CAPE TOWN—John Haddon & Co.
STOCKHOLM—Aktiebolaget Amerikanska Sattmaskiner

HAVANA—Francisco Arredondo
TOKIO—Teijiro Kurosawa
ST. PETERSBURG—Leopold Heller

TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830

Coes' Price-list is different, too.



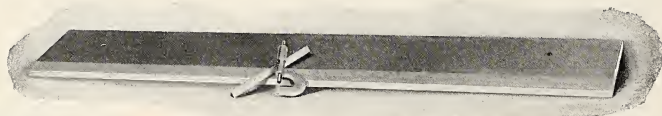
COPYRIGHTED, 1904.

40 41 42 43 44 45 46 47 48 49 50

Plain,
Open and
Easily Used.
No trick to use
it, and no "open
and shut" to it.

That MAY be, but it can't be juggled with.

Coes'
Knives



Are *Honest, Reliable* and *Sound*.

COES' RECORDS

- First to use Micrometer in Knife work (1890).
- First to absolutely refuse to join the Trust (1893).
- First to use special steels for paper work (1894).
- First to use a special package (1901).
- First to print and sell by a "printed in figures" Price-list (1904).
- First to make first-class Knives, any kind (1830 to 1905).

COES
Is Always Best!

Our warrant and reputation are
behind every inch of edge.

Why not ask us, now that the other
fellow has tried to make you believe he
knows it all? We'll be honest.

Loring Coes & Co. INC.
Worcester : : : : Massachusetts

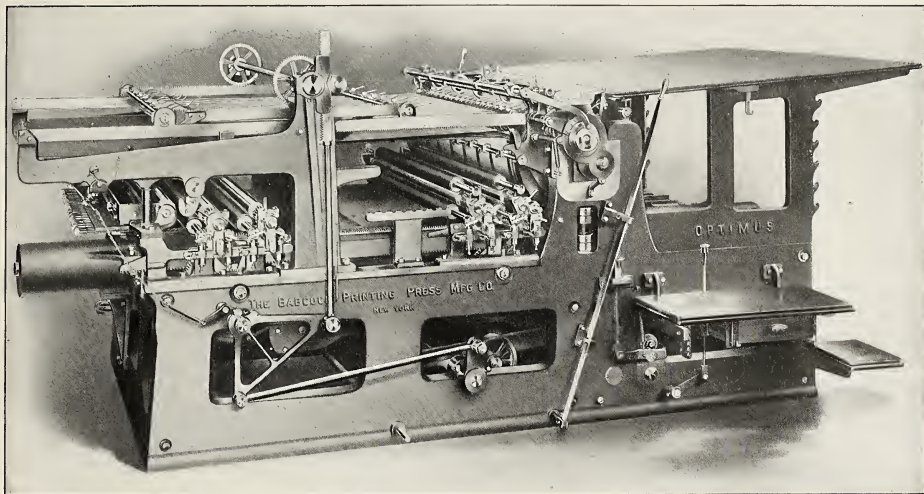
NEW YORK OFFICE—G. V. ALLEN, 21 Murray Street



LORING COES

Because it is
plain, the Trust
says it is not
warranted and an
intrusion.

TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; National Paper & Type Co., City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle; Pacific States Type Foundry, San Francisco.

The Babcock Optimus The Babcock Optimus

You are in business for one thing only, and that is Profit.
You wish to be successful. You can't be without Profit.
You must work out Profit or eventually get out: just one of these two things to do.

One Profit in production is minimum cost.

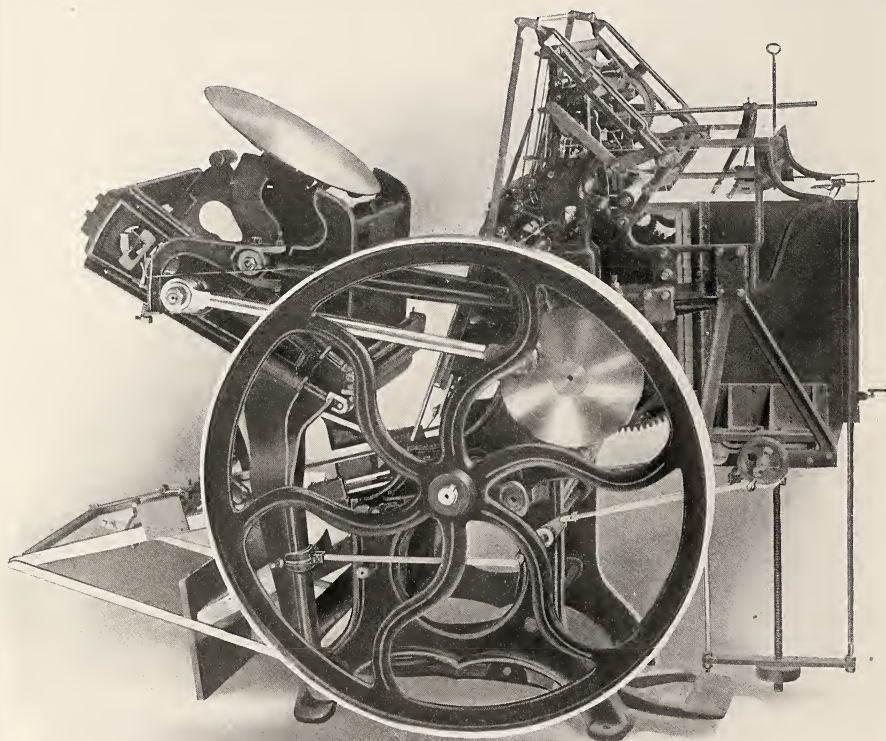
Optimus presswork is at minimum cost. It covers the entire field bounded by Highest Quality, Greatest Quantity, Shortest Time, Least Expense. The hardest work does not trouble this press. It saves money on every kind.

The Babcock Optimus

SET IN AUTHORS' ROMAN.

The Tucker Gordon Sheet Feeder

The Machine You Really Need



Attaches to Gordon presses without mutilating same in any way. Feeds and delivers all classes of commercial work three times the speed of hand feeding. Register *absolutely* perfect. Automatic impression throw-off. Price—within reach of every printer. No air suction apparatus in the machine; it is entirely mechanical.

With the feeder attached, the platen becoming stationary, you will understand how correct register and high speed is obtained and the life of press prolonged.

CORRESPONDENCE SOLICITED

TUCKER SHEET-FEED COMPANY

FACTORY—NEW YORK CITY

121 Union Avenue, MEMPHIS, TENN.



MAKERS
OF
HIGH GRADE PRINTING INKS

THE QUEEN CITY PRINTING INK CO.

CINCINNATI,
CHICAGO, PHILADELPHIA, BOSTON,
KANSAS CITY.

NOTE WORKING QUALITIES

BLACK, 2805. ACME RED, 4505.



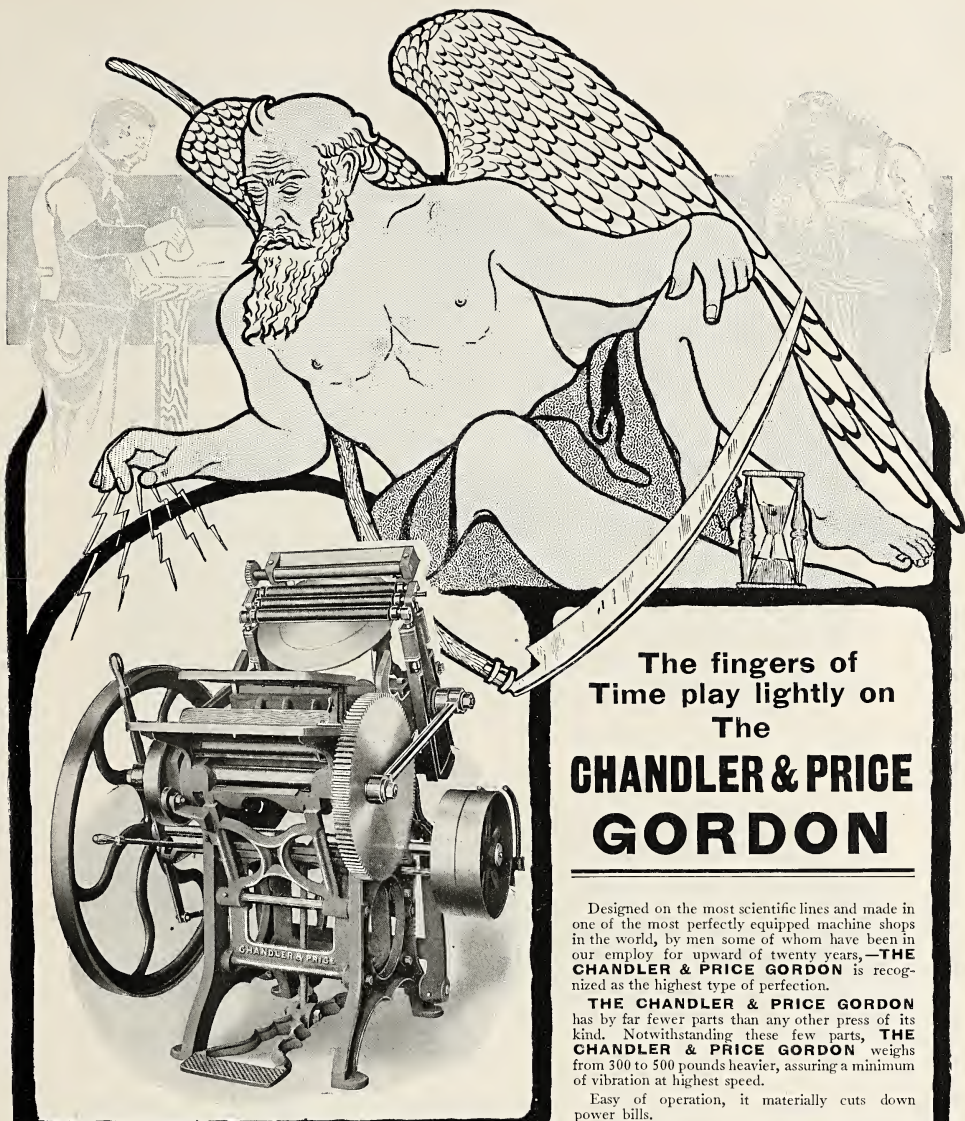
HALF-TONE BLACK, 4861.

The Queen City Printing Ink Co.

Makers of High-Grade

≈ PRINTING INKS ≈

CINCINNATI • CHICAGO • BOSTON • PHILADELPHIA
KANSAS CITY, MO.



The fingers of
Time play lightly on
The
**CHANDLER & PRICE
GORDON**

Designed on the most scientific lines and made in one of the most perfectly equipped machine shops in the world, by men some of whom have been in our employ for upward of twenty years,—**THE CHANDLER & PRICE GORDON** is recognized as the highest type of perfection.

THE CHANDLER & PRICE GORDON has by far fewer parts than any other press of its kind. Notwithstanding these few parts, **THE CHANDLER & PRICE GORDON** weighs from 300 to 500 pounds heavier, assuring a minimum of vibration at highest speed.

Easy of operation, it materially cuts down power bills.

Absolutely accurate bed and platen allows of a perfect and quick make-ready at all times.

Ink is thoroughly distributed, the lower roller passing at each operation above the center of the extra large double disk. Has long dwell on the platen. Gear wheels are of semi-steel. Both gears and disks move noiselessly. Absolute register is always possible at any rate of speed, and the impression is rigid and powerful, resulting in perfect work at all times.

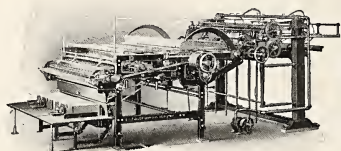
There are now over 30,000 **CHANDLER & PRICE GORDONS** in use in the printing plants of this country, and there is not one—to our knowledge—but what is giving absolute satisfaction, a record surely worthy of the careful consideration of every printer who has not already made himself familiar with their merits.

Don't you think it will pay YOU to investigate? Send for Catalogue A. IT'S FREE.

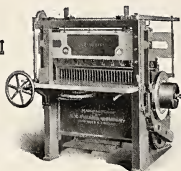
THE CHANDLER & PRICE CO., Cleveland, Ohio



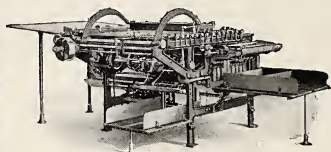
Fuller Manufacturing Company's Specialties



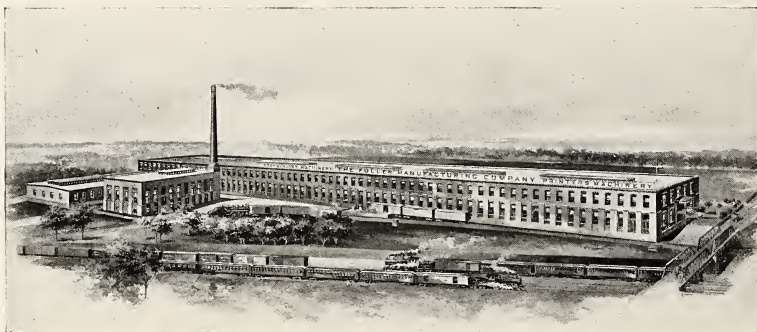
FULLER MULTIPLEX FOLDER



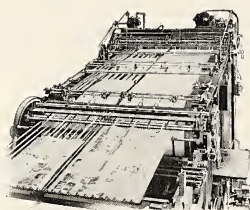
WHITE PAPER CUTTER



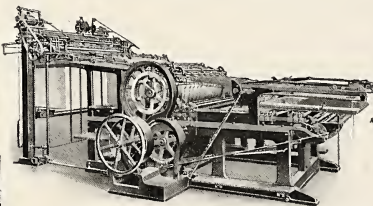
FULLER JOBBING BOOK FOLDER



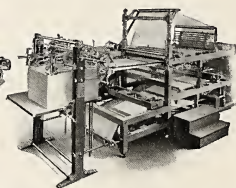
WORKS OF THE FULLER MANUFACTURING COMPANY
NEW HAVEN, CONN.



FULLER COMBINATION FEEDER



FULLER PRINTING PRESS FEEDER



FULLER RULING MACHINE FEEDER

THE largest and best equipped Plant in the World for the manufacture of Automatic Feeders, Folding Machinery and Cutters. Thousands in daily operation.

Write for descriptive catalogue

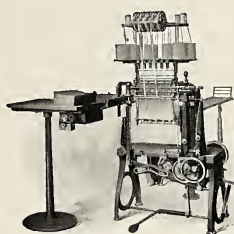
E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

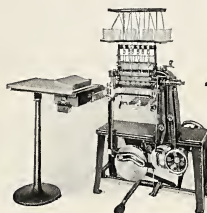
Smyth Manufacturing Company's Specialties



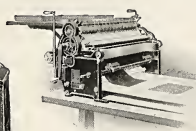
No. 3 SEWING MACHINE



No. 4 SEWING MACHINE



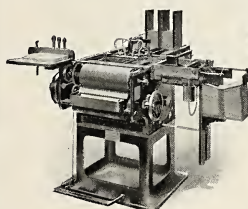
No. 7 SEWING MACHINE



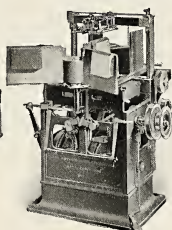
GLUING MACHINE



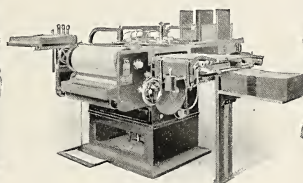
WORKS OF THE SMYTH MANUFACTURING COMPANY
HARTFORD, CONN.



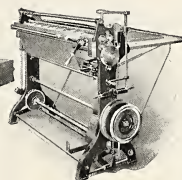
No. 1 CASE MACHINE



CASING-IN MACHINE



No. 2 CASE MACHINE



CLOTH-CUTTING MACHINE

THE best constructed, the most satisfactory and the most profitable machines for the purposes for which they are designed.

Write for descriptive catalogue

E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

Reliable Printers' Rollers



Sam'l Bingham's Son Mfg. Co.

CHICAGO

FACTORIES

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514-516 Clark Avenue

KANSAS CITY

507-509 Broadway

ATLANTA

52-54 So. Forsyth Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

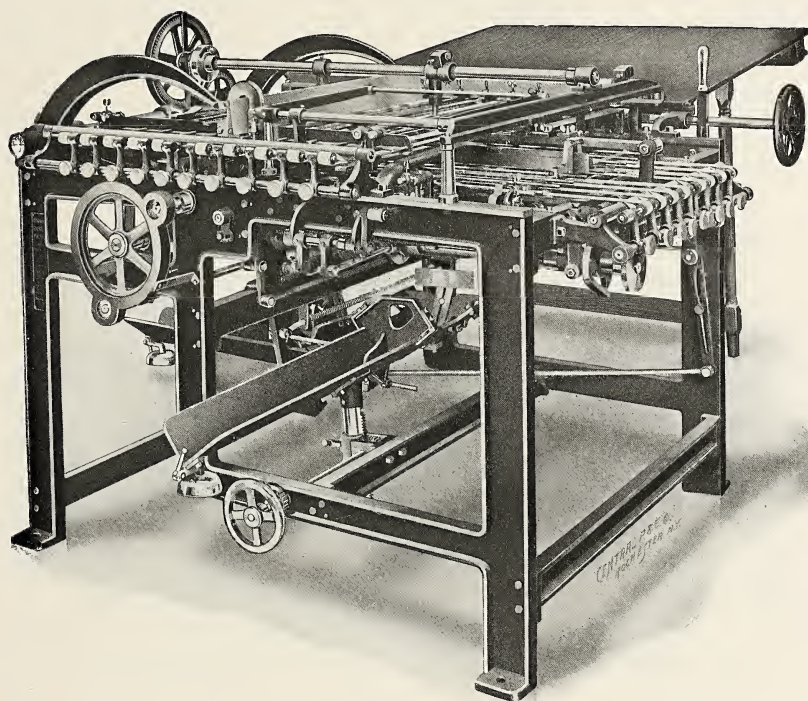
675 Elm Street

MILWAUKEE

133-135 Michigan Street

No. 133
Catalogue and Book Folder
Another New One

WRITE FOR DETAILS



Made by

Brown Folding Machine Company
Erie, Pa., U. S. A.

New York
Chas. A. Sturtevant & Co.
38 Park Row

Agencies

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

Chicago
Chas. A. Sturtevant & Co.
355 Dearborn Street

THE REASON WHY

The National Rotary Perforating Machine

Is the Best!

Because—

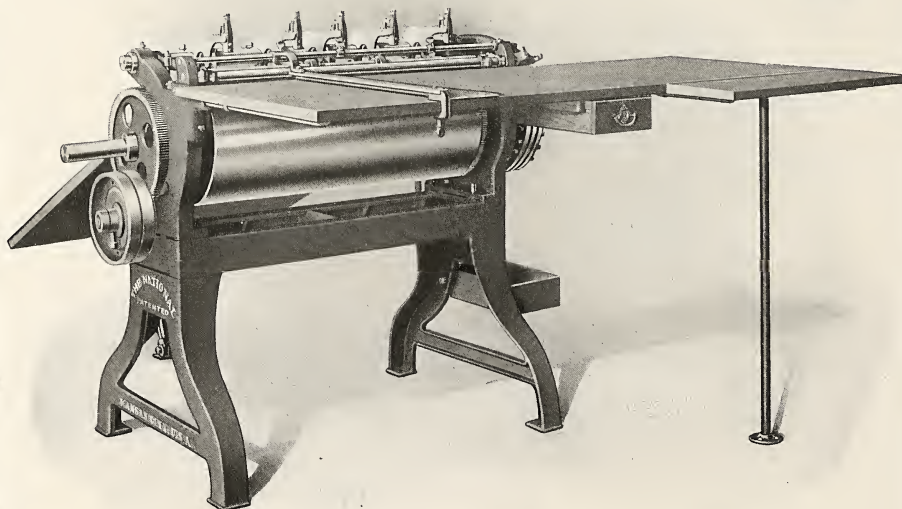
The "NATIONAL" is Simple,
Convenient, Quick, Economical,
Perfect and Finished in its work.

It leaves no Burr on the stock
It leaves no Swell of stock
Therefore no Dry Pressing of stock, or
Pounding of stock

Work can be printed *after* perforation
Has no Strings
Has no Tapes
Has no Rubber Bands

*Scope and Range of its work as WIDE as
implied by its name —*

"National"



For Sale by Principal Dealers and Printers' Supply Houses in United States and Canada.

PARSONS TRADING CO., 20 Vesey Street, NEW YORK

WITH FOLLOWING OFFICES

London, Eng.—171 Queen Victoria Street Sydney, N. S. W.—Stock Exchange Building Wellington, New Zealand—7 Grey Street
Mexico City, Mex.—Calle Tiburcio No. 18 Havana, Cuba—Cuba 27, Esquina a O'Reilly

ARE OUR FOREIGN REPRESENTATIVES

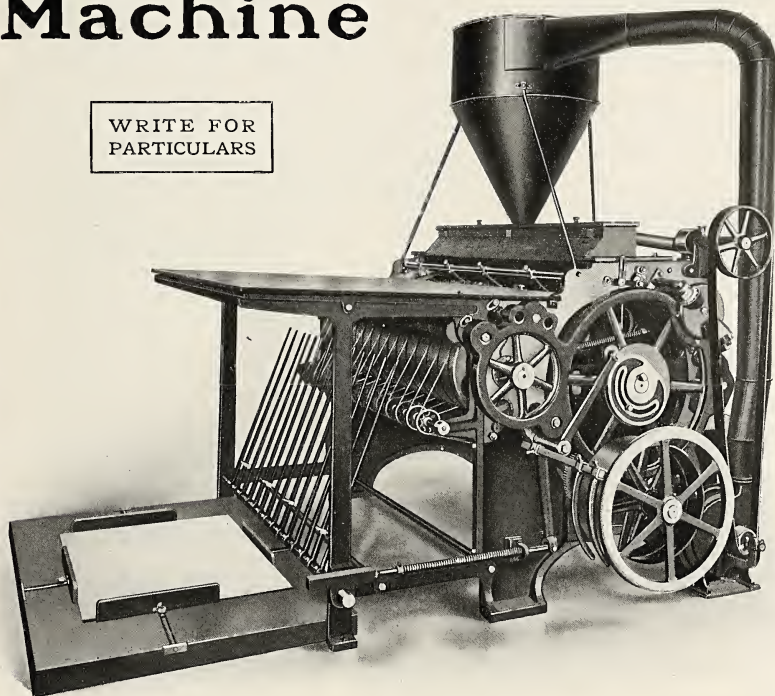
Let us send you our descriptive catalogue, showing character of work and fully explaining the National. It's yours for the asking.

NATIONAL PERFORATING MACHINE CO., 22d and Campbell Sts., KANSAS CITY, MO.

OWNERS AND MANUFACTURERS

U. P. M. Vacuum Bronzing Machine

WRITE FOR
PARTICULARS



Bronzes the sheet and dusts both sides in one operation.

OVER SEVENTY-FIVE MACHINES
in successful operation in the United States and abroad.

Saves at least 25 per cent of Bronze
over all other machines.

Paper under perfect control.
Wastage reduced to a minimum.

United Printing Machinery Company

246 Summer Street, Boston

12 Spruce Street, New York

WILLIAMS LLOYD MACHINERY COMPANY, Agents
337 Dearborn Street, Chicago

Lend  Us
Your Ear
For a moment

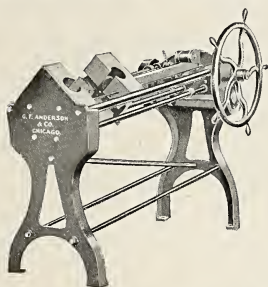


We are now making Color Plates for the Trade
Notice our Color Insert in this issue.

It was made from the same black and white copy
that the above halftone was. We can make them
from oil paintings, or drawings in color, or
from black and white copy, photos or drawings.
It will pay you to write us for estimate.

Williamson-Haffner Co.
Denver, Colorado.

PROOF *that the*



Anderson Bundling Press

is a valuable bindery tool is shown by the fact that seventy-three are used in Chicago. You need one—when shall we ship?

C. F. ANDERSON & CO.
394-398 Clark Street, CHICAGO



Tub-Sized

Loft-Dried

No. 630

"Lisbon Extra Strong"

An excellent Correspondence Paper.
Finish suitable for Printing or Lithography.
High quality and moderate price.

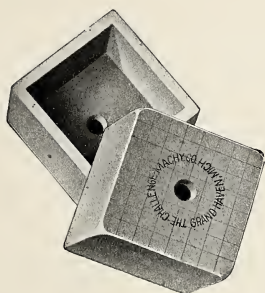
We are exporting large quantities of this paper, and are making renewed efforts to make it better known in home and foreign markets.

IT MAKES A GOOD IMPRESSION.

PARSONS TRADING COMPANY
20 Vesey Street NEW YORK

London, Sydney, Wellington, Havana, Mexico, D. F., Buenos Aires.
Cable Address for all Offices—"PARTRACOM."

Economy Wins Trade



8 x 8 Em. Steel Section

Economy in production not only means additional profit on the work, but it means the ability to handle work profitably at a price which will secure the business.

The Expansion System of Printers' Blocks saves 25% on the original cost of electros. It saves costly time on make-up, make-ready and register. It increases the life of plates and it produces a higher quality of work than can be done on wood blocks.

Those firms which have tried it unanimously agree on its value. We would like to have the opportunity of demonstrating its value to you.

Write for "PHILANDER P. POTTS, PRINTER."

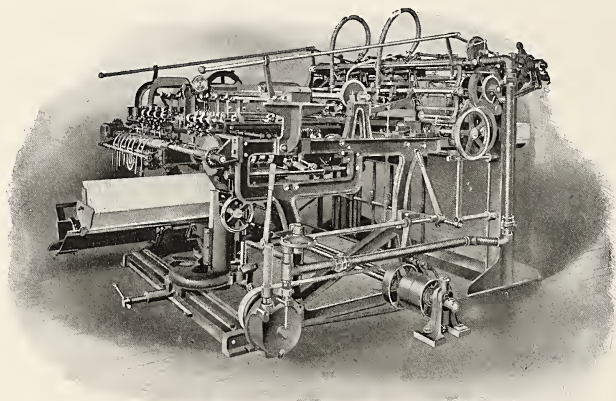
**Sold by
Dealers
Everywhere**

Manufactured by
The Challenge Machinery Co.
Grand Haven, Mich., U. S. A.

**Salesroom and
Warehouse**
194-196 Fifth Ave.
Chicago

THE CHAMBERS

Paper Folding Machines



*No. 440 Drop-Roll Jobber has range from
35 x 48 to 14 x 21 inches*

In Philadelphia alone the 440 Jobber is in use in the binderies of Mr. George F. Lasher, Dunlap Printing Co., Crouse Binding and Mailing Co., Oxford Bindery, Inc., Thomson Printing Co., Murphy-Parker Co., A. H. Sickler Co., Franklin Printing Co., Hathaway Bros., Keystone Publishing Co., McCay Pamphlet Binding Co.

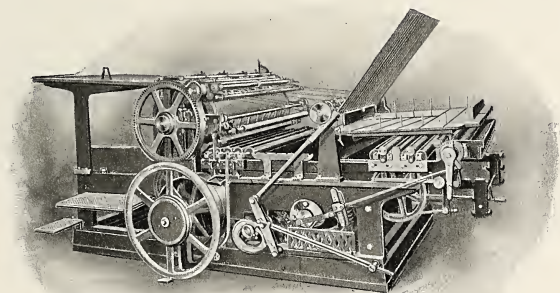
Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.
Chicago Office : : : 59 West Jackson Boulevard



*From all points of the compass you hear
good reports concerning*

THE WHITLOCK



IT is extremely gratifying to the builders of THE WHITLOCK to receive such encouraging word regarding its achievements. While they are fully cognizant of its value and its possibilities, from the knowledge obtained in designing and manufacturing, nevertheless in building a press intended to serve printers in a most perfect manner—one combining all the good features of a cylinder—expressions of approval from users everywhere are none the less welcome. Present users of THE WHITLOCK we know will want more. Those unacquainted with the press are the ones we are at present addressing. May we not send you full particulars? Write to-day.

AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO.
Chicago, St. Louis, Cleveland, Cincinnati,
Minneapolis, Kansas City, Denver,
Los Angeles, San Francisco, Dallas.

MESSRS. J. H. SCHROETER & BRO.,
44 West Mitchell Street, Atlanta, Ga.

MESSRS. T. W. & C. B. SHERIDAN, 10
Johnson's Court, Fleet St., London, E.C.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

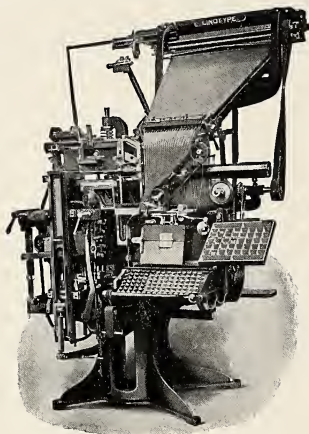
NEW YORK, Fuller (Flatiron) Building, 23d Street and Broadway
BOSTON, 510 Weld Building, 176 Federal Street

Rebuilt Linotypes

Model 1, **Two-letter** Linotypes.
All worn parts replaced by new.
Guaranteed to produce as good
a slug as from a new machine.

Price, \$2,000.00, f. o. b. Chicago. Easy terms.

Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes exclusively, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. ¶ If you want other model Linotypes, write us.



We have completed special tools and attachments for the accurate
repairing of Spacebands.

Price for Repairing Spacebands, each - - 25c.

We Guarantee All Our Work.

We are now prepared to accept orders for repairing Linotype
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	<i>If you have a Linotype to sell If you wish to buy a rebuilt Linotype</i>	} WRITE US	
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HAT more can a person want, or how could a paper be better for general printing purposes and particularly advertising work, if it: Prints faultlessly, covers with one impression, always retains the full body and brilliancy of the ink, is easy on type and cuts, can be successfully printed with ordinary equipment and run at maximum speed; will stand embossing, folding and rough handling without break, wear or tear; does not contain lumps or knots, is uniform in thickness and weight, is of first-class quality, has good strength; has a beautiful, pleasing and distinctive fabric finish combined with a handsome, well-made sheet; has colors that are rich, attractive and practical; has an unusual range of sizes and weights; will take pen and ink, and is cheap in price considering quality and what you get for the money.

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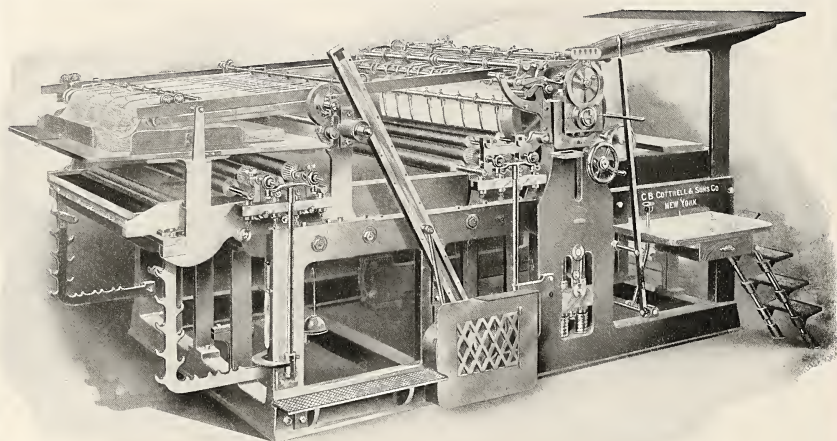
If you will look at your Sample-Book, or, if you haven't one, get one from us or our Agents, we think you will find other good things about *Fairfield Cover*.

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HIGH-SPEED TWO-REVOLUTION PRESS

THE STANDARD PRINTING MACHINE OF PRINTERDOM



THIS Press is famous for its Convenience for the Printer, Economy in Cost of Product, Capability and Rigidity. ⚡ Because it is equipped with attachments that really enhance its usefulness. ⚡ Because of its Speed, Adaptability and Scientific Construction. ⚡ Built for the finest quality of printing, especially process color work, it has always exceeded the expectations of the purchaser. ⚡ Steady, reliable and easy running, the COTTRELL PRESS is universally known as a profit-making machine.

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Features are

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Manufacturers of Printing Presses

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WORKS:
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279 Dearborn St.

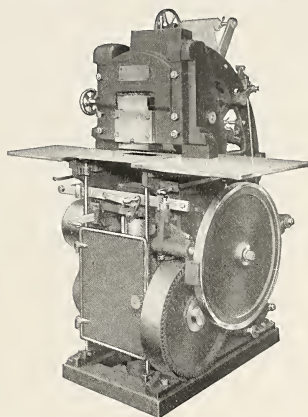
Representative in Mexico
U. S. PAPER EXPORT ASS'N, 440 Coliseo Neuva, Mexico City

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THE WAITE DIE AND PLATE PRESS

DOES HEAVY EMBOSSEING OR PRINTS from the finest line engraved plates at the same speed, 1500 per hour

The only Die Press used by the American Bank Note Co. and Dempsey & Carroll, New York



Repeat Orders Tell the Tale Besides the large number of single orders received, the following well-known firms have installed from two to five "Waite's" during the past eighteen months:

National Steel Plate Engraving Co.	New York	5
Cushing Engraving Co.	New York	3
Syracuse Steel Plate Engraving Co.	Syracuse	2
Chas. H. Elliott Co.	Philadelphia	3
E. A. Wright	Philadelphia	2
John Wanamaker	Philadelphia	3
Pittsburgh Steel Plate Engraving Co.	Pittsburgh	2
Baltimore Steel Plate Engraving Co.	Baltimore	2
Boston Steel Plate Engraving Co.	Boston	4
United States Envelope Co.	Worcester	4

Samples of work and full particulars on application

American Falcon Printing Press Co.

Factory, Dover, N. H.

346 BROADWAY, NEW YORK

BUILT IN THREE SIZES

To bring up printed surface	3 × 2
To bring up printed surface	5 × 3
To bring up printed surface	8 × 4

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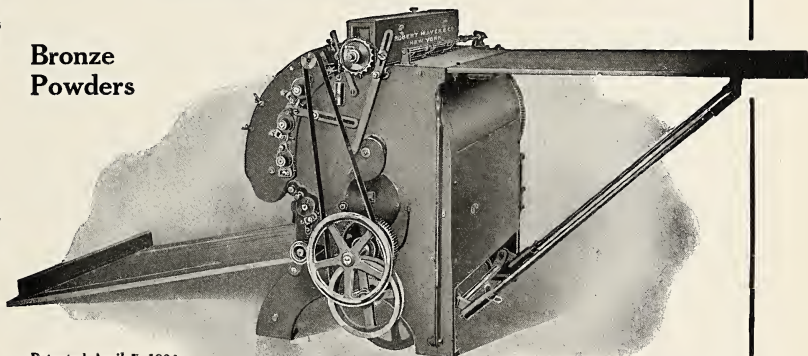
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Straight-edges,
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Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

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and *distinctive* from anything
on the market. Ask your
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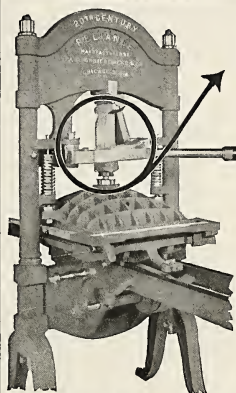
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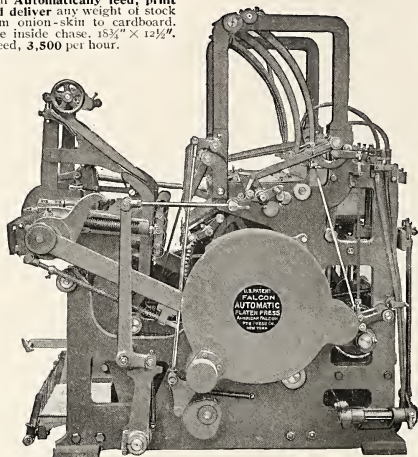
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Automatic Falcon Platen Press

Will Automatically feed, print and deliver any weight of stock from onion-skin to cardboard. Size inside chase, $15\frac{3}{4}'' \times 12\frac{1}{2}''$. Speed, 3,500 per hour.



THE AUTOMATIC FALCON DOES THE WORK OF FOUR HAND-FED PLATENS

ASHBY PRINTING CO., Erie, Pa., say —

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THE LONGAKER, PRENTICE ENG. CO., Philadelphia, write us on May 23, 1908—

"Complying with the request of your erector, we beg to advise that the Automatic Falcon erected last week is working like a charm."

"The young man having it in charge never had the pleasure of seeing such a press until it was brought into our place, and after one week's continuous running, fourteen hours a day, it has required the least attention imaginable. What experience we have had certainly demonstrates to us that the machine is all you claim for it, and a 'little more.'"

Feeds from the Top of the Pile.

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Every progressive printer and publisher should use Chalk Plates.

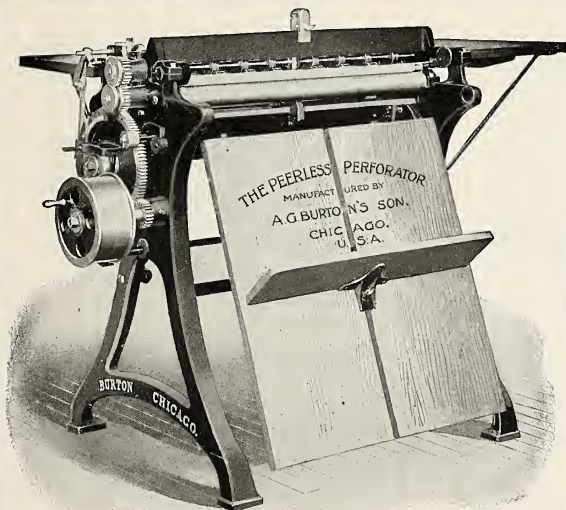
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They are simple, quickly made and inexpensive. Tell us your needs and **WE WILL SHOW YOU HOW** to make your own illustrations and stereotype standing matter. Double your forms and save press-work. We guarantee your success. Write us—our experience will be of value to you.

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It is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

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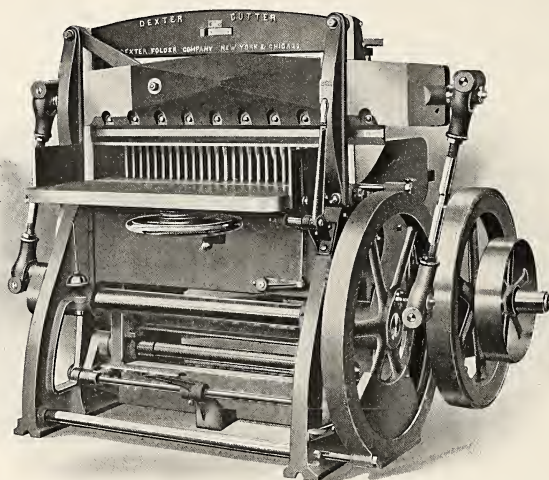
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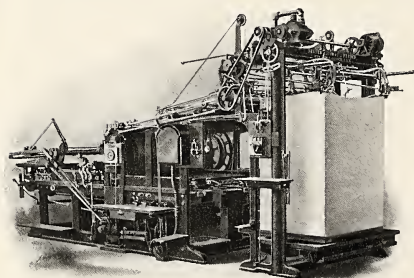
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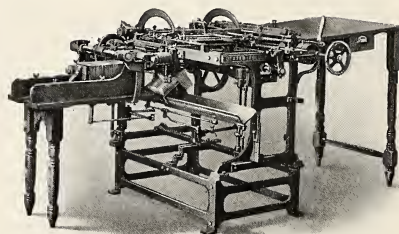
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Guarantees increased production and accurate register



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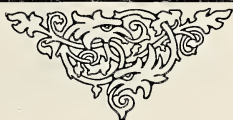
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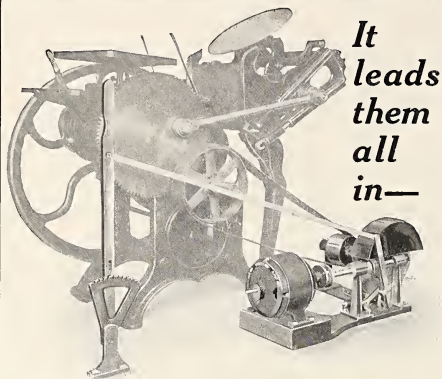


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**The Most Economical Adaptation,
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with least horse-power per unit.**

THE UNIVERSAL SPEED CONTROLLER may be equipped with either Direct or Alternating Current Motors, mounted on sub-base. Affords 65% regulation; 3,000 to 1,000 impressions per hour, or any intermediate speed. Press is operated entirely by the lever without stopping the motor. Perfectly automatic in releasing the press and fully protects the motor in starting. Belts to the press pulley. Special reversing type for Cylinder Press Control. May be used from shafting, or two presses may be operated with one motor, giving the same individual results. *Write for full particulars, prices, etc.*

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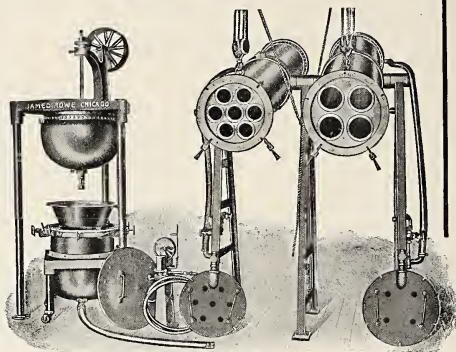
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Roller-Making Machinery

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ESTIMATES FOR LARGE OR SMALL OUTFITS



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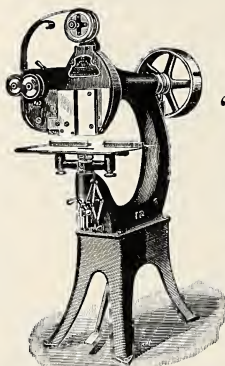
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what will give you the
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you could not solve
when planning your
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or Catalogue?
If you have you can
value good honest
and expert counsel. We
know our business and
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No. 6 and No. 12
WIRE STITCHERS

which are unapproach-
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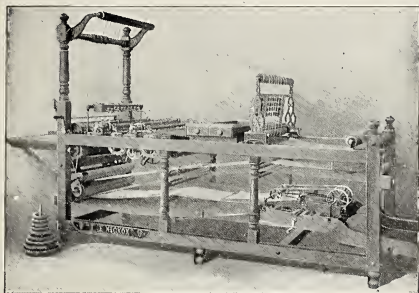
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The W. O. HICKOK MFG. CO.
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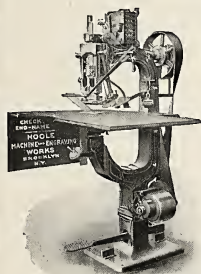
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HOOLE MACHINE & ENGRAVING WORKS

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"HOOLE" Check End-Name Printing Machine

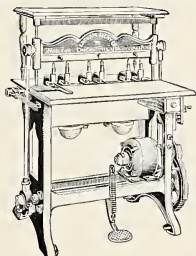
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Tools of all kinds.

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A Perfect Paper Punch

The Loose-Leaf
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is the result of years of study, a Lock-up Quoin designed to meet the requirements of the day. An impartial trial, not the "I don't believe it will work" trial, but a FAIR trial by the progressive printer who is willing to be educated—and to this class the WICKERSHAM QUOIN will prove its merit.

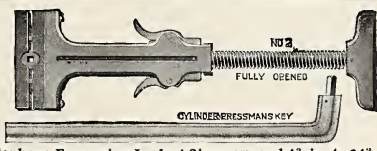
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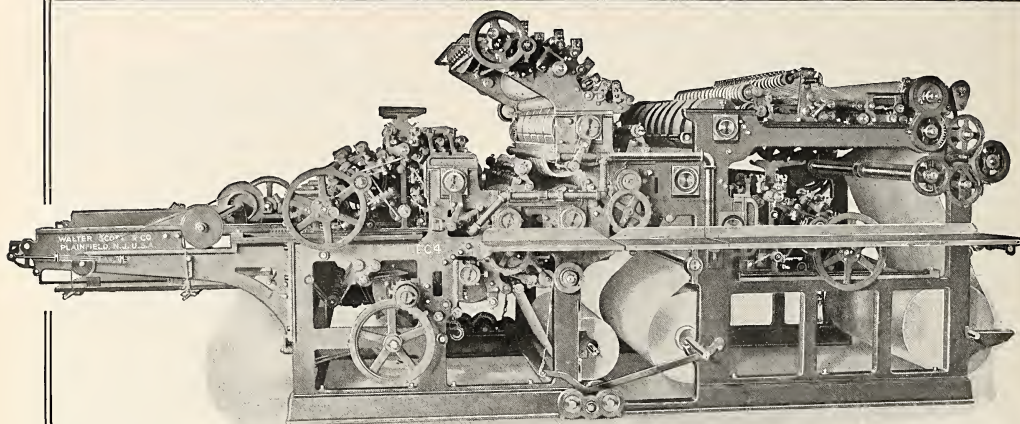
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WHICH CUTS OFF AND PRINTS

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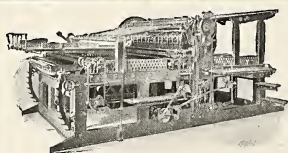
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CLASS H N—Scott Four-Roller Two-Revolution Press, Front-fly Delivery.

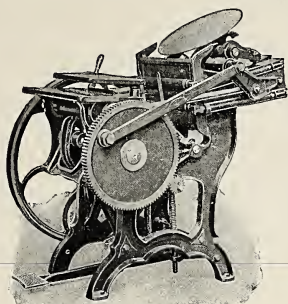
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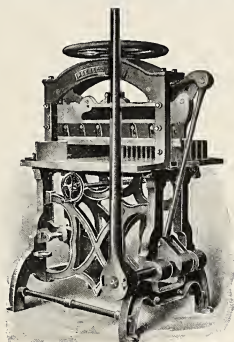
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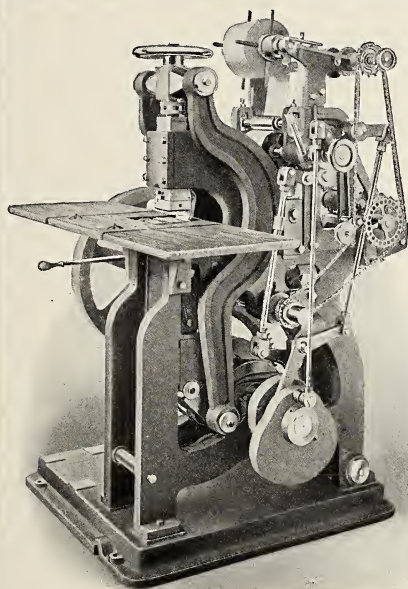
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Carver's Pony Die and Plate Press

For maximum size die of $2\frac{1}{2} \times 4$ inches

Price, \$750.00

It is the easiest and quickest made ready;
the most rapid and powerful small press
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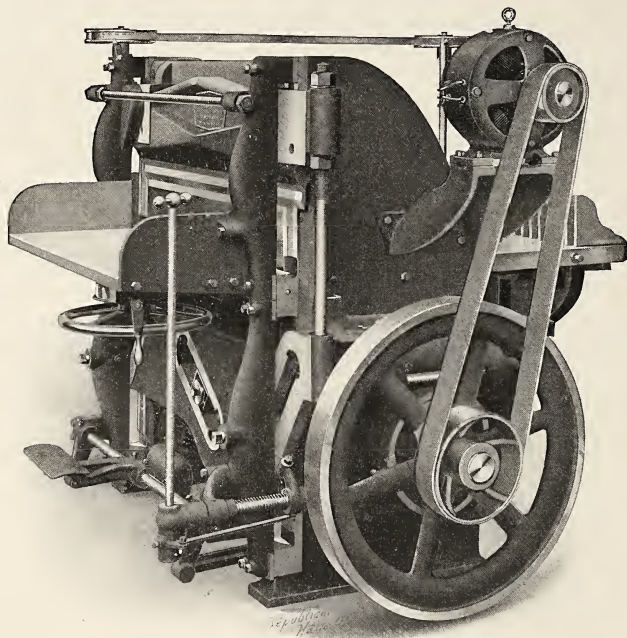
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It will do perfect work on all classes of stock.
It will do more work—its great strength giving it a greater capacity.
It is *absolutely* safe—being equipped with a positive (patent) lock.
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Adjustments easily and quickly made.
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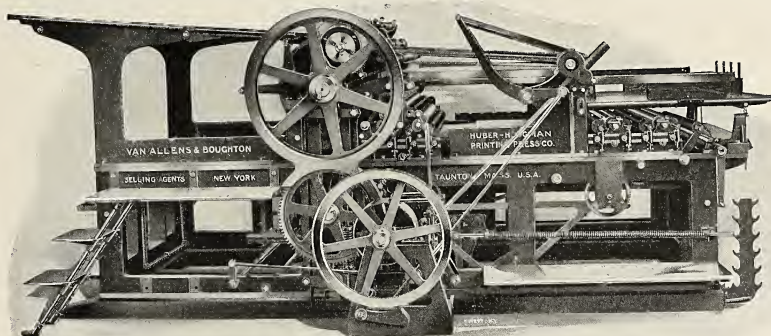
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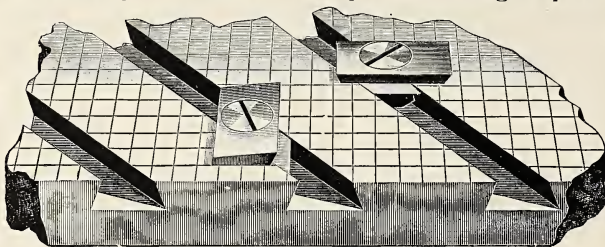
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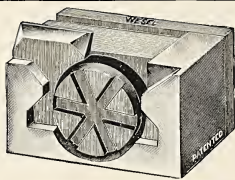
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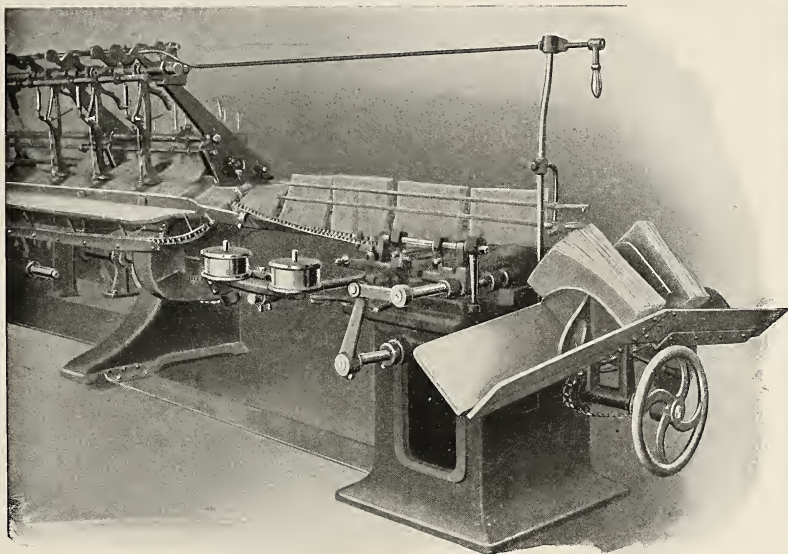
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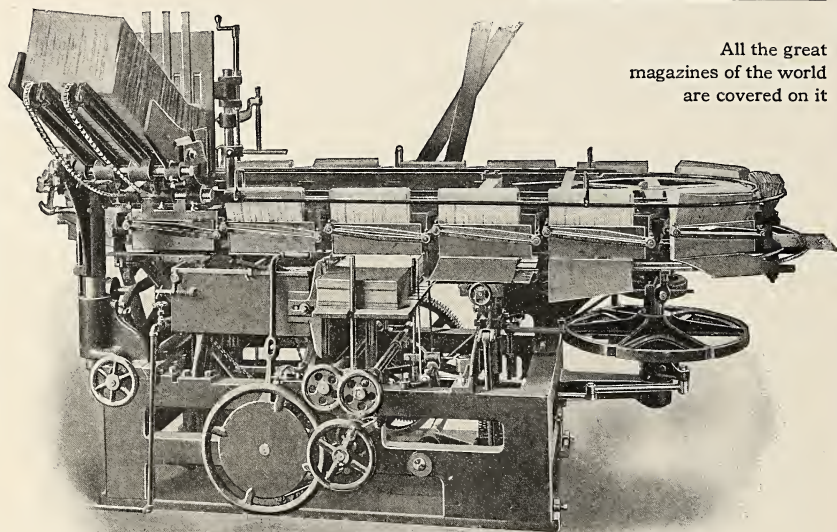
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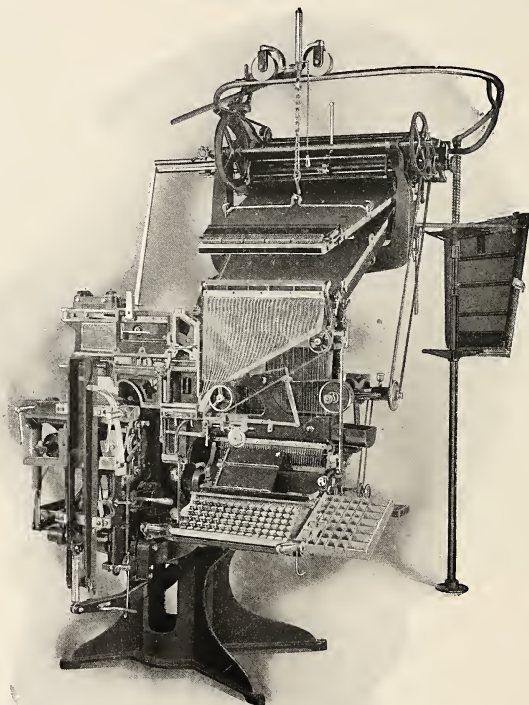
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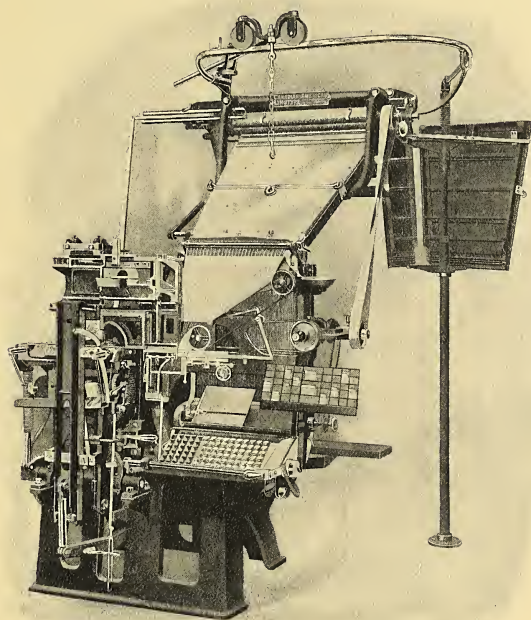
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The Language of Music

"If matter, mute and inanimate, though changed by the forces of nature into a multitude of forms, can never die, will the spirit of man suffer annihilation after it has paid a brief visit, like a royal guest, to this tenement of clay?"

 HE student of music will find little to satisfy him if he fails to see more in it than an accomplishment of manual dexterity for the making of sensual and pleasing sounds. It is true that music had its birth in pure sensualism—just as language came as the creation of desire. And, as language is the speech of the mind, it appears to me that music is the speech of the soul; thus it is not without the bounds of comprehension that in the future state, or those successions of future states, toward which we shall go on to greater and greater joy in being, music must be the common language or speech. And this being so, it is well that we learn what we can of the language here, however imperfectly, so that we may surround ourselves as far as may be with influences which will give us in however slight a measure a foretaste of the joy that awaits when time shall be no more

A. H. McQuilkin





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THE BOOK IN THE MIDDLE AGES.

BY VIRGINIA FISH.



HE book, during the period of time beginning with the reign of the Emperor Constantine in the fourth century, and ending with the invention of printing in the fifteenth century, is a record of man's feelings rather than of facts in his existence; is the product of his imagination, not of his intellect.

Much of historic data could be cited to explain the reasons for the conditions that existed during the Middle Ages; but from the standpoint of evolution, the Christian religion was the culmination of spiritual forces that began in the days when man first knew himself as something better, diviner, than the beast of the field, with a future, as well as a present and a past. The inauguration of a new epoch in the history of humanity is usually signaled by the existence of a single individual who epitomizes the spirit of the future. Such was Jesus Christ, and twenty centuries have verified the truth of his life, by using the force which he discovered in man and named love, as the motive for the highest forms of literature, art and music. The Middle Ages, characterized on the one hand by the contention of differing nations seeking supremacy, and on the other by the stress attending the advent of new truth, was yet man's love-time, when he made books and pictures for uncommercial reasons, simply as an expression of his imagination, touched to ecstasy by the knowledge of his divinity. Mankind rejoiced in the enfran-

chisement of a new truth regarding itself and in that freedom wrote, thought and wrought.

When the force of a new truth sweeps aside fixed beliefs or prejudices, in the confidence born of his freedom from the old restraint, man abandons himself to beautiful expression, the book, picture or what not he creates is called art. Before man's attainment of spiritual stature in the Middle Ages, writing had been a thing of utility or the proud exercise of his skill in letters, as among the Greeks; pictures were but symbols of objects perceived through his eyes. Now he conceives of his powers in language or drawing as vehicles for a truth, and that truth one which he has apprehended through the spirit. The books of the Middle Ages, all variations on the one theme that there is a God and man must worship him through love for other men, are beautiful reflections of humanity under the influence of a spiritual truth.

The men who made the books of this period were not those who lived in the "tide of times," but were dwellers in the seclusion of monasteries, where, untroubled by the tumult of those turbulent days, they forgot the passage of years in the transcription and adornment of the sacred writings. For the monasteries were the centers of the intellectual and artistic energies of Europe, and monks were the laborers in those fields. When Benedict founded his famous order in the sixth century, one of the avowed purposes of its institution was the culture of science and transcription of books. So to the accompaniment of priestly chant, in cloistered scriptorium or carrel, these

books, beautiful with color and exquisite craftsmanship, were wrought by men in cowl and cassock, by hands that were familiar with crucifix and beads. In the service-book used in monasteries, among the blessings to be invoked on occasions, there is one intended to be repeated daily in the scriptorium: "Be pleased to bless, O Lord, this scriptorium of Thy servants and all those abiding therein, so that whatsoever shall be read or written by them from the Holy Scriptures, they may take it into their understanding and bring their work to a happy ending." The methods used were similar to those employed in writing Grecian and Roman manuscripts—one monk dictated, while a number of scribes transcribed. Sometimes the scribe states on a manuscript the length of time consumed in his work. One mentions that it took him two years to write a Bible; another, four years; while a third completed his task after fifty years of labor. The illuminators worked apart from the scribes in places of their own called "carrels," after this branch of bookmaking became important enough to command the services of another class of men. Often one manuscript was sent from one country to another—after the lettering had been completed, the illuminator must draw and color initial-letter designs and a miniaturist must finish the book by adding pages of figure work.

The use of pictures in the sacred writings seems to have arisen principally from the inability of the common people to read or to understand Latin, the language used exclusively by the Church. To assist in the comprehension of the truths they preached, the clergy would unroll from their pulpits, during a service, paintings specially designed by artists, explanatory of biblical passages, and by means of these the popular mind gained a clearer conception of scriptural meaning. Soon in prayer-book and psalter pictures were placed for a similar reason, and the practice developed into illumination and miniaturism of a high order. The ornamentation of the best manuscripts is splendid. For instance, the Bible of Charlemagne, presented to him by the renowned scholar, Alcuin. This Bible was produced in the abbey of Martin du Tours, under the eye of Alcuin himself, and given by him to Charlemagne in the year 800. "It consists of 449 leaves of fine vellum, and is written in fifty lines to the page, in minuscule character. It begins with the title of Jerome's epistle to Paulinus, written in capital letters of gold nearly an inch in height, on bands of purple which are enclosed in a border surrounding the entire page, composed of gold intertwined ornaments within an edge of green or gold, with eight larger and an equal number of smaller interlaced ornaments in silver. It con-

tains four large miniatures and an illumination occupying an entire page." In this elaborated form books were gifts for emperors or rulers of the Church only, for they were beyond the reach of wealth. A breviary or gospel intended for a priest or a poor student would be plain or with only a few capitals, while for a cardinal or archbishop, or for use in the service of a cathedral, it might contain a hundred or more illuminations, on purple vellum in gold and silver letters, and adorned and enriched with all that skill or wealth could add to make it worthy the acceptance of a place on the altar.

There are interesting records of the prices paid for books by book-lovers. Alfred the Great, King of England, ever an ardent devotee of letters, exchanged a small estate for a single copy of a book on cosmography produced by a Benedictine monastery. A chancellor of Edward III. gave fifty pounds weight in silver for a book, and the Countess of Anjou paid for a psalter and the Homilies of Harmon two hundred sheep, five quarters of wheat and the same of rye and millet. One artist of that day received 54,000 francs for his share of work on a missal which occupied his time for eight years.

Most of the extant manuscripts date from the tenth century, although illuminated manuscripts were made as early as the third and fourth centuries. The scarcity of earlier specimens is probably due to the destruction of the library at Constantinople in A. D. 724 by Leo the Isaurian. This library contained one hundred thousand volumes, one-half being Christian writings and the remainder the best examples of ancient authors. Leo's action was the expression of a popular prejudice against the adornment of the Scriptures, either by pictures or the use of colors.

The materials used in the making of books were most expensive. Gold and silver leaf were used in profusion and none but pure colors. Ultramarine was in greatest demand, which could be obtained only from Persia and was worth its weight in gold. Indigo was brought from Bengal and ink was frequently made from burnt ivory. The monks did their own binding, using the skins of animals for the purpose, usually pigskin, but sometimes seal and shark skins. Often the covers were inlaid with jewels and mosaics. The parchment, on which the books were written, was scarce and costly, and vellum almost equally so. The earliest manuscripts are written in Greek, but Latin became the dominant language in the Christian Church and for many centuries all manuscripts were in that tongue, but at length English superseded and in the fourteenth and fifteenth centuries manuscripts are in that language.

Medieval manuscripts are divided, according

to the manner of illumination, into Anglo-Celtic, Byzantine and Gothic periods. The Anglo-Celtic style is characterized by knotted and intricate traceries, interlacing bands and inextricable coils. Such is the nicety of execution in manuscripts of this period that they are the despair of copyists. The Byzantine manuscripts, the best of which were produced under the reign of the Emperor Justinian, are distinguished by an Oriental splendor in the use of gold and silver, and rose or purple-stained vellum. The Gothic period begins with the eleventh century and extends through the fifteenth, and during this time books were produced which surpass in beauty all previous efforts. Figure drawing is accurate in outline and spirited in expression, and the enormous initial letters, sometimes ten inches in height, are replaced by rich borders. Finally the initial letters were separated entirely from the body of the book and occupied whole pages by themselves in fair designs and fine colorings. The "limner"—the painter—evolved from the illuminator and miniaturist. The popularity of the book dates from the invention of printing in the fifteenth century, but as always there is a sacrifice of individuality with the coming of machinery, books will never again be quite so individually beautiful as when human hands only were responsible for their being. But when Science unites in perfection with the art of the painter and the skill of the writer, shall the book possess a finer, rarer beauty than in the days when it was the joy of kings, the delight of popes. For it shall then be the beautiful expression of man's whole nature—physical, mental and moral—and it shall be at the service not of the few, but of all mankind, a universal source of joy.

WHISTLER AND COLOR.

Although Whistler did not care for music, he made use of his technical knowledge for themes. "Symphony in Gray and Green," "Variations in Blue and Green," "Nocturne: Opal and Silver," "Arrangement in Black and Brown" are examples of this particular trait. His most ambitious desire was to paint a grand concerto-like picture with the title, "Full Palette"—"just as in music," he explained, "when they employ all the instruments they make it 'Full Band.' If I can find the right kind of thing I will produce a harmony in color corresponding to Beethoven's harmonies in sound."—*Century*.

THE MISSING KEYHOLE.

An Irishman named Michael joined his brother James in this country. The money he brought over, added to James' savings, enabled them to go into the ice business. In course of time their custom increased, and it became necessary for them to have an office. In this James soon installed a nice rolltop desk. "The one desk will do for the two of us," he explained the day it was set up; "and here are two keys, one for you and one for me." Michael accepted the key, but seemed to be studying the desk. "That's all right," he said; "but where is my keyhole?"—*Midland Trade Winds*.

Written for THE INLAND PRINTER.

EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.



UNDOUBTEDLY certain terms, each comprising two or more originally independent words, have undergone change of form, passing through two steps, from separate words to joining with a hyphen, and eventually becoming single continuous words. Others have had but the one change from the hyphenated to the solid form. Both of these categories comprehend some words so familiar now in the close form that they are seldom thought of as compounds. An amusing example of this was given in a written answer to the question when the hyphen should be used. This answer was, "I always use a hyphen whenever two words are to be written as one." Evidently its writer was not aware of the fact that he nullified his assertion in the making, since he wrote the two words when and ever without a hyphen, which he must have done because whenever was so familiar in its correct single-word form that he lost sight of its compound nature. Of course this man simply did not know what his own practice was, and one might almost venture to say that of course he did not care. And is it not true that many others do not care?

It is not a matter about which any one need care very much, aside from the comparatively few occasions when ambiguity or real perversion of meaning is involved. Nobody can misunderstand the meaning whether we write proof reader, proof-reader, or proofreader; bath room, bath-room, or bathroom; hair brush, hair-brush, or hairbrush; air pump, air-pump, or airpump; and such examples could be found in hundreds, if not thousands. Yet it seems safe to assert that everybody would admit that it would be very convenient to have one of the three forms, in every instance, universally understood to be the correct form. The writer of this has busied himself on the subject at various times for many years, and has been grossly misunderstood by most of those who have read his writings, mainly as having asserted that his way was the only right way, when his meaning has always been, and has been expressed as intended to be, that the forms he gave were those he thought most in accord with the best established usage. If there is an absolute impossibility, it is that any one person should list all terms that could be questioned in this respect so that any other person making such a list would record them all in the same forms.

This article is not written in advocacy of any particular system of compounding, although its writer is "cocksure" (as some critics have accused him of being in some matters where he is

not so) that he has studied out and recorded the best usage of the day, and practically for all time, and one thing he does advocate decidedly. One plan is worthy of strenuous advocacy, and only one; and it is well worthy of having a separate paragraph. By it a decently systematic result may be obtained, that does not seem possible otherwise. The plan is as follows:

Treat all exactly similar terms alike as to form, as far as possible, and for this purpose make a full list, so as to keep to one way. They can not be so treated without many exceptions, but certain terms can be arranged in classes, without striving to be exhaustive, all having the same form, and so nearly systematized that the compositors will soon learn to set them so that little change need be made in the type. It is in the handling of the type that the greatest gain is to be made.

An example will show what is meant better than any theoretical explanation, and almost any book would furnish the example. The book opened for the purpose showed on one page brain disease, brain-lesion, and brain-tumor. No reason can be found for compounding any one that will not apply to the others. If one has a space the others should. We shall mention only this instance, but it suggests many analogous ones. In nearly all cases, especially of a kind so simple, analogy should have its full effect, that, namely, of giving the same form to each of the analogous terms. Only in this way can real convenience and simplicity be secured.

The history of compounding words has never been written, and it may not be necessary to write it with any fullness, although we had thought of something like a detailed treatment here. In looking for material, no evidence of a systematic difference between any two periods has been found. It is only too easy to find the same terms in different forms, not only in different books, but in the same book, and this is true of the books published at any time. One tendency that is very prominent now is toward making single words of many familiar terms in which hyphens are often used, but that has always been done by many people, and as a result we have numerous single words almost universally known as such that are just like those in which any possible rule would demand a hyphen or a space. Practically all that could be proved is that, in general, there is no marked difference in practice as between any two periods.

While no one has written a history of compounds, occasional assertions have been made that people may well be warned against. For instance, a book of styles says: "Teall's book on this subject is really a codification of the compounds appearing in the Standard Dictionary. Since

Teall's list was made there have been some changes in the system preferred by good writers. Every change has been in the direction of solidifying." Actual truth in this case is that the list mentioned was not made from that dictionary, but for it; the dictionary was made, in this respect, from the list. The only importance of this fact is in its showing how easy it is to jump to a conclusion and to state as unquestioned fact what is really mere conjecture. And the next statement—which is much more important—is equally void of basis in fact. Nobody can prove that any systematic change has occurred in the time named. The books and newspapers printed in that time do not show any such difference, and if Teall's list were to be made over it would be very little different from its first making. It was made as a conscientious record of the best usage, as studied out by its author, and that best usage has undergone very little, if any, change. Proofreaders should be very careful about accepting assertions of this kind, including those made in this writing. Best practice can be secured by having a full list at hand and making changes where it does not conform to what is decided upon by them or their employers. It would help them to avoid vacillation, and would soon become so useful that they would wonder how they ever did without it.

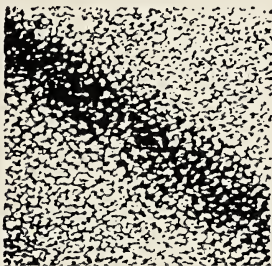
A book entitled "Author and Printer" purports to record forms ascertained to be the best, including many terms that are questionable as to compounding. One assertion made in it is that in the United States "base-ball" is always written with a hyphen. This assertion is made by an Englishman, but he was probably misinformed by an American printer, who told him that it was so in the Century Dictionary, and who probably thought that what that dictionary said must be the best. It is very easily ascertainable that this hyphen is not always used in the United States.

This subject of compounding is one about which there should be no necessity to say much, but which will never be simplified, as it should be, mainly because so little has been said about it by our grammarians. We have never had a general agreement as to what words should be joined in form, or whether they should be closely joined or joined with a hyphen; and we never can have such agreement until one of two grammatical opinions is abandoned. Some people insist that two nouns used together simply as one name become one word, and others say that in such use the first noun becomes an adjective, this way of putting it, of course, being merely a short mode of noting the nature of the words. The present writer is of the first opinion, and believes, in general, in the joint form for any pair of words in arbitrary association, that is, without any grammatical relation, as arm and chair in armchair, chair and arm in chair-

arm, cage and bird in cage-bird, or bird and cage in bird-cage, etc. But he does not wish to make a burden of it to any one, nor to do anything more than persuade people either to be systematic one way or another in proofreading, or else to avoid marking changes in the type, accepting whatever forms the terms happen to take, especially if they appear on the proof as they are written.

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ENLARGED REPRESENTATION OF THE IPPERS RELIEF PRINTING SURFACE GRAIN.

inked and pressed down in contact with a copper plate. The ink is converted into enamel by an enameling powder of resin, shellac and alcohol and by heating. The plate is then etched and the enameling powder removed by turpentine. The same process is applicable in preparing copper and like printing rollers, and for color-printing either from one surface, or by successive printings from separate plates or rollers prepared from color negatives for use in general illustration or in calico printing.—*The British Colonial Printer and Stationer.*

THANK YOU!

THE INLAND PRINTER — may it live long and prosper — with its April issue began its forty-first volume. Its career, which has been an honorable and useful one, accurately reflects the true spirit of typographical art. It has kept pace with the best there is in the trade and has become an invaluable aid to every progressive printer.—*Editor and Publisher.*

Written for THE INLAND PRINTER.

ART AND THE PRINTING CRAFT.

NO. X.—BY THOMAS WOOD STEVENS.



IN some of the preceding papers we have considered the factors which must be present in a good picture — drawing, composition, true values, color and texture. All these are essential to the worth of any piece of pictorial art, though not necessarily in an equal degree; thus,

drawing may in a measure be subordinated to color, or the reverse, and the picture may still be satisfactory as a piece of artistic expression, just as, in printing, texture may be sacrificed for the sake of the presswork—a result which seems inevitable in most of our half-tone publications.

But beyond these primal virtues, a picture requires something more difficult to explain, and not to be recognized by any rule or precept. It must have about it some freshness of impression or design, some personal and individual comment upon life and light, some “communicative ardor” of the painter’s own. It must be creative and inventive in some aspect or other. It must have style.

The styles of some painters (as with the workers in a more familiar field) are attributable to the lack of certain particular knowledges, or the display of their pet and beloved ignorances. And because of these persistent crudities, their works are easily identified, and we say, “That is by So-and-So,”—who is flattered by the recognition. So-and-So does not reflect upon his friend What’s-His-Name, whose letters can be identified anywhere by the peculiar “personal style” of his spelling.

In speaking of style, then, we mean some quality which comes of the artist’s inner self—his vision rather than his sight. In our own craft the matter takes the same aspect. We recognize the works of some printers by their persistent use of a certain bad proportion (which is an ignorance), or their continuous use of a particular type or ink on all occasions (which is a limitation). On the other hand, a piece of work finely planned and executed, with a thorough sense of good tradition and design, and a clearly marked choice of materials, will suggest the style of another man; and of such there are not so many but that one may still make a fair guess at the author in most cases.

Inventive work in the crafts will usually succeed only when guided by a basis of artistic principles and a knowledge of good traditions. In printing, we have a body of traditions which we pass on without examination—a curious horn-book of maxims, as it were, and these maxims have in many cases become so detached that we no longer feel that there was ever a reason behind

them. Like proverbs which persist against philosophy — familiar snags in the stream of truth — they stand because no one pauses to question them.

The modern laboratory methods of thought and education have made little impression upon our craft. They have been applied only to the mechanical end. Our machinery follows the law of evolution and the theory of mutations; our work and taste, the wonder of our craft which has led us to call it an art, scrambles along in the track of the machinery.

So our traditions and teachings, which may or may not have been excellent, become perverted and lose their meaning. The same thing has happened repeatedly in the fine arts, and the style of a century has retrograded, and been rehabilitated by a great man or a group of men with a great idea. We are in the midst of a scientific, inquiring age; not the most favorable season for the development of artistic traditions, but a good time to examine what teachings we have; a time to apply the laboratory method.

In the preceding papers we have touched briefly upon one or two such traditions, and have found them sound. Note such instances as the color-scheme of black and orange-red, which bears analysis admirably; and the practice of treating rulework as paneling, which not only bears out the principle, but shows itself to be a capable medium for the adaptation of ideas from the field of architecture. Some other teachings are not so impregnable. The rule that a piece of work containing lines in lower-case should not contain lines of capitals may be taken as an example.

Here we observe that the historical tradition is conflicting, and hence, from the laboratory point of view, worthless. But an examination on the presumption that letters may, in certain uses, constitute ornament, and that they are then susceptible to the principles which govern the uses of ornament, will give us a basis for questioning the dictum. A little experiment, developed from the suggestion illustrated in our fourth chapter, will establish a theory; and this, in the mind of the thoughtful student, should take the place of the empirical rule, and serve as a principle which he may apply at will and in his own way.

In the arts, as well as in the crafts, we observe that a man's style is influenced by his knowledge and his taste. The things he knows and likes, these things he will do. A broad knowledge and a catholic taste he must have if his style is to be broad. The preference for works of a particular period, in architecture, results in work which has an imitative flavor, little relation to the time and uses of the actual building, and a narrowing of the artist's effort. New times and new conditions must create new styles; and those who have watched our building work in the past few years

have seen the historic styles retired, one by one; new materials and methods have made new conditions, and for these conditions new designs have been found. Men do not now build villas in the fashion of Queen Anne. The day has found its expression — tentative and incomplete, without precedent or forerunner, but still obedient to the best of law and tradition.

In modern painting, similar movements have taken place, some of them consciously, and others by sheer pressure of current thought. So in many of the artistic crafts, as instanced by the sudden and sweeping effect of the so-called arts and crafts movement.

In the printing craft, too, we have felt a reflex of this modern idea in design, and the reaction in the direction of simplicity has been pronounced; so much of the day's influence is good. But the other influences which have come into the trade — what of them? The invention of the composing machine, the cheapening of the cost of paper through the use of wood, the general and rapid improvement of mechanical equipment, the invention of processes of color-printing, and most of all, the low cost of engraving and the dominance of the commercial artist — none of these things have added to the ability of the printer as an inventive craftsman.

So conscious of this fact have we become that actual steps have been taken toward a more special training in the direction of art, and we see in the establishment of trade schools, and more particularly in the educational movement of the International Typographical Union, a crystallization of this need.

Our slight investigation of the analogies between printing and certain of the fine arts has shown us something of the matter to be gained by this phase of the movement. We have observed that harmony, in typework as in any expression of the craftsman, is based upon concepts and intervals which are similar to the principles employed by the painter in producing works of beauty, or by the architect in uniting structural grace with the highest utility.

We know that harmony in printing depends upon several elements; there must be a sense of fitness, a respect for purity and tradition in style, a freshness of invention, and great executive skill. The copy with its special requirements must first be taken in hand, and all its limitations accepted; then come into play the knowledges of art which must lead our invention along the paths of good taste; and lastly, the power to bring together and direct the physical means to an adequate and beautiful end. Out of nothing, nothing comes; the full head makes the able hand.

The living craft reaches upward, but some branches of every oak lean toward the ground.

The off-shoots and throw-backs of the evolutionary process show its life. One may deplore the bizarre and the grotesque, but either is more hopeful than the commonplace thing which has no essential fault and no individual merit; the one may lead to the real success of style, which approaches art and may achieve invention; the other, showing no technical interest, is usually devoid of the craftsman's ambition.

We must add to the craftsman's training, then, something of the method of the laboratory and something of the discipline of the art school. The shifting of the trade demands a new style; we can not copy it from what has gone before, for the matter and the spirit alike forbid. We can not build it out of arbitrary tricks, for ours is a craft of form and convention. What then?

The student must learn the traditions of the craft, not swallowing them without reflection, but examining them with alert, distrustful eyes. He must see for himself what the great works of the past are, and how they were made so surpassingly excellent. He must not admire anything because it is printed upon paper which has crumbled and yellowed with time, but he may well examine into the causes that have preserved it through the centuries. The attitude of the investigator must be his, and before this attitude many an ancient platitude will go down, and many a forgotten truth will shine anew. But the investigation must be made in the light of an understanding of the position of printing among the arts.

That the student of printing must cultivate the manual dexterities of his craft is obvious; without skill of hand he can accomplish nothing. To this skill he should add some knowledge of design, as a matter of course.

In the foregoing articles it has been assumed that the student would familiarize himself with historic ornament, our comments here being merely to point a few of their most suggestive relations to printing. At the same time it is necessary that he follow out some work in the field of original or constructive design, such, for instance, as the course proposed by Mr. Batchelder in his "Principles of Design." Looking at the general subject of ornament from these two distinct standpoints he should gain a broad conception of the subject, and the sifting of the good and bad will cease to be a matter of blind chance.

To the study of design from the abstract and the historic sides, he may add some reading and observation of architecture, learning the established styles, and considering the newer and more utilitarian manner. Architectural effects which depend on proportion should be interesting to him, and should serve, now and then, as bases for experiment in the laboratory of his craft; he should attempt, when opportunity offers, to trans-

mute the intention of a fine piece of paneling, or a simple façade, into the terms of his own medium; should also consider the placements and uses of building ornament, as well as the actual character of the designs employed.

Drawing and sketching, of course, he will find useful, especially the drawing or tracing of fine designs and pieces of typography. Lettering, of course, he should understand, and practice to some extent.

In painting, if he lives where good pictures may be seen, he should find much to quicken and inspire. He should know something of color, something of the distinction between the decorative and the realistic, something of the history of pictorial art. And this field he should explore, not as a student of picture-making, nor in the spirit of the dilettante critic, but with the appreciation and the keen observation of the true craftsman — the man who lives by making things which please the trained eye, and who is, in this sense, an artist.

LITERATURE AND LARCENY.

"Literature and Crime" is the title of a new book that seems to be making some stir in France, and the idea which it suggests has been endlessly discussed. In spite of the average badness of books and the persistent goodness of men, some people are persuaded that bad books make bad men, and lay a heavy charge to authors thereof.

But what we prefer to see discussed is Literature or Crime. If writing thoughts upon paper has tripped some into the meshes of the law, how many, on the other hand, has it saved from jail?

Why the artist creates is a pretty psychological question. The grand practical reason has been that he had to have the money and saw no way of getting it except by writing of robbery. Some men, it is true, have adopted authorship when the choice was less exigent than that between a publisher and a bailiff, and for them no excuse can be urged; but we think it a reasonable presumption that, if literature has put some readers behind the bars, it has kept at least an equal number of authors in front of them.

Certain famous Elizabethans did try both alternatives, and are known as authors rather than as highwaymen merely because they happened to have more talent for letters than for larceny. Among Fielding's and Smollett's most successful scenes are those laid in a jail — which, in their time, was a sort of common residuary estate for pick-pockets and writers: in short, for men reduced to desperate extremities.

If a book then guided a reader behind prison walls he would very likely find the author there and profit by a stimulating association with him. There seemed not much left for young Schiller but to write "The Robbers" or become one. Suicide has been charged to Ibsen, but the timely success of Brand probably saved him from it. — *The Saturday Evening Post*.

WANTS GRANDPA TO CROAK.

Johnnie — Grandpa, will you make a noise like a frog?

Grandpa — What for, my boy?

Johnnie — Why, pa says we'll get ten thousand when you croak.

Written for THE INLAND PRINTER.

HOW TO ADVERTISE.

NO. IV.—BY S. ROLAND HALL.

PRINCIPLES OF AD.-DISPLAY.



EFFECTIVE display is not as important as effective copy, but good display is a vital factor of good advertising. Typographical appearance is the advertisement's "dress," and as the advertisement plays the part of a salesman, appropriate dress means much. The strongest copy may be made weak through unintelligent setting.

My views regarding display will probably not be in accord with the views of a great many printers. I believe, however, that a good majority of those who are really expert ad.-compositors will support me in the assertion that there are few printers who have the right ideas about ad.-composition. The difficulty is that only a small proportion of compositors understand advertising, and no matter how good a typesetter a man may be, if he lacks an intelligent conception of what an advertisement is designed to accomplish, he is no more likely to construct its entire typographical style rightly than is a good carpenter likely to design an artistic residence. The typical compositor will, for example, go into an advertising agency's composition-room and set the firm name of a mail-order advertisement in eighteen-point or twenty-four point when the space into which the advertisement is to go may cost \$4 or \$5 a line, and when ten-point or eight-point would be amply large for signature. Nevertheless, most compositors believe that they do good ad.-setting work, and the fact that they do know much more about display than a great many of the advertisers whose copy they set serves to strengthen the belief.

Advertising is still, in every branch, an inexact science. Invariable rules can not be set down as to either the writing or the displaying of copy. Not all will agree as to what is good display, and it is fortunate that these individual differences of opinion do prevail, for it prevents monotonous advertising pages.

The typography of an advertisement should accomplish three objects: (1) it should attract the attention of prospective purchasers of the advertised commodity; (2) it should make the advertisement as easy to read as is practicable, considering the limits and cost of the space; (3) it should, if possible, leave an impression on the mind of the reader that will influence him favorably toward the advertised article, that is, the typography of the advertisement should contribute some support to the statements of the copy. The typography of an advertisement might fulfil

the first two conditions and yet, by failing on the third, fall short of the full measure of effectiveness. For example, a compositor referred to by a publisher as an "artist" in ad.-composition, in setting a recent advertisement for me, used a heavy Gothic letter as the display for an advertisement of a dainty shoe, which contained a fine half-tone and was to be printed on good paper. The setting was strong and the space was well used, but the display was out of harmony with the subject of the advertisement.

Many of the best copy-writers nowadays lay out their advertisements and show at least the general display effects that they want produced. In this class of work the compositor should, of course, give the writer as nearly what he wishes as is practicable, improving the arrangement wherever he can do so and has been given liberty. Usually, a number of things will be left by the writer to the judgment of the compositor. A great deal of copy is, however, sent to the compositor to be handled almost entirely as he sees fit, often with reasonable liberty as to the amount of space the matter is to occupy. In setting work of this class, the compositor has full opportunity to apply his knowledge of the principles of ad.-display.

Before proceeding to a consideration of the

\$19.08 Per Year Buys

\$1000 of Life Insurance

in the

New Low Cost Policy


of The

Prudential

at Age 30.

Write today for Rates at Your Age and Specimen Policy.

State Occupation.



80 Million Dollars
New Ordinary Insurance
Sold in 40 Weeks.

The Prudential
Insurance Co. of America
Incorporated as a Stock Company by the State of New Jersey.
JOHN F. DEVDEN, Home Office President.
Sept. 15 NEWARK, N. J.

FIG. 1.—This advertisement contains so many displays that it was bewildering to the eye in the original magazine-page size.

various units or elements of display, some fundamental principles should be mentioned. One of these principles is that of consistency. Following this principle, one part of an advertisement should not have an open, spread-out appearance, while another part is set closely. It is often desirable, of course, in such advertisements as those of department stores, to vary the style of display in order to get distinction for one part of the advertisement, but these contrasting effects should be secured without glaring inconsistencies. Sub-

A GOOD NOSE
WOULD BE TICKLED IN OUR
Fragrant Sanitary Bakery
INHALING ODORS OF ALL
BAKED GOODIES. TASTY—
WHOLESOME—DELICIOUS.

Have You Tried Our Bread!
A CRISP SCOTCH LOAF ON
YOUR TABLE THIS EVEN-
ING WOULD ADD MUCH TO
THE MEAL.

ENTERPRISE BAKERY.

FIG. 2.—Too many styles and too many capital lines.

heads of equal importance should be set in the same size and style of type; and so on.

A still more important general principle is that only a few things can be displayed well in small space. From the appearance of a great many newspapers, particularly those in the smaller cities and towns, it seems that most printers have not learned, or have forgotten, that old saying that "all display means no display." The fundamental principle of display is contrast. If, therefore, the entire advertisement is displayed, or many parts are displayed, there will be little or no contrast, and consequently little or no display. No rule that is worth anything can be set down as to what pro-

Try Our Scotch Bread

A crisp Scotch loaf on your table this evening would add much to the meal. **5c**
Only.....

A good nose would be tickled in our fragrant, sanitary bakery, inhaling odors of all our tasty, wholesome goodies.

ENTERPRISE BAKERY
18 Adams Ave.

FIG. 3.—A revision and resetting of FIG. 2.

portion of an advertisement should be given up to display, or how many secondary displays there may be. It is possible to have effective secondary displays in advertisements as small as two inches across one column. Examples of overdisplay are not confined to newspapers. The advertisements of the largest magazine advertisers sometimes show this common fault. See Example 1.

Overdisplay is frequently brought about by the use of many capital lines, the idea of the com-

positor seemingly being that the stronger the type-line the better the display. All-capital lines are effective for names of products and for firm name and address, but lines consisting of capitals and lower-case letters are nearly always better for other displays. Note Examples 2 and 3. In Exam-


JOSEPH P. McHUGH & COMPANY
OF NEW YORK: ESTABLISHED 1878:
Will ship on receipt of \$5.00
(Money Order or N. Y. Draft)




THE BAR HARBOR CHAIR,
(Natural Willow, Floss Cushion)
Will mail for 25c. in Stamps
(to be allowed on first purchase)
THE PORTFOLIO OF 1000 SKETCHES,
Illustrating Quaint and Unusual
Willow, Mission and Upholstered
FURNITURE OF ORIGINAL DESIGN
9 W. 42d St., Opposite Library
(SIGN OF THE "POPULAR SHOP.")

FIG. 4.—Lacks contrast. Excepting the illustration, there is nothing to catch the eye.


Ayler's DELICIOUS
PEPSIN GUM
THE GUM WITH THE LASTING PEPPERMINT FLAVOR—
10¢ ALUMINUM BOXES.


Ayler's
ITALIAN PEPPERMINTS
FOR THE BREATH. CLEAR THE THROAT.
10¢ ALUMINUM BOXES.


Ayler's UNEQUALLED
WASHINGTON TAFFY
5¢ & 10¢ TUBES.

SOLD BY DRUGGISTS EVERYWHERE.
IF NOT HANDLED BY YOURS, SENT UPON RECEIPT OF PRICE BY
Ayler's 863 BROADWAY. NEW YORK.

FIG. 5.—An advertisement which represents much work, but which can claim neither attractiveness nor legibility.

ple 3 the copy has been revised a little so as to get a good headline and an arrangement that will permit good display.

Contrast is just as lacking when the advertisement has a uniform light or medium light appearance as when it is an almost solid mass of display. Note Examples 4 and 5. Example 5 is hand-lettered and required much time, but it is a case of the mountain laboring and bringing forth a mouse.

Compositors generally do not seem to have learned that the best ad-displays are produced when not more than two styles of display type are

of two styles, if they are of the same general design, but a letter like Caslon should not be used with Post or Blanchard. While seemingly contrary to the harmony rule, Gothic may be used to give a trade name strong display, and the effect will usually be good, no matter what other display type is used.

Don't use condensed type and then space it. Spacing, while occasionally allowable, always lessens legibility.

It is the general opinion in the advertising world that printers use entirely too much rule, that they err in striving for squared-up, spaced-out, rule-finished advertisements that are so smooth and "artistic" that they lack the attention-attracting feature—the first object of display. The tendency to fill costly space with ornaments has largely passed away, but there is still too much inclination to take up time and space with rule-work that is actually detrimental to the selling power of the advertisement. Many printers would regard Example 6 as an effective, artistic piece of ad-composition, but it is the kind of setting that causes seasoned advertising men to snort and say things that do not sound at all like the Golden Text for the next Sunday.

(To be continued.)

THE MAIN CHANCE.

Jack Garney, who used to be a Columbus (Ohio) man before he got to selling wine, told a story the other day to illustrate some point.

"We were hard at work building a new church out in Columbus," said he, "and all of us that belonged gave what we could to it. One day the priest went to Riley, who kept a saloon. 'Riley,' he says, 'Riley, you ought to give the church a handsome stained-glass window. You're doing well here and c'd afford it.'

"'I will,' says Riley.

"Next day he went to a place where they sold stained-glass windows. 'I want to buy one for our new church,' said he.

"'Here's one at \$100, Mr. Riley,' said the clerk. 'Too cheap,' says Riley.

"'Would a \$500 window be too dear, Mr. Riley?'

"'Tis a cheap windy,' says Riley. 'I want the best ye have in the house.' So they sold him a \$900 window. 'And what will you have on it, Mr. Riley?' they asked.

"'Nawt'in,' says Riley. 'Nawt'in at all.'

"'But, Mr. Riley,' says the clerk, 'it's customary to have something on an expensive window like this. Some nice design or motto, you know.'

"'Well, all right,' says Riley. 'Ye might put on the bottom of it, 'Drop into Riley's After Mass.'"—*Bagology*.

HOTEL "ACCOMMODATION."

"Speaking of accommodating hotel clerks," remarked a traveler, "the best I ever saw was in a certain Maine town. I reached the hotel late in the evening. Just before I retired I heard a scampering under the bed and saw a couple of large rats just escaping. I complained at the office. The clerk was as serene as a summer breeze.

"'I'll fix that all right, sir,' he said. 'Front! Take a cat up to room 23 at once.'"—*Harper's*.

**DO YOU
KNOW**

that the
**TECHNICAL
WORLD
MAGAZINE**

offers a large variety of high-grade premiums for new subscriptions—from one to one hundred, or over. Write today for complete list of over one hundred useful and valuable articles.

Technical World Magazine
CHICAGO, U. S. A.

FIG. 6.—A typical result of job-printing experience.

used and when these are harmonious. Compositors of the smaller cities are the worst offenders in the use of three or four styles of type, often plainly inharmonious; but there seems to be only a small proportion of printers anywhere who realize the superior effects that may be produced with the use of just one style or one series of type. For example, Bookman display with Bookman body-type can not be surpassed for some classes of copy. This principle would not apply with such types as Post, where the small size would be too heavy for extensive use as body-type. An advertisement set in the regular Cheltenham with Cheltenham Bold for display will be excellent, if well arranged. The series of type that have condensed and extended faces are unusually good for ad-display, for then the compositor may stick to one series and still have suitable type for both long and short lines. There is, however, no objection to the use

Written for THE INLAND PRINTER.

COUNTRY OFFICES I HAVE KNOWN.

BY MARVIN O. DAWSON.



It is always with a feeling of keen amusement that I read each month in the trade journals and papers of the great progress being made in the craft via the educational systematic route. Not wishing to appear pessimistic, I concede at the outset every claim for superior work at the present day over that which predominated years back in the days of the "shootin'-stick" and "Washington arm power." Yet my personal experience in a number of small-town offices has proven to me that modern methods are as strange there, generally speaking, as is the pay envelope on Saturday night. We read in the journals and listen to "old prints" tell of the strange manner and method conducted in small shops — and larger ones, too — in years gone by, but to those who do not know differently these facts appear so ancient as to lose the flavor of veracity, and are given credence of originating in the mind of some poor, overworked, inebriated "print."

In the northern part of Michigan is a county seat which boasts of thirty-five hundred population, and a weekly paper issuing regularly, once a week, fifteen hundred copies. To this town I was called this summer, while the owner was enjoying a month on the fishing streams, so numerous there. My first appearance at the office gave me a pleasant surprise. A fine new two-story cement home had just been completed and moved into. The front office was large and elegantly furnished, and basing my calculation upon my first impressions expected to find an ideal composing and press room. Foolish apprehension. There were two racks for job and ad. type, each rack holding eighteen cases, thirty-six in all, and in these thirty-six cases I found, by actual count, one hundred and three fonts of type, mostly different faces. Now, had this type been doubled up in proper shape, namely, large type with the small, conditions would not have been so bad, but instead old bastard fifteen or seventeen point was laid in with fourteen and eighteen point modern. I was given the happy information that this was a very convenient plan in that in putting the quads and spaces about the same size together, in case one gave out, the smaller size could be used. In one case where seventy-two point Gothic was kept, had been laid a new font of Steel Plate script. It is needless for me to add that not a "y," "g," etc., had tails on them — and the type had been in the office only six weeks.

I looked around for the lead, slug, rule and furniture cases, and failing to find them made inquiries. Then I was apprised of another most convenient and time-saving (?) arrangement.

The drawer built in all modern job stones had been discovered and pressed into service. After a tug of war I managed to pull it open, and there in a chop-suey heap were slugs, rules, leads and metal furniture, all sizes and descriptions, and, I may add, bent in all conceivable shapes. They were not sorted in any manner whatever, but were piled there in bird's-nest fashion, so — I was informed — that the compositor could get anything he wanted without running all over the shop for it. Happy thought! But how in the world the poor compositor ever got together the ads. and jobwork he did, will always remain to me a question unanswered. Right now may be a good time to state that this compositor had been in this same office for the past thirty years, continuously.

As for the presses, they were frightful. The job press — a Peerless — probably fifteen years old, was a sight. When the press was first put in, it ran so smoothly that it was not oiled for years. Of course, after a time it began to squeak and run hard, and then a little hard oil was shot into what holes were visible, but of course they were so corroded at the bottom that the oil had no more chance of getting through to the joints than did the press of doing good work. The foot-treadle had been removed and lay under the press covered with dust. The press ran so hard that in making ready it was impossible to use foot power, even for one revolution of the fly-wheel. A four horse-power gasoline engine was often stalled in pulling this press at a speed of about seven hundred an hour, and the belt would slip off regularly every twenty-five or fifty impressions. The proprietor said to me that he couldn't for the life of him understand what made that press run so hard, that it was oiled every week, and that his opinion was that a bolt had tightened up somewhere.

I went to work and took the press apart at the first opportunity, and the condition the jobber was in made a shining example of what lack of oil and wiping rags will do in a few years. There was not one oil-hole that would take oil and every joint on the press was covered with rust. In some instances the rust had eaten into the rods. Some places made for oil had ceased friendship with that article since leaving the factory and it was necessary to take a small punch and hammer to get out the dirt, which I might truthfully say had petrified there. I emoried all of the joints, cleaned the gum from all over the press, oiled it up thoroughly, put it together, and when the owner came home called him out to see how the press ran. He put his foot on the treadle with a heavy tread, and was startled when the press made a couple of impressions without further labor, exclaiming gladly, "You've found that tight bolt, ain't you?" Utterly dumfounded and disgusted, I looked at his wise old face a moment and answered, "Yes."

Written for THE INLAND PRINTER.

THE HISTORY OF PAPER.

NO. I.—BY LILIAN I. HARRIS.



THE consumption of paper is the measure of the people's culture." Very true and substantiated in the development of nations, for the origin of the powerful industry of papermaking, which to-day ranks fifth in America, we must look to the ancient heathen lands. Four thousand years before Christ, began the demand for some material on which accurate records of the development of man might be permanently inscribed for future generations.

Learned men, all over the world, have been occupied for years deciphering the hieroglyphs, strange pictures, and forms carved on the stone obelisks throughout Egypt, thus fulfilling their real purpose that history and advancement of those early people might be known. Temples were carved inside and out; slabs or panels, in bas-relief, were placed in the halls of these religious meeting-places, giving ample and faithful record for all time to come.

The Greeks, in the flush of their intellectual strength, felt the need of material on which writing might be preserved without the labor necessitated in carving granite boulders. To these scholars, and the contemporary Romans, is due the introduction of the soft clay tablet, which was easily lettered and then baked to a permanent hardness. Thousands of these tablets have been found, varying in size from one and a half by one inch, to nine inches long, and six and a half inches wide. The deciphering of these pieces of clay gives us our knowledge of the lives and occupations of the Assyrians. The British Museum has records of public business transactions, lawsuits, scientific research, etc., which were made on terracotta tablets subsequently found in the ruins of Babylon and Nineveh.

Metal tablets of gold and silver were the next step in advance, for while they were more expensive than clay, they were much lighter and occupied less space. Imagine, if you can, Cook county filing away records on tablets of stone such as these spoken of. It might necessitate a new courthouse.

Skins were tanned and the letters and decorations were done in gold and silver. Letters were also engraved on ivory, but this was difficult and was not generally used. Wood, and the bark of the olive, poplar, and palm trees were used, and there were attempts, even in those early days, to cut the wood of the soft trees into strips, soak and boil until soft, then lay in sheets and polish, making the surface possible for lettering. Such crude forms at a time of continuous progress could not last,

better and more suitable material was certain to be found and the Nile river solved the problem by yielding the papyrus or paper plant. To-day it grows on the banks of rivers in Abyssinia, Syria and Sicily, but has disappeared almost entirely from Egypt. Alexandria became the center for the paper made from this queer plant and supplied Asia and Europe for many years.

The papyrus has large root-stalks which spread in the mud and throw up numerous stems from five to twenty feet high, the lower being entirely under water. The stem is triangular, and the leaves grow near the base. Above, the stem is naked to the top, where a large umbrella-like plant is found. In the manufacture of paper, the layers of the stalk, about twenty in number, were removed by means of a sharp instrument. The finest, used for the paper, were next to the pith. Toward the outer portion of the stem were the coarser fibers used for boats, boxes, baskets, mats, sandals for the priests, and divers other utilities.

As the strips were removed they were placed, side by side, on a flat surface and then a second layer laid upon the first at right angles. This was pressed, and after being properly wet, was left to dry in the sun. Later each sheet was beaten smooth with a mallet and polished with ivory. When this process was finished the papyrus was rolled on a wooden cylinder and the edges decorated.

As the constant demand for papyrus was greater than the supply, parchment appeared. This was made from the skins of animals prepared so that it was suitable for writing. It was so valuable in those days that the ancients would often erase their writing and use the sheet a second time.

The skins, freed from hairs, were placed in a lime vat to cleanse. Then they were stretched upon frames, scraped and fully polished. The finer parchment, called vellum, is used now for important writings, while a paper parchment is used for laboratory purposes, there being several imitations.

While records vary as to the identity of the first paper manufacture, history shows that the Arabs, at the time of the capture of the Saracens, 704 A. D., had already learned the art, and Arabian manuscripts to-day bear the date back to the ninth century.

It is an acknowledged fact that the first paper made from cotton was the work of the Chinese, for eighteen hundred years ago they treated the cotton plant so as to reduce it to a pulp and by adding chemicals utilized its fibrous nature. Early Chinese artisans made strong but delicate paper, by this process. "The small branches of a tree, resembling the mulberry, were boiled in lye to loosen the bark; which was then macerated in

water for several days, the outer part scraped off, and the inner part boiled in lye until it separated into fibers. It was then washed in a pan or sieve, and worked by the hands into a pulp, which was afterward spread on a table and beaten fine with a mallet. The pulp was next placed in a tub containing an infusion of rice and root called overie, and thoroughly stirred to mix the materials. The sheets were formed by dipping a mold made of strips of bulrushes confined in a frame."

The manufacture of paper soon became one of the industries of the old world. The Moors, of Spain, carried it on extensively, and when the Arabians occupied Sicily they made paper only from cotton. Later the making of paper in Spain ceased, and the Italians, in the fourteenth century, became widely known for their high grade of paper.

In 1189, France gained some knowledge of papermaking from Spain, and her trade became so extensive that she supplied other countries.

Germany also made rapid strides at this time until the fifteenth century, when Germany, France and China, later joined by Holland, were the acknowledged papermaking countries of the globe. These four countries supplied England, despite her present progressive state, until the close of this last century, then a single mill, for fifty years, had a monopoly of Great Britain's trade.

As in all profitable industries there were many ambitious manufactures and gradually the industry spread to countries where cotton was unknown, never had been raised, and could not be — of necessity other materials were found, and late in the fourteenth century paper was first made from linen rags; although one manuscript is exhibited in the British Museum, made of linen rags and bears the date of 1100 A. D. After the discovery of the possibilities of linen rags, cotton paper was made very little excepting in the southern countries.

The ancient pieces of the Gospel of St. Mark, at Venice, are said by some to be of cotton paper, but experts say skin. A deed of Sir Roger, of Sicily, dated 1102, is said to be the oldest document at present on cotton paper.

At Vienna, is the charter of Frederick II., 1228, on cotton paper, but soon after this date Frederick issued an edict stopping the use of cotton paper for official business and substituted a vellum, of a blue tint, on which the lettering was done in gold.

WATER-MARKS.

With the change from cotton to linen were evolved water-marks. The designs were woven into the linen in conspicuous figures of birds, instruments of war, animals, etc., so skillfully adapted that here the expression "decorative art" may be applied to papermaking. To-day the water-

marks on bank-notes, checks, etc., make forgeries difficult.

In Nuremberg, Bavaria, as early as 1390, we find a paper mill operated by two rollers, which set in motion eighteen stampers, and for some centuries this process of pulping the fibers by beating was used. Other mills were set in motion in foreign countries, but it was 1690 before America knew the convenience of having her own mills.

An early Hollander erected a mill at Roxboro, near Philadelphia, on a small brook called "Paper Mill Run," which flows into the Wissahickon river. The paper here was made of a combination of linen rags and the original flax, which was raised near by. In 1729 Thomas Wilcox built the Ivy Mills on Chester creek, Delaware county, Pennsylvania, and produced handsome paper until 1866. Other mills were established and operated throughout Pennsylvania, but though New England was the leader, from point of settlement in this country, she did not begin papermaking until 1730. Daniel Henchman, a bookdealer near Boston, was the pioneer of New England, yet the industry was confined to forty mills operating in New Jersey, Delaware and Pennsylvania, until 1800. Philadelphia became the Boston of to-day — it was the literary center partly due to the energy and influence of Benjamin Franklin.

SCARCITY OF RAGS.

Rags were so scarce at this time of the Revolution that the *Boston News Letter*, after many appeals through its columns for rags, announced "A cart will go through the city of Boston before the end of the month to collect rags for the paper mills at Milton, and all people that will encourage the manufacturing of paper will dispose of them!" The following poem was posted in all public places:

"Rags are beauties which concealed lie,
But when in paper how they charm the eye;
Pray save your rags, such beauties to discover,
For of paper, truly every one's a lover.

By the pen and press such knowledge is displayed
As would not exist if paper were not made,
Wisdom of things mysterious, divine,
Illustrious does our paper shine."

The response was not what it should have been and paper became more scarce; in fact when the American army entered Philadelphia there was no paper to be had suitable for making or padding cartridges. Advertisements appeared everywhere, appeals were made, but in vain, and at last soldiers were ordered to search every home, and all places of business. Poor Benjamin Franklin's home was the plum, for in that attic were found five hundred copies of Reverend Gilbert's "Defense of War." These sermons did active service at the battle of Monmouth for musket cartridges and for wadding.

It is interesting to know the many articles used

for papermaking in early days. In 1765 a book was published at Regensburg, Germany, by Jacob Schaeffer, and the paper used in it was made from sixty different sources: Sawdust, hop-vines, hornets' nests, peat, straw, cabbage-stumps, moss and thistle-stalks. A book made entirely of straw-paper was published in England in 1800.

Modern papermaking began early in the nineteenth century and the industry grew rapidly. During the years between 1861 and 1865, prices soared skyward, and many mill-owners then reaped a fortune that otherwise would have meant a lifetime of hard work. This wonderful stimulus to the production of paper is due to the use of wood-pulp and fiber, which has largely supplemented the use of esparto grass and straw, the perfecting of the Fourdrinier machine, an idea of Louis Robert, a Frenchman, which automatically transforms the fluid into the finished paper, and the innumerable uses to which this article can be put. By this machine it is possible to produce different grades of paper at greatly reduced cost, and to-day the United States leads the world in paper-making, producing one-third of all made on the globe. In 1905, 3,857,903 tons of paper were consumed in the United States and 2,644,735 tons of pulp for periodicals, newspapers, etc.

Spruce and poplar pulp are the most important materials for the manufacture of paper, although eighteen different kinds of wood are used. The coarser grades are made of straw, waste paper, and a manila stock. The most expensive paper, used for bank-notes, records, etc., is made of linen rags.

In 1905, 881,106 cords of spruce wood were consumed in ground wood-pulp, at a cost of \$6,355,563.

Eight hundred and fifty-one thousand four hundred twenty-five cords were consumed at the sulphite mills, at a cost of \$5,582,288.

Two hundred and thirteen thousand fifty-eight cords of poplar were used in the soda process, at a cost of \$1,506,971.

Five hundred and twenty-seven thousand five hundred five cords of other wood were used at a cost of \$2,508,982.

Two hundred and ninety-four thousand five hundred fifty-two tons of rags, at a cost of \$8,864,607.

Old waste paper, 588,543 tons, at a cost of \$7,430,335.

These figures do not include the wood that we import from Canada each year, but only that supplied by our home forests. We depend upon Canada for more spruce than poplar — as the latter grows more abundantly here and we use less.

Wood-pulp is known as the mechanical and chemical. A large revolving stone grinds, by hydraulic pressure, the mechanical, or ground

pulp, and it is reduced without the use of acids. It is such a brittle pulp that other kinds are generally mixed with it in making paper.

The soda and the sulphite fibers are reduced by boiling in a solution of caustic soda, and by the use of acid sulphite of lime. Soda fiber is much softer than the sulphite, though the latter is remarkably strong. This pulp is sold in large folded sheets which are made by pressure and dried on steam-rollers. If the pulp is to be consumed by the pulp manufacturer, and made into paper, it is stored in the liquid in a large tank, until needed.

Paper is used to-day for cooking utensils, car-wheels, water and sewer mains, telegraph poles, window-panes, paper rests, lining, mats, waterproofing, building, filtering, collars and cuffs, hats, shoes, dishes, napkins, trays, boats, and for hundreds of other articles.

United States has yet to establish a technical papermaking school, although there are such at Vienna, Austria, and at Manchester, England.

(To be continued.)

CATCHING SUCKERS.

Mercy on us! How times have changed since some of us were boys! Nowadays, when a customer has two thousand letter-heads to be printed, he sends the office boy around to every printer within a dozen blocks to get prices. The boys, too, are shrewd enough, some of them, to let you know what the other fellow is charging. There is a common trick one firm tried, to beat down the price of a \$75 job, and it is illustrative of the methods of more than one. After getting what he knew to be a low price from one printer, the "piker" made a memorandum on a slip of paper of the firm name and amount, which, when he called upon the next man, was accidentally (?) left upon the printer's desk, so that it might be found afterward and influence the price. To the printer he said, "I am in no special hurry for this, so you need not figure it up now; just send it around to me to-morrow." Oh, the customer was sharp and devilish sly. And the printer, in his earnestness to get business, oftentimes jumps at the bait like a bullfrog at a piece of red flannel — swallows hook and all. But we are learning, some of us; the massage of experience is gradually reducing the bump of gullibility, which is the thirty-sixth phrenological organ.— *Board of Trade Printer.*

DELEGATE WANTED TO ROOST HIGH.

A delegate to the recent convention of the International Typographical Union from a small union in Indiana wrote to the chairman of the committee on hotel accommodations requesting a reservation at the headquarters hotel as follows: "If possible, reserve a room for me at the Quincy House. I want one of those \$1 (one dollar) outfits. A 'caser' is as strong as I'll go for flopping purposes, as the surplus coin may be needed for the purpose of flushing my pipes, which may become crowded with those devilish beans. I am the delegate from this burg, and don't want to get too far away from headquarters, as us fellows from the Hoosier State are easy marks for the gold-brick guys. Let me know if you can arrange the aforesaid roost for the undersigned rural rooster.

"P. S.—Have this dollar room located where the 'pan-handlers' can reach it only by means of an air-ship."—*Minnesota Union Advocate.*

Written for THE INLAND PRINTER.

VALERIAN MICHAELOVICH GRIBAYEDOFF.

BY S. H. HORGAN.



VALERIAN MICHAELOVICH GRIBAYEDOFF is dead without receiving the obituary tribute to which he is entitled. For Gribayedoff pioneered pen-and-ink drawn portraits in the newspapers and deserves honor from every one who enjoys the modern illustrated newspaper. "Grib," as he was affectionately called, was personally known to more newspaper editors than any artist in America. Then why, it will be asked, were his death notices so brief and always inaccurate? This is difficult of explanation without giving a glimpse of the artist's private life.

The writer was in business touch or correspondence with him for nearly a quarter of a century and naturally learned much of "Grib's" personality that was a secret from others.

Gribayedoff was a sincere socialist, who believed that property should be held in common, and also wives. Our laws, compelling a man to get along with one wife, were particularly obnoxious to him. A death notice appeared in a New York paper of a "Mrs. Gribayedoff, wife of the well-known newspaper artist." I consoled with him on the loss of his wife, and he said seriously: "There is some mistake about that death notice; either there is some one else of my name, or, if I married the woman, I have forgotten about it." And so "Grib" was obliged to be secretive about his private life and when he died his newspaper friends had little on which to base a sketch of his life.

Gribayedoff was born in Russia fifty years ago, educated in England, and as a young man he spent some time in South America. So he spoke Russian, English, French and German fluently, while he attempted many other languages. A Nihilist, and a conspirator by nature, revolutionists of any nationality were warmly welcomed by him. An instance of this occurred when General Aylward, the Irish hero of the Boer War of the early eighties, arrived in New York. Gribayedoff met the General at the steamer and invited him to his studio, where he gave him the key of his wine closet, containing bottles of liquors from all lands. "Grib" locked the valiant Irishman in the studio to keep other newspapermen from getting near him while he went around and negotiated terms for an exclusive story. Colonel Cockerill, of the *World*, secured the story on condition that Gribayedoff should keep the General from other interviewers until morning. On Gribayedoff's return to his studio he found his guest sprawled on the floor, drunk, with a bottle of Russian vodka



*Yours very sincerely
V. Gribayedoff*

VALERIAN GRIBAYEDOFF.
From a painting by Siebert.

to explain the situation. The Irish warrior had met a Russian enemy. "Grib" locked him in again and rushed to the drug store for restoratives, but failed to get his guest back to consciousness until after the morning papers had gone to press.

It was in 1881 that Gribayedoff began to draw pictures for New York *Truth*, a daily paper. The only available photo-engraving processes then were what is known as the swelled gelatin and the washout method, which required two or three days to produce a cut. Gribayedoff overcame this difficulty by getting up stock cuts of likely happenings. "A Shooting Affray," for instance, was used to illustrate every shooting, from the assassina- of a czar down to an escaping burglar. This seems ridiculous in our day but not so at a time when they used a cut of Lydia Pinkham for the "Queen of Greece."

In November, 1883, Gribayedoff's friend, Mr. William Kurtz, started the Electro-Light Engraving Company in a basement at 233 Broadway, New York. Their method of engraving was etching on zinc, with the possibility of turning out cuts in as many hours as it formerly took days.

"Grib" knew it was now possible to illustrate the daily newspaper, and for months he went around pleading with newspaper proprietors to try it. Any one who has attempted to introduce a new idea will understand the artist's discouragements in those days.

Finally Mr. Pulitzer, of the *New York World*, agreed to give illustrations a trial. In January, 1884, they permitted Gribayedoff to make some small designs for an article on heraldry. These cuts attracted attention. Then on February 3 of that year, a page was printed on "Wall Street Nobility," containing eighteen one-column cuts from drawings by Gribayedoff, which may be called the beginning of modern illustrated journalism.

From that date the *World's* circulation jumped upward. Other papers sought to use Gribayedoff's talent, and he had more orders for drawings than he could handle, though he was a hard and fast worker, capable of giving fourteen hours a day to drawing. The first papers that appealed to him for drawings deserve credit for their enterprise. They were: *The Albany Evening Journal*; *Taggart's Sunday Times*, of Philadelphia; *Detroit Evening Journal*; *Kansas City Times*; *Chicago Tribune* and the *Inter Ocean*; *Nashville American* and *St. Louis Post-Dispatch*.

New York possessed at that time many better pen-and-ink artists than Gribayedoff; men who were trained on the *Daily Graphic*, then eleven years in existence. These artists were anxious for work, but they could not compete with "Grib" for the reason that he alone had discovered the technic required in a portrait drawing so that it would engrave, stereotype and print well on the fast web presses. For that reason his drawings are worthy of study by the illustrator of to-day.

One feature of his work which the writer noticed in the thousands of drawings ordered from him was that he would take the characteristic feature of a face and either make it prominent or exaggerate it slightly so as to make it distinctive from any other portrait. If a woman had a wart on her face, it became as prominent as Cromwell's. Curious curved noses were his delight, while out-of-the-fashion whiskers gave him positive joy in bringing out their eccentricities. He had no formula for drawing the eyes, nose, or mouth, as was too often customary at that time. He had been a good reporter and he used the same methods in drawing. He "reported" a face as he found it, with a reporter's privilege of slight exaggeration, though no one could be said to be flattered by his pen.

In this number of *THE INLAND PRINTER* is reproduced a portrait said to be Gribayedoff's masterpiece. It was sketched from life, in Lon-

don, but a short time before Cardinal Manning—"the Cardinal of the Poor"—died. Note how well the artist has by simple lines shown the parchment skin and those wonderful eyes wherein, through age, white has crept over the cornea. The dent in the biretta is recorded, and the fact that it does not fit well on the Cardinal's skull owing to the zucchetto, or round cap, on the back of his head, is carefully shown. The whole drawing embodies all the characteristics of Gribayedoff's rugged handling. The original is 13 by 15 inches in size.

The portrait of Gribayedoff, from a painting, shows him in his famous sealskin coat. There had been some rivalry between Walter McDougall, the caricaturist, and himself. McDougall appeared on Park Row wearing an overcoat with a sealskin collar. "Grib," not to be outdone, came down-



W. Gribayedoff

ADBE LISZT.
Etching by Valerian Gribayedoff.

town with an overcoat, sealskin to his heels. He raised the price of his drawings simultaneously with the coat, and after that sealskin caps and collars became the badge of artists.

Gribayedoff made some few etchings. Had he the time he would have made a reputation for himself in that branch of art. The etching of Abbé Liszt, reproduced here, was one of his earliest ones. As a magazine writer he was one of the few who could illustrate his own articles. His article on "Illustrated Journalism" in the *Cosmopolitan* for August, 1891, shows his best skill in that direction. He left one book, published in 1890, entitled "The French Invasion of Ireland in '98; Leaves of Unwritten History That Tell of an Endeavor and a Lost Opportunity to Throw Off England's Yoke." How it was left for a Russian to write a bit of the "Unwritten History" of Ireland would make a story in itself.

When in 1897 the writer showed Gribayedoff that half-tones could be made from photographs and printed with stereotypes on the fast newspaper press, he said: "My occupation is gone." He got a camera and illustrated his magazine articles with it. In 1899 he went to Paris and never returned. There he established a correspondence bureau from which he supplied articles and photographs that were in great demand during the China-Japan and Russia-Japan Wars. He made a hit by his photographs of scenes during the Dreyfus trial in Paris.

Taken altogether, Gribayedoff left a powerful impress on the illustration methods of his time. He opened up to artists the great field of the newspaper. He was a genius without a rival. A polished gentleman when necessary, a prince in bohemia; he could be a "tough" and had the physical strength and courage to back it up, when dealing with rough characters among whom his work as a reporter brought him. Holding "advanced" ideas on all social questions, his studio was the meeting place for most of the "freaks" of humanity that passed through New York. He took the side of the "under dog" always, and, being sympathetic and helpful to those in trouble, was popular with those people who are always in trouble, or are looking for it. Report has it that it was to get free from this flotsam and jetsam of society that he stole away to Europe. His memory is, however, treasured by the great mass of old and worthy newspaper men who were his friends.

FELL FROM THE BLACK NORTH.

A sailor dropped some fifteen or twenty feet out of the rigging of a battle-ship and fell plump on the head of the first lieutenant. "Wretch!" said the officer after he had gathered himself up, "where did you come from?" "An' sure, I come from the North of Ireland, yer honor."

Written for THE INLAND PRINTER.

THE C. C. "GETS IT IN THE NECK."

BY J. ERNEST THOMPSON.



PRESSMAN has no soul," said the Careful Compositor sadly. He had been sent down to transpose a lead in a blank-book heading that was on one of the ponies, and had lingered a moment watching a pressman and feeder next to him who were driving tacks through a few refractory leads in a form of cuts.

"And you fellows who pretend you're all soul and no body—well, I'd hate to have to pay your board and beer bill, that's all," sneered the Head Pressman, who was an old friend of the C. C. and knew how to handle him.

"But see what those lobsters are doing to the leads. The only thing to do with them afterward is to throw them in the hell-box."

"Now see here," said the H. P. vigorously, "I've heard a lot of that kind of talk and it's time to have it revised."

"You can't deny that those leads are spoiled," insisted the C. C.

"How much do leads and slugs cost the firm?"

"It's not so much the actual cost——"

"How much do they cost?"

"I guess about 20 cents a pound," the C. C. answered, wishing he were safely back up-stairs.

"Then there's just about 7 cents' worth of leads working up that has made that big Miehle lose forty-five minutes this morning—you can figure what that costs the firm. You fellows up there puttering around with your fifteenth-century type-faces and every one wishing he was off in a monastery somewheres drawing out fancy initials at the rate of one every time the moon changes—what do you know about making dividends for the firm? I tell you, if it wasn't for a little hustle at this end of the job you'd all be in some charitable institution."

The C. C. backed out as gracefully as he could and the H. P. winked at one of the lady feeders who was fixing the draw-sheet, or the tapeless delivery, or something that had gone wrong around behind her pretty little form.

A LOSING GAME.

There is some chance of winning at 'most every game that's played,
From polo down to ping-pong, and from poker to old-maid
You always have some show to prove your strength or craft or skill,
And if friendly fortune favors—call it luck, or what you will—
You may carry off the honors, but one game you'll surely lose,
And that's the game that people play with

Old
Man
Booze.

No man was ever known to make a winning at this game;
All kinds of men have tried it— the result was just the same;
Your luck may change at faro, you may carry off a stake,
But there's just one game that no one was ever known to break,
And it has broken many—it will break you if you choose
To go against the game that's played with

Old
Man
Booze.

You may dally with the ponies, buck the wheel, or take a round
Out of fluctuating finance, and still 'scape safe and sound;
You may margin May if hopeful the price go up or down,
Or get a little hatchet, carterize the town—
Cut up any crazy caper a fickle fancy choose,
But don't attempt to get the best of

Old
Man
Booze.

— Rex H. Lampman in *Neché Chronotype*.

EDUCATION is delightful—culture is immense. Learning makes the ignorant look like 30 cents.—*McCutcheon*.



HIS EMINENCE, CARDINAL MANNING.

Portrait in pen-and-ink, from life, by Valerian Gribayedoff.
(Original in the possession of S. H. Horgan.)



A. H. McQUILKIN, EDITOR.

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SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

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ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. MCCOT & Co., 31-32 Eagle street, Holborn, London, England.
WILKINSON & Sons, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDLER, Nümburgerstrasse 18, Leipzig, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

WITH shorter days and longer nights and the passing of the heated term, the printers' harvest days are here.

To PARAPHRASE Mills' oft-quoted epigram, he who multiplies the amount of printed matter is a benefactor of the race.

HERE'S luck to those who cut prices during the slack season. May they succeed in raising them to the old level, and never swing the axe again!

DAILY papers being launched in each of three cities—Philadelphia, Baltimore and Cincinnati—are a substantial guarantee by the promoters that they believe the worst is over.

DELIVERING goods in slovenly parcels tends to drive away business. It is worth more than it costs to have an "artist" prepare all packages for shipment or domestic delivery.

THE Far East is getting ready to show us how, as the latest typesetting and typesetting machines are the products of an East Indian, and they are said to be "clever and entirely original inventions."

NEVER before was the world in greater need than to-day of men who can do things and know why they do them, and if you can qualify for this class, you won't have to "chase a job"—it will chase you.

AFFABILITY and good manners are acknowledged assets of the man who comes in contact with the public. Discourtesy has lost many a customer that hard work and much energy had been expended to secure.

It is not merely incumbent on each to get all the work he can at profitable rates, but we should all interest ourselves sufficiently in our customers' affairs to see if they are not overlooking opportunities because of a too sparing use of printers' ink. It is up to the trade to not only do the printing for the public, but to create new work.

DOWN in Oklahoma they are right up-to-date, and the new State has the champion price-cutter, too. One of the offices at Bixby offered to do the municipal printing for nothing, and got the contract. Nothing like work for work's sake, but the successful bidder will ultimately be sorrier than the loser, who would have been content with 2

cents a line for first insertion and 1 cent thereafter. If other craftsmen are as patriotic—or should we say as foolish?—as the printers, they must have no use for taxes at Bixby.

THE INLAND PRINTER is not concerned in partisan politics this year, nor is it opposed to the progress of the unions. It did, however, hope to be spared the nauseating spectacle of prominent candidates, or friends on their behalf, seeking membership in labor organizations. It is a cheap piece of political claptrap where the privilege or honor—whatever it may be—is sought, and where it is bestowed the act suggests a contemptible inference to the average mind.

IT can not be repeated too frequently or with too much emphasis that during the depression period those printers who did the best work and charged fair prices have suffered least. Perhaps the purchasing public is not so keen after low prices and poor work as we have been led to suppose; it is probably willing to pay fair prices for the article that gives satisfaction. The element of elegance is becoming a marked characteristic of the printed page, and where it is wanted and secured there will be a loosening of the purse-strings, if the producer will but make the effort to loosen them. The trade should take as its motto: "Not how cheap, but how good."

DEFECTS in its congressional campaign to the contrary, the American Newspaper Publishers' Association must be making life miserable for the so-called Paper Trust. The first-mentioned organization is now endeavoring to arrange for sales of paper by auction, so as to set the actual market value of that commodity. If the result shows any material shrinkage in price, as the publishers expect, it will be strong presumptive evidence that prices have heretofore been sustained by artificial means. The papermakers must wish they were at liberty to display their powers as organizers in some line that does not affect publishers whose papers see great virtue in some other combinations.

PREACHING the gospel of good printing is among the self-imposed duties of the Rev. C. L. Stelzle of the Presbyterian Church. This missionary of the craft knows the value of graceful typography, and is urging Presbyterian churches not to waste their money and energy on the other kind. He also believes the laborer is worthy of his hire, and by force of example is reprobating the habit common to church people of wanting favors shown them in the prices paid for printing. Mr. Stelzle's policy is to select a good printer,

exact all the care and attention the job is worth, and promptly pay the printer's bill. May the reverend gentleman wax strong and smite evil as many doughty blows as ever John Knox did in his day, and may the circle of his influence be an ever-widening one!

A WRITER in the *Typographical Journal*, who speaks from the workers' viewpoint of course, holds that the main reason for the unsatisfactory condition of the commercial printing industry is that too many employers are incompetent as business men. The direct manner in which this scribe puts it gives the assertion a tinge of audacity, yet the allegation is trite. A New York banker of international fame has said American business men are notoriously inefficient; that not more than two or three per cent of them would succeed if they had to meet the problems which the Europeans have to solve. He attributed this to lack of scientific training in a correct knowledge of business methods and commercial principles. We do not suppose printers and related craftsmen are different from others in this respect; yet efforts to introduce cost systems in offices have disclosed a woeful want of knowledge of the primal elements of business success.

OUR friends the newspaper publishers have awakened to the fact that monthly magazines are menacing competitors for advertising, and isolated effort on the part of the newspapers has been inadequate to meet the inroads of this and other competition. An organized educational campaign was found to be necessary to set the daily paper in the right light before the advertising world. In order to do this fifty or sixty publishers of leading newspapers formed the Daily Club, with headquarters at New York, which is now engaged in actively propagating the gospel that newspaper publicity is not, relatively speaking, expensive, and devising means of working up new business. With characteristic broadmindedness, the publishers are not decrying the worth of other media, but are urging the value of theirs and studying the field of opportunities for possible new customers. This move must result in a decided fillip being given to newspaper advertising, which has suffered something like a near eclipse in the great strides of the last decade. There has been an increase in volume, but not in keeping with the increment in the magazines, while the character of the businesses using daily papers has remained almost stationary.

THE salutary methods of the German Printers' League were recently disclosed in an interesting way. A catalogue was being estimated on, one

firm offering to do the work for \$210, when another came along—as so often occurs in America—with a bid of \$126. The purchaser accused the first-mentioned firm of sharp practice, or “gouging.” It did not relish having such a blotch on its escutcheon, and referred the matter to the court of arbitration, for it to figure on the job. It did so and reached the conclusion that \$192 was about a fair price. The court thought the closeness of these figures exonerated the accused firm from all suspicion of extortion, and inclined to the “charitable” view that the successful bidder had made a miscalculation, as the work could not be done at the price named. This ruling had no influence on the work at issue, but its educational value must be far-reaching. The house that would have charged a good price is justified, while the careless firm, or the “cutter,” is exposed in such a manner as to attract the attention of its present and prospective creditors. They know that if he is in the habit of taking jobs at less than cost some one will have to pay the difference.

THE summer now passing has not been one of unalloyed delight to many graphic-arts men. Some have suffered such a slump in business that they are constrained to say an optimist “is one who lies about it.” The strain has been severe, but we are now on the upward trend. The depression having been world-wide, the result of the presidential election will not seriously or permanently affect the improvement that is now discernible. If, however, mills are being opened for political effect, and not on account of an increased demand for products, then we may expect a serious reaction—so serious as to offset for a time the effects of the natural revival of trade. If the great corporations are—as is so freely alleged—opening works and giving employment when there is no good reason therefor, they are playing a dangerous game. It is not alone the workers they will deceive, but many small business men, who for one reason or another will follow their example and put on steam in the belief that industry has a clear track before it. Such deceptive tactics on the part of these corporations may win an election for their choice of two political evils, but it will be at a tremendous cost, and in the end the corporations will have to pay in the shape of a much-widened circle of hostile critics. On the whole, we believe the outlook to be sufficiently encouraging to justify everybody “getting a move on,” with the assurance that the business tendency will be steadily upward.

SO FAR opposition to Japanese immigration has been restricted to workingmen, and more especially those of the Western Coast. If the experience of the Japan Gazette Company is indicative of the

Japanese way, some employers will also question the utility of importing Japanese workmen. The *Gazette* recently failed to make its appearance, and explained that it was due to a strike caused by the company refusing to immediately accede to the demands of its compositors. There were demands for increases of wages, the justice of which can not be determined at this distance, and also these remarkable provisions: “That fifteen minutes’ grace be allowed to all workmen in the morning; that rewards be given to all workmen who are punctual (this extraordinary request was divided into three sections, providing half-yearly rewards for those men who were neither late nor absent, those who were late but not absent, and for those who were late and not absent more than five days in each half year); that any man be allowed to take a week’s holiday for sickness or public business; that full wages be paid for the period and that no doctor’s certificate be required unless his absence exceed a week.” Japan may be progressing in the variety and volume of its manufactures, but the Oriental mind still strives to mix up archaic notions with modern industrialism. We venture, however, that the Occidental attitude toward punctuality will prevail, or the Japanese will be less and less a factor in the commercial world. Those printers are not awakening from the centuries-long sleep with sufficient all-round alacrity.

IN the August number of THE INLAND PRINTER several letters appeared concerning the relation of the census of manufactures to the printing trades. Among business men there will be no cavil at our assertion that the reports are of no practical value to them. Nor can it be denied that this is not as it should be. Chief Statistician Stewart is sure that the information we suggested as being desirable can not be obtained except by special order of Congress. Why not? Is it because the bureau does not want it that way, or because it is impossible? We contend that the census of printing should be designed for the information of business men and others interested in the trade. If it is impossible to get the data which that more or less important class desires, it certainly would be of some advantage to have persons who know the trade, its practices and jargon, aid in drafting the schedules. At the first appearance of advance notices of the last bulletin we marveled at the great disparity between the increase of managerial and clerical forces as compared with that of the productive forces. No explanation has been forthcoming from the experts. “It is there, and it stands,” is possibly their attitude. Those in the business, however, know it is absurd—the trade could not stand such a disproportionate excess of what we erroneously call non-

producers to producers. We do not venture to say where or how the mistake was made, but that a mistake there is we are positive. Possibly it was a misinterpretation by printers of the terms used by the bureau. If so, then the advice and suggestion of a printer would have been valuable to the census officials, and it is possible if advice were sought from those acquainted with the details of the printing and the publishing businesses, they might be separated for the purposes of the census and the compilation prove illuminating to commercial printing.

THERE appears to be some opposition or criticism among members of the Typographical Union to the arbitration scheme operative with the Publishers' Association. We are not inclined to think the objectors are numerous or that their complaints meet a kindly reception. In his address to the convention President Lynch heeds the complainants, and in defense of arbitration and the agreement says: "There has not been an arbitration decision rendered under the new agreement that has not brought positive benefit to the local union affected. Indeed, the case may be stated in stronger terms: that the average arbitration decision has been much better than the average scale secured where the arbitration agreement has not been in effect. Surely there must be some remedy that will, to a reasonable degree at least, prevent the strike, and the resultant loss to employer and employee. If our present arbitration agreement, the most perfect of its kind in existence, does not offer the remedy, then the industrial problem presents only one solution, and that through the resort to force. In brief, this will mean the survival of the strongest. If the wage-worker under the present system has nothing to look forward to in the last analysis except the strike, then indeed his future is unstable. Arbitration decisions should at least have a fair trial, and should not be condemned without the fullest test. . . . Your president has faith in arbitration as a deterrent to industrial chaos, and he also believes that the great bulk of the membership approves the effort at industrial peace." Within the last year the National Board of Arbitration, composed of representatives of the union and the publishers, has succeeded in devising better scales than those secured through other methods, is the judgment of Mr. Lynch. That is one of the best commendations of the conciliatory method of settling disputes that has come under our notice. That the worker can look forward to something better than the strike we firmly believe, and the Typographical Union and the National Publishers' Association have done much toward pointing the way, for in this case the representative of the employers is as emphatic in lauding the system as

is Mr. Lynch. Each party recognizes the right of the other to exist. Reaching that rational conclusion eliminates the principal cause of ruptures between employers and employees.

THE day of the circular as an effective advertising medium has passed. That modest method is so generally indulged in that many business men no longer heed the humble single sheet, and the waste-basket is its doom. Naturally, a few well-established houses handling an exceptional line that approximates a necessity may profitably employ a circular, but those who desire to introduce new ideas or feel to the full the pressure of competition must resort to other means. Booklets, folders, and even periodicals, now constitute the attention-compelling plan for using the printed page. A writer in *Printers' Ink*, who discusses the subject at length and with force, says that by far the most effective form of advertising of this class is found in issuing a periodical. In this way the most important quality of advertising is obtained — its cumulative value. He cites instances where commercial concerns found people were looking for its advertising literature after it was put in periodical form and given a name and serial number. Those who spurned the despised circular acquired some respect for the announcement that had the dignity of a name and the appearance of a regular publication. This method affords the seller an opportunity to say more about his product, and say it in a more pleasing manner than is possible in the limits of a circular. He can make suggestions as to selling, handling and using his goods that can not be done in a mere announcement, and which would not be read if he took the trouble to make them. Elsewhere we reprint the article from *Printers' Ink*, mainly because it contains a hint to the printer, who may advise his customers as to the most effective methods of using printed matter. Many firms are indulging in occasional circulars who would abandon them for the more ambitious folder or periodical if convinced that the last-named plan was feasible and profitable. And surely 'tis among the printer's privileges and duties to point the right way to his customers.

THE constant bemoaning of a lack of competent workmen is not without reason. As industrial establishments grow larger and larger the personal relations between the firm and the worker become more remote. Under conditions which we have come in reminiscent moods to regard as being somewhat ideal, the artisan who was accomplishing work that reflected credit on the house was shown some measure of real human appreciation. He was assured of the house's pride in him, which

he reciprocated by resolving to do better and better, and in living up to that resolve he found joy in his work. There was something in it beside wages; he felt that he was a big factor in the success of the concern, for had not the "old man" told him so in a manner that precluded all thought of deception? He grew in the mastery of his calling, gently nurtured by personal encouragement and recognition of his worth. In these days of great things, when workmen are impersonal units in the scheme of production, the employer may be appreciative of the efforts of an artisan, but he doesn't know how to thank him effectively. If he sends a letter, it is cold and formal recognition that fails to carry the desired message; if he goes into the workroom and speaks to the deserving one, the transaction has all the ear-marks of being done for effect and may prove embarrassing to the recipient of the honor. Neither of these methods can have in them the thrill and uplift there was in the old-time "Bob, you made a fine job of that thing yesterday; we are proud of you, for that sort of work is hard to beat." The present-day chances are that even the foreman or superintendent would not thank Bob, reasoning that that was what Bob was paid for doing. Indeed, there have been superintendents — few and far between, let us hope — who have absorbed all the credit for meritorious productions, irrespective of whether they were responsible for them. Thus it comes that in this and scores of other ways our industrial methods are impressing on Bob that he is a mere wage-earner, in whose best efforts there is neither joy nor profit — merely wages. Without these changes we could not aspire to the productive greatness we have attained, but were it not for the greater intelligence of the working-class in these days as compared with other eras, the crafts would have died under this neglect. Small wonder that there is complaint of lack of interest, when dollars and cents constitute the sole reward of labor, and the joy of work is so largely absorbed by those "higher up" and denied the worker. Kipling would never have sung so loudly of the joy of labor if he had not tasted the sweets of appreciation, but instead had been fed on indifference and neglect — neglect so absolute that it partook of the nature of tacit hostility.

"THE editor of THE INLAND PRINTER is one of the active men back of the I. T. U. School of Printing in Chicago, and for that reason, if no other, should not have attacked the proposed new course in printing at the Kansas State Agricultural College. All these schools are yet in their experimental stage. They are needed, and there is plenty of room for many more such schools, not for what they have accomplished, but for what they

promise to accomplish. The International Typographical Union back of the Chicago school ought to be a good indorsement, and we believe it is. The Kansas State Agricultural College, the greatest school of its kind in the United States, ought to be a sufficient guarantee of that school's ultimate success. A printing department was established there many years ago, and for ten or twelve years J. D. Rickman, the superintendent of the new school, has been in charge of that department. He has never claimed to be an expert, but he is a first-class, all-round printer, and no college is sending out better printing than the 'home-print' of this State school. While he would probably disclaim it, Mr. Rickman is an expert on printing inks. It would be difficult to find a better man for the position. The school, like all others of its kind, will probably be a partial disappointment, and have a hard struggle, but the fact that the Kansas Agricultural College is back of it is a good indorsement." Thus our genial contemporary, *Pointers*, of Kansas City, Missouri. We are glad to know that Mr. Rickman is a capable printer and a good judge of ink. But an institution should not be indorsed simply because it is dubbed a school or a course in printing. If we read the prospectus of the school at Manhattan aright, it did not propose to make compositors, but to give them an insight into the trade — to turn out its students half-baked workmen. There is no dearth of printers — the New York Typothetae reports heaps of applications on hand and the unions complain of long lists of out-of-works. There is no need for more compositors, but there is a demand for finished workmen. As we understand it the Kansas school does not attempt to meet this demand — it is merely going to start men on the road. If it starts them in proper shape we have no objection; but if the students are not fitted to hold their own where the great bulk of printing is done, we are in opposition. No good can come out of the manufacture of incompetents. It lowers the general standard of the trade in all phases of its activities. Inability to earn journeyman's wages steadily is the primary cause of many small offices that indulge in cut-throat practices, and then fail. To send out a printer unable to "make good" is a social outrage. It subjects him to frequent periods of enforced idleness, which is the most destructive foe to character, even after the moral fiber has been built up. In the case of youth the temptations beset him at an age when character is in the building. Many human wrecks can be traced to just this cause. Is it creditable to the State of Kansas to be engaged in the work of making more life failures? We think not. It is, however, the duty of every institution to minimize the great waste that results from putting square pegs in round holes. To multiply the misfits is a crime

against society and the individual. The Kansas Agricultural College may be and doubtless is in the front rank in teaching the science of agriculture, but from all we can learn it is not equipped to teach the art preservative. In another portion of the paragraph we have quoted *Pointers* accuses us of narrowness, and declares its belief in trade schools of every description. If to oppose trade educational schemes which have for their purpose the exploitation of students—that do more harm than good—is “narrow,” then we plead guilty, and glory in our “narrowness.”

MR. LEECH AND HIS METHODS.

THE installation of a Public Printer at the Government Printing Office at Washington is always of great interest at Washington, and to a lesser degree elsewhere. There are several things which tend to heighten interest in the case of Mr. Leech. The circumstances surrounding the retirement of his predecessor, Mr. Stillings, who was subjected to a gruelling investigation such as no other Public Printer of recent years had to contend with, would direct attention to Mr. Leech. But points of peculiar interest do not end here. The present head of the office is probably the first one to fill the position who not only was not an applicant for but did not want the job, for it was not until he was given to understand that President Roosevelt's appointment was in the nature of an order that he wired his acceptance from Manila. To those who have observed that the post of Public Printer has been the graveyard of the hopes of its occupants, this reluctance to leave a high-salaried position where one has been successful is readily understood. Furthermore, Mr. Leech is the first employee of the office who has been promoted to be its head. Before going to Manila to establish the plant there he had worked as compositor, proof-reader and foreman in the Washington establishment. Previous to civil-service days, when it was a capital crime to be a Republican during a Democratic administration, John S. Leech managed to hang on, and, if anything, he was more outspoken in his advocacy of republicanism. This ability to retain his position was due to one of two elements entirely creditable—his capacity for making friends who would stick to him or his efficiency as a workman. Perhaps it was a mixture of both qualities, which augurs well for his success now.

Though kindly and keen, Mr. Leech has not the cold blue eye or brusque manner of Mr. Benedict, who occupied the position a quarter of a century ago; nor is he the considerate personage, anxious to please, that the late Mr. Palmer was. He is not nearly so loquacious as Mr. Stillings, and he is a better listener than that gentleman. He greets a caller as cordially as any of his predecessors, but

his whole bearing asks more eloquently than words: “Well, what do you know?” Mr. Stillings would tell you what he was going to do; of his official aims and aspirations; and of gigantic projects he would talk frankly and freely, with the emphasis on the benefit the men would reap.

Mr. Leech does not display the enthusiasm of Mr. Stillings; his program is more modest, and he speaks of it in a lower key. Not that he is the victim of morbid self-depreciation, for his features glow with pride as he refers to his work in educating the Filipinos, but he knows a great deal about the pitfalls and obstacles that a progressive public officer has to meet, so, though determined, he is not unduly optimistic about reforms he has in mind.

He is not afraid of trouble, this new Public Printer, but he does like to be as nearly in the right as circumstances will permit. On several occasions he came to such close quarters with the Philippine Commission that if it did not follow his advice his resignation would be in order, but he remained, and events proved the correctness of his judgment.

Nor is Mr. Leech given to talking about what he is going to do for the employees of the office. He seems to think that his record should speak for him. Here it is that some of his old-time friends acknowledge disappointment. They are dissatisfied and predict his failure; others in and out of the office are just as confident of his success, and say that his keeping the establishment on a business basis is an indication of his ability to make good. Employees are not so much mere working machines in the eyes of Mr. Leech as they were with Mr. Stillings. He is deeply interested in their industrial, mental and moral uplift. Speaking of an organization that is devoted to funmaking, of which many office employees are members, he said to a representative of *THE INLAND PRINTER*: “Is that any benefit to the craft? Are the songs inspiring and touching, and are the speeches serious and stimulating? There is so much to do, for those of us who know, that it seems a pity we workmen should fritter away our time—yet, perhaps, it is a part of life.” Such an expression shows how responsibility has sobered the fun-loving compositor. His countenance and physical appearance have changed so as to comport with this mental sedateness. His iron-gray hair and quick, positive manner of giving orders to subordinates indicate the evolution to the business man, who knows that business is business.

Asked if he thought ascertainment of labor cost was unnecessary in the Government Printing Office, Mr. Leech replied: “How are you going to get a basis for estimating unless you ‘keep tab’ on cost? One of the reasons Mr. Taft urged my appointment to this position—which I did not

seek, by the way — was to install here the system which had been developed in the Philippine office. It is modern in that it is simple — designed for the purpose of getting at the facts in the easiest possible way, and not for the glorification of a system. Here is a small slip," said he, picking up a bindery time-card, "which contains all the essential information sought to be obtained by the use of five larger sheets under another and more pretentious method. I do not believe in making productive labor in the office spend a considerable portion of its time in doing clerical work. A complicated system not only worries artisans unaccustomed to bookkeeping, impairing their efficiency, but it requires an expensive force to transcribe and interpret the many entries. Indeed, the ascertainment of these details is not going to be a permanent thing in the office. Once we are satisfied we have secured a good line on the labor cost of the general run of work, we shall abandon the slips. All that is needed here is a basis for estimating. Of course, we may revert to the gathering of this detail in the case of new or unusual work coming to us, and also possibly invoke its aid at intervals just to 'prove' our figures. If any serious discrepancy is disclosed, we can easily get at the root of the trouble — at least, we can establish a new and more correct basis of estimating. My experience in the Philippines justifies me in believing we shall be spared that annoyance. The scheme may not be an impressive one; it does not possess the elaboration that inspires the press agent, but, like the insect of boarding-house days, it gets there just the same."

During the recent disturbance in the big printing-office the President issued an order that type composition should be charged at the rate of 80 cents a thousand ems. Asked if the Government was so fortunate as to get composition at that rate, Mr. Leech replied that it did not, and while he was not prepared to give figures, he intimated that the exact cost was so greatly in excess of that figure that it worried him not a little.

Whenever the Government Printing Office has been under investigation, its defenders and apologists have laid great stress on the increased expense incident to doing rush work, the bureaus and departments having the habit, so common with the general public, of treating the printer as a convenience. There was apparently no need for foresight on the part of the clerks; it was perfectly safe to let requirements for printed matter drift. All that was needed was to mark copy "rush" and the office was bound to meet the emergency. It did so, but to the detriment of its showing, for it increases cost to pay overtime, lift forms and change forces to take up rush work. The evil had grown to such an extent that ninety per cent of the work was in the "urgent" class. Mr. Leech's

remedy was logical and simple and also typical of his methods. He thought those responsible for or the beneficiaries of expensive charges should pay the freight. One of Mr. Leech's first acts was to address a circular letter to the heads of departments directing attention to the embarrassment and expense this slip-shod method entailed on the printing-office, and saying that fairness required that an extra charge of twenty per cent should be made for such when it interfered with work of another department. As no department may spend in excess of its appropriation for printing, the chiefs were quick to perceive that an extra charge of twenty per cent for rush work would materially curtail the amount of departmental printed matter. Accompanying this notice was a suggestion that, if followed, would insure orders for reprinting of stock forms being placed in good time. The chiefs promptly told those responsible for departmental printing that "rush" orders would have to be avoided. It is hardly necessary to say these orders are heeded, ordinary diligence is exercised, and now the rush-order evil is at its minimum in the office, so far as departmental printing is concerned. When Congress is in session that sort of thing can not be avoided, but the office is then prepared for emergencies and financial allowance is made for them.

Mr. Leech has not escaped the one sure fate of a Public Printer — criticism from the labor element. He was averse to discussing these questions in detail, saying he made no claim to infallibility, but he did not desire to do injustice to any one, much less the wage-earners, the advancement of whose interests had been his avocation through life, and whose welfare was dear to him. "I am not a free agent here," he said; "this is not an ordinary commercial office, where the superintendent or manager is in absolute control. The Public Printer is subject to orders from the President and from the Congressional Committee on Printing, to say nothing of the law and the interpretations placed on it by the construing officers." While saying this Mr. Leech's mind was probably dwelling on reductions in wages which heralded his advent, and which of course gave rise to much criticism and produced some sore spots. Mr. Stillings created several positions to which were attached salaries hitherto unheard of in the Government office, his theory being that if you pay a man well you can more effectively hold him responsible. In reorganizing the office, Mr. Leech dispensed with some of these positions. Though not in favor of inadequate compensation, he reduced the salaries that went with others, and as he highly values some of the sufferers as workmen and as friends, it is fair to suppose these reductions have been advised or ordered by higher authority. Mr. Leech has had to handle another

problem which doubtless wrenched his heart-strings. As everybody knows, Congress makes the scale for the office, and it is not given to making nice distinctions. Compositors receive so much an hour, whether they are doing high-class work in the jobroom or setting reprint copy in some other division. This has long been recognized as an injustice to the superior compositor, who would receive more than the ordinary rate in any commercial office. About ten years ago Public Printer Palmer found it necessary to increase the wages of job compositors. Under the law, imposers, or stonemen, receive more than compositors, and the Public Printer hit upon the plan of listing desirable job compositors as imposers, thereby giving them compensation more in keeping with their worth. Mr. Stillings recognized this subterfuge as a weak evasion of the law, but it so thoroughly subverted the ends of justice that he did not interfere. The abolition of the night force by Mr. Leech compelled the reassignment of a number of men. The question arising as to the compensation of some of them, it was referred to the proper authority—the Comptroller of the Treasury—who promptly decreed that only those actually employed at stonework were entitled to be classified as imposers. This meant a serious, and in the light of earning capacity and living expenses unjustifiable, reduction in wages. The promulgation of the order did not enhance Mr. Leech's popularity in what Washington printerdom calls "the big office." His critics say that this action was undiplomatic, and "diplomacy," so-called, is a quality much esteemed in the national capital, it being the stock in trade of so many of the inhabitants. There is also evidence that Mr. Leech is not wanting in diplomatic sense. For many years the bindery has been a storm center calculated to affright the Public Printer. Its disputes contributed to the undoing of the late Mr. Palmer, and out of them arose a small army that steadily sought the scalp of Mr. Stillings. The economies instituted by Congress affected the binders greatly, and in due course Mr. Stillings discharged a considerable number of them. Members of the union felt they were being discriminated against, and the Washington press told heartrending stories of the misery occasioned by these removals. There was a clamor for reinstatements, and those behind it hailed with joy the resignation of Mr. Stillings. The inevitable deputa-tion visited Mr. Leech and asked him to put the men and women back to work. It is said that in his reply he expressed sorrow at the plight of the unemployed, and promised to reinstate them as soon as the committee would demonstrate that there was work for them. If this be true, Mr. Leech rather turned tables on the committee by placing on it the responsibility for find-

ing the desired work. It is possible this maneuver will not satisfy the binders, but it exonerates Mr. Leech from the charge of being habitually undiplomatic. In truth, he is working out a plan for the government of the office by a system of advisory boards, which would seem to indicate that a diplomatic division of responsibility and authority is one of his strong points. He at least sees that he can not unaided conduct the office successfully, and so intends to press into service through boards a company of co-managers, picked from trustworthy and experienced employees. Mr. Leech dreams no dreams about revolutionizing the office, but he hopes to improve its efficiency here and there, as opportunity offers, by the introduction of well-tested improvements. As he talks about the office and what he would like to see done, he is careful to avoid anything savoring of the Napoleonic pose; he is too intimately acquainted with the workings of the office and governmental methods to forget for a moment what obstacles the President, the congressional committee, and the law may interpose when he seeks to introduce reforms. Drilled in the discipline necessary in large printing-offices, he knows superior functionaries when he sees them, and it does not chafe him to act within the limits they prescribe. Freed from the irritation which would ensue if he had had other and less rigorous training, he will do his best with the work at hand, even if there be on his desk a score of vetoes and disagreeable orders from the White House and the Capitol. Notwithstanding his impulsive nature and reputation for being outspoken, Mr. Leech's career as an exceptionally successful printer has taught him how and when to follow orders, and to be satisfied with moderate progress, and herein lies his hope for a successful administration.

THE LOCUS IN QUO.

There was a lawyer in the early days of the Indian Territory named Mullins, says *The Saturday Evening Post*, who practiced in the minor courts and who made a great reputation for his ornate language.

He was engaged in defending a man charged with hog-stealing one day, and, when it came time to sum up, arose and assumed a portentous attitude before the jury.

"If your Honor please," he said, "and gentlemen of the jury: I would not for a moment mutilate the majesty of the law nor contravene the avoirdupois of the testimony. But, and I speak advisedly, I want you homogeneous men on the jury to focalize your five senses on the proposition I am about to present to you.

"In all criminal cases there are three essential elements: the *locus in quo*, the *modus operandi* and the *corpus delicti*. In this case I think I am safe in saying the *corpus delicti* and the *modus operandi* are all right, but, gentlemen, there is an entire absence of the *locus in quo*."

MARRIED men make the best fighters—they've got to fight.

Written for THE INLAND PRINTER.

PHOTOGRAVURE FOR BEGINNERS.

NO. VI.—BY CHARLES E. DAWSON.

THE "JIGGER" OR WIPING STAND.



HE next thing needed is a "jigger," as it is called. This is simply an inverted box of about the same size as the heater, and having a nice smooth top of hard wood. This "jigger" is used as a support for the plate while being "wiped," and should be exactly the same height as the "heater," so that the plate may be slid from one to the other readily.

WIPING.

The "wiping" canvas is what is called flax scrim, and is only properly procurable from a house dealing in printers' supplies. It is cut up into pieces about two feet square for such sized work as the beginner will do, and is slightly damped before being used for the first time, or, better still, well washed in plain water and hung up to dry, when it will have lost its harshness.

This material is used because of its peculiar cutting quality, which is owing to the open nature of the fabric.

A piece of whiting, prepared chalk, of about 4 by 6 inches in size, should be placed in a shallow box by the side of the "jigger," so that the palm of the right hand can be drawn over its surface. A small bottle of best turpentine will be needed to clean out the plate with, and some cotton rags.

The ink can be bought ready mixed in tins, and probably the beginner will prefer to so buy it, but for the benefit of the Simon Pures I shall give full instructions for its preparation; the bought ink can be got in different strengths and colors, but it will always be necessary to manipulate it in order to obtain the best results from the plate.

INK-MIXING SLAB AND "MULLER."

We shall need some sort of stone slab on which to mix our ink, and so had better get a piece of marble from the masonry works, about eighteen inches square and say one inch thick; also have them make you a marble "muller" with which to grind the ink. This is a piece of marble some three inches in diameter at the largest end, circular in section and some four or five inches high, tapering up from the larger and flat end to, say, two inches diameter at the top, which should be rounded. The illustration (Fig. 5) of the bench, with the various apparatus in place, shows all details. A good-sized palette knife will be needed and some burnt linseed oil of strong and weak grades, with which to reduce the ink. Ordinary lithographers' varnish will serve well.

INKING.

Having all things in readiness, and the heater being at a temperature of about 220° F., put the plate on the heater and sprinkle a little turpentine on it and wipe off with a cotton rag quite clean; have the desired ink on the slab of a consistency of stiff honey, and by means of a rubber made of blanket rolled up in the same way as the oil rubber previously described, work some ink well into the plate, only using enough to about obscure the subject, as too much is merely a waste of ink.

WIPING PAD.

Now take one of the squares of canvas and roll it inward from all directions to form a pad or cushion, the loose part being at the back and the front having the canvas stretched without wrinkle. While the plate is still on the heater steady it with the thumb and finger of the left hand, that is, if you are right-handed, and with the cushion of canvas steadily and evenly wipe off the surplus ink, turning the plate round the while. When the bulk of the ink is removed, shift the plate to the jigger and complete the wiping at a lower temperature, increasing the rapidity of the strokes and hardly employing any pressure, thereby polishing the high lights. It will be necessary to turn the canvas after the roughest of the ink has been removed, and to use a fresh surface.

FINAL POLISHING WITH WHITING.

When properly wiped the subject will appear as a perfect picture, and the result may very well be judged at this stage. It is not a good plan to use the palm of the hand unless there appears a lack of brightness in the high lights. If these are dull then use the palm, and this is the way to do it: Dab a little ink onto the heater, just a little, and wipe it off with the palm of the hand; now lightly pass the same palm over the whiting and lightly pass the palms, one over the other, to remove the loose whiting; now steadying the plate as before with the tips of the thumb and first finger against the corner and edge of the plate, not pressed on the face, lightly and swiftly pass the prepared palm over the face of the plate. This will polish the whites without affecting the darks. This process should be carried out with the plate at a temperature of about 130° F. Now pass a cotton rag around the clear edges of the plate to remove the ink, and then polish these with the ball of the thumb, which has been passed over the whiting, guiding the tip of the thumb right up to the subject so as to leave a perfectly clean margin. This completes the inking and wiping, and the plate is now ready for the press.

PREPARING THE PRESS.

Supposing the press to be of the regular roller pattern, we prepare it by placing a sheet of clean

paper on the "plank" the size of the paper we are going to print on; we then lay the plate in the middle of this and run a lead-pencil line around it so we can always replace it in the same position. It is a good plan to rub a piece of soap over the back of this piece of paper, which causes it to adhere to the plank. Now remove the plate and lay the "fronting" on the plank, so the plate will be central; then on the front place the "blanket" and on top of that the "backing" blanket; the "front" is of very fine texture called "swanskin," the blanket of coarser texture and thicker, and the backing is generally an old blanket, but in this case will be a piece of still coarser "blanket." These are all procurable at the printers' supply store.

TESTING THE PRESS.

Having laid our blankets out flat, one over the other, we rotate the top roller by means of the "cross" and so draw in the blankets until the edges of all three are caught under the roller. It will be proper now to place a piece of copper or an old plate—see that the edges are beveled, otherwise they will cut the blankets—and on this piece of copper lay a sheet of printing-paper and pass the whole through the press. This operation will tell you two things; first whether the pressure is even, and secondly how great the pressure is. The evenness will be shown by the "impression" on the two edges of the plate being the same, while the amount of the pressure will be shown by the manner in which the paper has been crushed into the ridge formed by the edge of the plate and the

Written for THE INLAND PRINTER.

MODERN PRESSWORK.

NO. X.—BY FRED W. GAGE.

A FEW DON'TS.



W HILE in the foregoing chapters the writer has endeavored to state as clearly as possible the things it is necessary to do in order to handle your press successfully, it may be well to notice also a few of the things it is well *not* to do, although there must be left unmentioned a host of things which the pressman will sooner or later have pounded into him in the school of experience. No amount of "book learning" can take the place of the working knowledge derived by years of practical handling and manipulation of presses. Mistakes will be made and errors in judgment displayed by the best of men, but the careful workman will profit by such mistakes and endeavor to see that he does not make the same mistake twice. Unavoidable difficulties will arise in spite of all that can be done to prevent, and occasionally a mistake will creep in that would seem easily to have been foreseen, but the pressman who thinks carefully what he is doing and the reason for doing it in a certain way, is less liable to mistakes than he who plunges ahead and "thinks afterward." Hence the following suggestions may not be valuable to the reader unless he belongs to that large class to whom a word of caution is often quite necessary.

In the first place don't "suppose" nor take

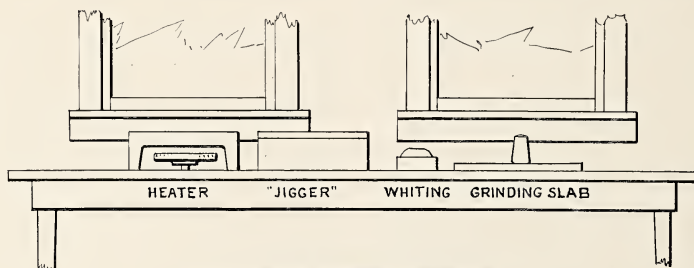


FIG. 5.—Showing arrangement of printing bench.

"plank." This should be quite sharp and keen. These points being settled, place the plate to the pencil-marks, lay a piece of *damped* copperplate paper over the plate and pass through the rollers. The paper may now be carefully stripped from the plate by one corner, and behold the print! Should the paper resist detachment slip the hand under the plate, paper still adhering, and lift the whole onto the heater, when the print will come away readily.

(To be continued.)

things for granted, either in the handling of your press or your relations with your fellow workmen. *Know* that your press is in perfect condition, well oiled, the rollers correctly set, form well locked on so it will clear the grippers, and no small tools nor other articles left on the bed or form, before you take the first impression.

Don't waste any time in make-ready, unless of the most hasty sort, until you know that margins are correct and imposition has been verified.

Don't commence make-ready with rollers

heavily inked; you will be working partly in the dark, and the results will be disappointing. Better have rollers inked too lightly at first.

Don't underlay type-forms (except in the case of individual large, low letters), nor put heavy, bunched underlays below plates.

Don't try to accomplish by overlay alone what can often be easier, quicker and better done by the use of an underlay.

Don't take a trial impression on a full tympan — test it lightly at first; but when you are ready for the first "mark-out" take an impression heavy enough so that you can see exactly what you are doing.

Don't place cut overlays in position on cylinder unless you are reasonably certain that the form is secure against being unlocked or otherwise disturbed.

Don't under any circumstances overpack your cylinder so that its printing surface is greater in circumference than the bearers.

Don't think that you can do good presswork with a loose, baggy tympan. It takes no longer to lay your tympan right, and this is the foundation of your entire make-ready.

Don't use coated or enameled paper as a part of your tympan, nor in your overlay.

Don't try to hurry the make-ready by a hasty, ill-judged beginning. A little thought as to what you wish to accomplish and the best ways of going about it may save hours of valuable time later.

Don't fritter away your time in making tissue patches until the last overlay — use thicker papers and aim for general results at first.

Don't unlock your form nor unclamp it from the bed without knowing positively that your press is secure from being started accidentally. If the machine be motor-driven see that the switch is thrown, or if belt-driven, see that the shifter is securely locked so it can not be accidentally moved. Never get into or under the press, nor allow another to work around it without taking these same precautions. Neglect of them has resulted in many a serious and expensive accident.

Don't fail to take a final look at the form after it has been unlocked on the bed for any purpose, to be certain that no tools, furniture or the like have been left thereon. An excellent habit is to rub your hand lightly over the face of the form, thus quickly detecting any protruding substance which might not be otherwise noticed.

Don't put anything back into the form after removing it for underlaying or other purposes without knowing exactly where it belongs, and which edge out.

Don't ask for an O. K. on your sheet until it is O. K. in your own judgment. Leaving a few spots

here and there to be fixed up later is an easy way to overlook them entirely.

Don't commence the run until you have a final and definite O. K. on all possibly doubtful points — the make-ready, the imposition, the color and the grade of stock to be used.

Don't try to cover up the imperfections of a poor make-ready by running too much ink; nasty offsetting will be the almost certain penalty.

Don't try to do good presswork with an ink that is not adapted to the work in hand. Don't run a hard, stiff ink on soft paper, nor a thin, light ink on hard paper. Decide at first what grade will be best adapted to the work in hand, and don't change during the run if you can avoid it.

Don't fail to carefully try the "set" of galleys, guides and sheet-bands if you are printing work that requires close register. Do this the very last thing before commencing the run.

Don't fail to give the sheet a careful and minute inspection very often during the run. A hasty glance is of little value save to reassure you that the general "color" is all right.

Don't run any more sheets on the form than your order ticket allows, but be sure that your counter has been held or set back to allow for all trial sheets or other superfluous impressions, so that its total may be relied on as rigidly correct.

Don't try to turn the sheet until you are sure the printing on the first side is really dry, and even then be very careful that nothing marks the first printing as it again goes through the press.

Don't let your press run a single impression after you have discovered a blemish in the printed sheet that ought to be remedied.

Don't imagine that there is any easy road to good pressmanship. Hard work and intelligent, well-applied effort will shorten the journey more than anything else.

Don't be afraid to earn all you are paid and a little more. The way to get a "raise" is to deserve it, and few employers can resist the logic of this argument.

Don't be "mouthy" or quarrelsome in your relations with your fellow workmen. The "scrapper" has no place in a modern pressroom.

Don't be a "grouch"; for your own sake and the sake of others around you, smile and see how the world smiles with you. That "molasses catches more flies than vinegar" is none the less true because of having been the doctrine of "Poor Richard" a century and a half ago.

And, finally, don't forget that you are a part of a great and busy world; that yours is an important station in it, and under any and all circumstances you must be faithful to your trust, to your employer and yourself, doing every day the tasks that it brings in the best way you know how.

Written for THE INLAND PRINTER.

SHEET RUBBER IN PRESSWORK.

BY H. W. LEGGETT.



OME few years ago a suggestion from Mr. W. J. Kelly, the then editor of "Pressroom Notes" in THE INLAND PRINTER, led the writer to experiment with sheet, or baby, rubber. The success attained is the excuse for writing this article. May it be helpful to the many pressmen who appear to be "up against it" when printing on rough-surface paper.

The rubber can be procured from almost any druggist, but in buying a quantity it is better to get it from a surgical supply house. It can be used on both platen and cylinder presses in much the same way. Its thickness must be allowed for in the make-up of the tympan or packing. It is better to have at least two sheets of manila between it and the sheet to be printed — the additional tympan or packing to go under it.

On the platen press it may be fastened under the bales or stuck down top and bottom — bottom first — with liquid shellac. Cut it full size, as it may be used for a large number of impressions on different forms before it becomes dead and loses its elasticity. If desired an inked impression can be pulled on it and patches stuck on with liquid shellac; use the shellac thin and sparingly, and when the job is run off, these patches, with the aid of a sharp knife and skilful scraping, can be removed and the rubber saved, and heavy parts of the form may be scraped down on the rubber very nicely. Scraping the rubber, however, is to be avoided, unless it is to be thrown away when the job is run.

What has been said about the use of the rubber on the platen press applies also to its use on cylinder presses, with the exception of the method of fastening it on. Cut your rubber large enough for the job in hand, allowing four inches extra in length. Having determined the amount you require for clamping, with a rule draw a line parallel to the edge on front and back of sheet. Two inches from the bottom edge of sheet, on the front side, draw another line parallel to the line drawn for clamping purposes on the top edge. Along this line place a strip of strong linen the width of the rubber and long enough to reach to the back reel, and wind up well. The linen can be attached to the rubber by sewing on an ordinary sewing machine, or by pasting down with slightly thick liquid shellac. The latter method takes more time, as the shellac must set. After having connected rubber and linen, on the back of sheet, from top edge to ruled line, apply with a brush thick liquid shellac. Place rubber over hooks and under clamp,

the same as ordinary packing. If the time is available it is better to give the shellac time to dry before reeling up. The clamp and hooks will hold it pretty secure at any rate. Now add the two sheets of manila, fastening down the ends to the linen with ordinary flour paste. A third reel would be a great advantage here.

The use of the rubber may show some impression on the back of the printed sheet, but it is quite excusable on these rough papers, and is much to be preferred to bad printing.

Use ink adapted to the kind of paper used, and no trouble is likely to be experienced.

THE CAUSE OF SOCIAL UNREST.

The wise men of the world, who do not mix with their fellow men enough to learn much about them and their condition from observation, are constantly speculating on the cause of the spread of socialism, anarchism and infidelity in a country like this. Not long ago a case came under my observation — and it is no doubt only one of hundreds — that throws a flood of light on the subject, if one will stop to reflect. A man, whose greed seems to have smothered out all feeling of humanity, to satisfy a debt due him by a man who had left the country, ran an attachment on everything he could lay hands on. The raid took in not only all the live stock, and every chicken on the place, but even the household goods, going so far as to take a part of a sack of flour and a piece of bacon. It mattered little to this man that a helpless woman and her children were left to face starvation. He had exacted his pound of flesh and trusted to his money-bought popularity to save him from the condemnation of his fellow men. It is this tyrannical spirit of oppression, parading under the name of modern business, that is causing men to question the justice of law, both human and divine. The man who is brought in contact with the business world every day knows that this man is no more a true type of the business man than is a rotten apple a fair type of a barrel of sound ones. However, just as the bad apple gives the whole barrel a bad odor, just so the conscienceless money shark does an incalculable amount of damage to society and to free institutions. The unthinking are led to believe that society is a huge conspiracy to wage warfare on, which is a thing to be commended. Greed is indeed the besetting sin of some men, and of these whose feelings of humanity have been drowned by the love of gold, it may truly be said, "He who lets his country die, lets all things die, and all things dying curse him."— *Ada Democrat*.

THE LANGUAGE OF THE LAW.

"If I were to give you this apple," said Hon. Joseph Choate to a little miss of whom he was very fond, "I would simply say, 'I give you this apple,' but should the transaction be intrusted to a lawyer to put in writing he would say: 'I hereby give, grant and convey to you all my interest, right, title and advantage of and in said apple, together with its rind, skin, juice, pulp and pits and all rights and advantage therein, with full power to bite, suck or otherwise eat the same, or give away with or without the rind, skin, juice, pulp or pits, anything hereinbefore, or in any other deed or deeds, instruments of any nature or kind whatsoever, to the contrary in anywise notwithstanding'."

"But it would taste much better," said the child.

Prepared for THE INLAND PRINTER.

A CALENDARUM TYPOGRAPHICUM.

A RECORD OF MORE OR LESS NOTABLE EVENTS AFFECTING TYPOGRAPHY AND AFFILIATED ARTS, PRESENTED IN THE ORDER OF THE MONTHS AND DAYS ON WHICH THEY OCCURRED.

COMPILED BY N. J. WERNER.

SEPTEMBER.

September 1.—James Gordon Bennett, founder of the New York *Herald*, born near Leith, Scotland, 1795.... Jonas Booth, Sr., and his four sons, of New York, were granted a patent on a power printing-machine with platen impression (the first made in the United States), 1829.... Alexander Arbuthnot, king's printer of Scotland, but considered a poor one, died, 1858.

September 2.—The *Examiner* started at Edinburgh, 1710.... James Lindsley, noted New York typesetter, died, 1879, aged fifty-three.

September 3.—Robert Hattersley, inventor of a typesetting machine, born at Ripon, England, 1829.... Major William Bloss, a Cincinnati editor, noted for his almost illegible penmanship, died, 1892.

September 4.—Joseph Jackson, a celebrated punch-cutter and typesetter of London; an apprentice of Caslon; cut the facsimile types for the "Doomsday Book"; born in Old street, 1733.... The *Gazette*, of Trenton, New Jersey, started as a weekly and still running, as a daily, begun, 1792.

September 5.—Horace O. Hedge, formerly editor of the *Chenoo* (Ill.) *Gazette*, and special Civil War correspondent for the New York *Tribune*, *Times*, *Sun*, and *Herald*, died at Chicago, 1902.

September 6.—George H. Bidwell, author of a book on imposition, committed suicide at New Haven, Connecticut, 1885.

September 7.—Hippolyte Marinoni, noted press-builder, of Paris, born there, 1823.... Robert Etienne, renowned early Parisian printer, died, 1559, aged fifty-six.

September 8.—William J. Hammond, prominent union printer and an ex-president of the International Typographical Union, born in Jefferson county, Missouri, 1826.... Richard Smith, who with Lawrence Johnson (in 1845) made up the firm of Johnson & Smith, typesetters, later the MacKellar, Smiths & Jordan Company, of Philadelphia, died at Paris, France, 1894.... The *Eastern Argus*, Maine's second oldest paper, founded by Calvin Day and Nathaniel Willis (father of N. P. Willis, the poet), at Portland, 1803.

September 9.—John Foster, the first printer in Boston, died at Dorchester, Massachusetts, 1681.... William Bulmer, whose name is associated with correctness and beauty of typography in his day, died, 1830, aged seventy-four.

September 10.—Thomas Tufts, one of the oldest active printers in western New York, died at Leroy, New York, 1902, aged seventy-six.

September 11.—Thomas Bensley, eminent printer of London (who printed Macklin's Bible, in seven volumes), died, 1835.

September 12.—Douglass Taylor, printer, publisher and politician of New York, born in that city, 1830.

September 13.—As a proof of the popularity of the Italian language in England at this time, Archbishop Whitgift permitted an edition of Boccaccio's "Decameron" to be printed, 1587.... Robert Hoe, eldest son of Robert Hoe, the founder of the celebrated manufactory of printing-presses, died at Tarrytown, New York, 1884, aged seventy.... David Bruce, inventor of the first typesetting machine, died in Brooklyn, New York, 1892.

September 14.—Richard Atkyns, author of "Origin and Growth of Printing in England" (4to, 1664), died, a prisoner for debt, in the Marshalsea, 1677, aged sixty-two.... Robert Raikes, a noted printer, and the founder of Sunday-schools, born at Gloucester, England, 1735.... Samuel Farley issued the first number of *The Exeter Mercury*; or, *Weekly Intelligencer of News*, 1714. On the same date he starts *The Salisbury Post-Man*, 1717.... Walter Scott, renowned press inventor and manufacturer, died at Plainfield, New Jersey, 1907, aged sixty-three.... Johann August Genssch, founder of the famous Genssch & Heyse typefoundry, at Hamburg, Germany, born at Audigast, 1800.

September 15.—King James IV., of Scotland, grants leave to Walter Chepman and Andrew Myllar, of Edinburgh, to import a press and type, and gives them license to print, 1507.

September 16.—William Blackwood, founder of *Blackwood's Magazine*, died in Edinburgh, 1834, aged fifty-eight.... Mathew Carey, author, printer and publisher, died 1839.... Samuel Austin Allibone, author of the "Dictionary of Authors," died, 1889.... First patent on the substantially present form of the Linotype, issued, 1890.... Frederick G. McNally, president of the famous printing-house of Rand, McNally & Co., of Chicago, and son of its founder, died, 1907, aged forty-two.

September 18.—Richard Waterson, an early member of the Stationers' Company, and an eminent bookseller of London, died, 1563.... Henry J. Raymond and George Jones start the New York *Times*, 1851.

September 19.—M. Cotta, head of perhaps the largest publishing houses in Germany (and one of the oldest—the first to publish the works of Goethe and Schiller), died at Stuttgart, 1888.

September 20.—Peter Croluis Cortelyou, an old-time New York typesetter, died on Staten Island, 1875, aged seventy-five.... Henry M. Pease, well-known newspaper cartoonist, died at Chicago, 1902.... Robert Wickham Nelson, president of the American Type Founders Company, born in Granville, New York, 1851.

September 21.—The first American daily, the *American Daily Advertiser* (some authorities say *Packet*), issued at Philadelphia, 1784.... The Horace Greeley monument at the front of the New York *Tribune* building, unveiled, 1890.

September 22.—Samuel Wells Williams, missionary printer in Canton, China, born at Utica, New York, 1812.... Andrew Little, formerly of the old Farmer, Little & Co. typefoundry, of New York, born in that city, 1829.... E. W. Dennison, founder of the well-known tag-making house, the Dennison Manufacturing Company, died at Marblehead, Massachusetts, 1886, aged sixty-seven.... The *Gazette*, of Bedford, Pennsylvania, still published weekly, started, 1805.

September 23.—Gilbert King Harroun, inventor of printing machinery, born at Corfu, New York, 1835.... James A. St. John, noted typesetter and aquatic sportsman, and part owner of the Central and Boston typefoundries, born at Harbor Grace, Newfoundland, 1841.

September 24.—James Watson, author of the "History of Printing in Scotland," and promoter of many newspapers in Edinburgh, died, 1722.

September 25.—*Public Occurrences*, the first newspaper in America (published in Boston, by Benjamin Harris), appears, 1690.... Eliza Cook, English poetess and publisher, died, 1889.

September 26.—W. W. Fulton, night editor of the Baltimore *American*, and for many years agent of the Associated Press in Philadelphia, died, 1888, aged seventy-five.

September 27.—The first printing done at Norwich, on a book entitled "Some Observations on the Use and Original of the Noble Art of Printing," by Fr. Burgess, 1701.

September 28.—Cadwallader Colden, inventor of a system of stereotyping, and acting Governor of New York — 1760 to 1776 — died on Long Island, New York, 1776, aged eighty-eight.... Andrew C. Cameron, editor first of the *Workingman's Advocate*, later of *THE INLAND PRINTER* and then of the *Artist Printer*, born at Berwick-upon-Tweed, Scotland, 1834.... Alexander Barnett, old-time Chicago typefounder, born in North of Ireland, 1820.

September 29.—Sir Richard Steele, noted for publishing the *Tatler*, the *Spectator*, the *Guardian*, and other papers, died, 1729.... Charles Alexander, founder of the Philadelphia *Saturday Evening Post*, and *Godey's Lady's Book*, and who at one time used Benjamin Franklin's types and presses, died, 1866.... Bernhard Thalmann, prominent printing-ink manufacturer of St. Louis, died in that city, 1907, aged sixty-nine.

September 30.—St. Jerome, who says that he had ruined himself in buying the works of Origen, died, 420.... First trade advertisement (in *Mercurius Politicus*) appeared, 1658.

AKROTONE ENGRAVING DIRECT FROM WATER-MARK.

The accompanying figure shows the results of placing a piece of paper containing the "Old Hampshire Bond" water-mark on the drum of an Akrograph engraving machine, and then placing over it a sheet of celluloid .005 inch thick, polished on both sides, drawing up this sheet as the draw and packing sheets on a cylinder press are tightened up. Above the drum and arranged to traverse lengthwise of it on a suitable carriage, an ordinary wood engraving ruling-machine cutter was used standing vertical or radial to the drum center. The cutting angle was one hundred and thirty-two degrees (including angle) and the clearance was thirty degrees, leaving a side depth of cutter stock of about .003 inch. The lines per inch are one hundred.

The result is not shown for any artistic purposes, but to illustrate the remarkable sensitiveness of the Akrograph

changes to horizontal or groove widths variations have not likely been approximated in the engraving or printing field heretofore.

Engravings from portraits having only a 0.001 inch relief have been made at 286 lines per inch. The relief mentioned was the maximum range, below which there were an almost indefinite number of tone changes that were all less than 0.001 inch. In the case of the specimen shown the paper itself which formed the "relief" was 0.0037 inch, the thinnest water-mark area, 0.0033 inch and the thickest 0.0035 inch; showing a mean range of 0.0003 inch — 0.0002 the smallest and 0.0004 the largest.

There may be a possibility of using this method for engraving paper textures automatically from the samples, thus producing bona fide representations that could not be produced otherwise. Akrographic water-marks were described in the July, 1906, *INLAND PRINTER*, on page 527, under the name of "Photographic Water-marks." The reader is referred to this article for a detailed description of the machine and process.

L. T. T.

THE REASONING OF MR. PEEWEE.

"There is considerable doubt about the advisability of cheapening our national and international postal rates," says a Bostonian in the *New York Telegram*.

"It is going to meet with the opposition of a large class of merchants who do the bulk of their business through the mails. In fact, it is the belief of many that it will cause the mails to be regarded as a nuisance rather than a blessing.

"It is bad enough to be flooded with business mail from your domestic merchants, but if we are going to be 'circularized' every morning for breakfast by the merchants of Germany, England, France, China, Japan, and other 'reaching-out' countries, we will have to get a dog to keep the postman away from the house.

This new foreign rate, which begins in October next, means, of course, that it is to be but a short time before the domestic letter rate is also cut in half. Post-cards will probably be cut to half a cent. Then the girl will bring our morning mail in a push-cart. Every Tom, Dick and Harry will take a chance on sending us a one-cent advertise-



Akrotone engraving direct from water-mark, without photographic means.

ment. The peculiar blotchy appearance of the cut is caused by the uneven thickness of the calendered paper which contained the water-mark.

Water-mark replicas have been made by using the paper on which the mark was formed as a negative to produce photographic prints in the ordinary manner, from which half-tones were then made.

This result is believed to be the first printed specimen ever made in this manner without using any intermediary steps whatever. It is difficult to say whether the process is of only academic or practical interest. It is possible that there may be many uses to which the extreme sensitiveness of the Akrograph method may be applied which are not at present thought of.

It certainly is not exaggerating at all to say that this sensitiveness in translation from vertical or thickness

ment. It is also very doubtful if the postoffice can make ends meet at this cut rate. Delivery men will have to be doubled up on account of the increased bulk, and only giants can become postmen, because no ordinary man can carry twice as much as a postman lugs around now under the present rate of postage."

RELY ON YOURSELF.

All things come to him who hustles while he waits. Don't sit down with folded hands or stand with arms set akimbo until the occasion tells you what to do; don't wait for something to turn up or somebody to come along and take you by the hand to lead you up, without any labor on your part, to the heights others have gained by push and perseverance.

FIFTY-FOURTH CONVENTION, INTERNATIONAL TYPOGRAPHICAL UNION.



THE fifty-fourth convention of the International Typographical Union was the third session to be held at the Hub. In numbers and enthusiasm this meeting far excelled the others. There were entertainments—from pretentious steamboat rides with real clambakes at the termini to small pedestrian parties following guides as they pointed out objects of interest—until delegates and visitors grew awary. Unique among the diversions was a trip to South Dartmouth, on Buzzard's Bay, as the guests of Charles Taylor, Jr., of the Boston *Globe*, and a representative of the publishers on the national arbitration board. This occurred on Saturday preceding the opening of the convention, and was attended by about one hundred and fifty. Here visitors from the interior were initiated into the mysteries of eating steamed clams. Mr. Taylor proved himself a prince of good fellows, and his guests told him so in the inscription on a silver water pitcher which they presented him after the débris of the feast had been removed. There was also a badger fight, there being sufficient verandancy among convention attendants to make the affair an enjoyable one. The week was so rich in enjoyment that even western delegates forgave Boston for having narrow, crooked streets in the older sections.

OPENING AND PRESENTATION.

It was a distinguished looking assembly—the ground floor filled with delegates feeling all the responsibility of their office and the gallery crowded with ladies in the glory of summer toilets—that listened to the usual welcoming addresses. Their warmth and fervor were in keeping with the program of the entertainment committee. The joy words having been spoken, President Lynch declared the convention ready for business. President Tole, of New York Typographical Union, demanded the floor as chairman of the committee authorized by the last convention to prepare a token of appreciation for the members of the international union's eight-hour committee. Mr. Tole introduced Charles M. Maxwell, secretary-treasurer of "Big Six"—the largest union in the jurisdiction—who presented President Lynch with a handsome loving-cup bearing this inscription: "Presented to James M. Lynch, President International Typographical Union, by the members of the organization, as a slight token of their appreciation of his resourcefulness, steadfastness and fidelity as chairman of the eight-hour committee during that memorable contest which was unique in the history of trade-unionism." First Vice-President Hays, Second Vice-President Miller and Secretary-Treasurer Bramwood, received gold watches and chains with diamond-studded charms from the committee "in appreciation of services rendered by them as members of the eight-hour committee," as the inscriptions read. There were feeling speeches by the recipients and loud cheers by the donors, after which the convention organized and committees were appointed.

WHITE-PLAGUE CAMPAIGN.

At its second session the attention of the convention was directed to the ravages of tuberculosis, when Russell R. Wray, representing the Colorado Springs (Col.) Chamber of Commerce, made an address on the subject. He spoke of recent developments in connection with the treatment of the disease, extolled the virtues of the high and dry Rocky Mountain belt as a field for sanatoria and complimented union printers on "the wonderful work already accomplished through the medium of the Home," which had in a measure familiarized them with the need for more activity. In his report President Lynch expressed the opin-

ion that the union would be "justified from every standpoint in demanding that the employer shall do his share to aid in stamping out tuberculosis," and the committee on promotion of health said "we should take the necessary steps that will remove the calling of the compositor from the odium of being one of the three notoriously unhealthy occupations. Fortunately at this time there exists a worldwide movement to stamp out tuberculosis, a scourge that has levied heavy tribute on our craft, together with an appreciation by the membership of the value of personal hygiene and healthful surroundings. It is vital that the one we should learn before disease has nullified it, and that we should enforce the other in every composing-room in North America. Free ventilation and sunlight are the most powerful agents medical science has discovered in the struggle with tuberculosis, and it is a cruel commentary on present civilization that for lack of these simple aids the International Typographical Union is paying such a frightful price in lives and money. According to statistics gathered by the various State labor departments and the United States Commissioner of Labor, the country printer is as susceptible to the ravages of tuberculosis, in proportion to adults employed in other occupations in his locality, as his fellow workmen in the larger cities. This is due in great part to the inhumane custom of many years of deeming any dark, unsanitary corner good enough for a printing-shop and those who must work therein, and the rapid installation of the typesetting machine and its unchecked pollution of the air. In several of the larger cities, notably Philadelphia, New York, Washington and Chicago, the heavy mortality among printers has become a subject of grave concern to the numerous organizations of physicians and laymen who have banded themselves in societies for the prevention of tuberculosis. It behooves us, therefore, to evince our primal interest in the health of printers by spreading the propaganda of decent working conditions throughout our jurisdiction."

The convention authorized the appointment of a standing committee on the promotion of health, whose duty it will be "to consider and report upon methods of preventing the spread of tuberculosis among printers; to obtain competent medical advice as to what stages of incipient pulmonary tuberculosis are most susceptible to successful treatment at the Union Printers' Home at Colorado Springs, Colorado, and to make recommendations thereon; to endeavor to secure uniform sanitation and ventilation laws throughout North America; to promote the establishment of local committees on the prevention of tuberculosis by subordinate unions, and to enlist the coöperation of employers' associations and health and labor departments."

The union will be represented by an exhibit from the Home and by a showing of the work of local unions in fighting consumption at the International Congress on Tuberculosis at Washington, D. C., September 21 to October 12, 1908. An effort to "emphatically discourage" employers from establishing composing-rooms in "basements and other unhealthy locations" was defeated, probably because it was thought to be too drastic at this time, for there was a strong sentiment against the unhealthy office. This was tempered, however, by a recognition of the difficulties that beset employers seeking office rooms. Pecuniary considerations were responsible for the defeat of a project for a "tent sanatorium for the treatment of tuberculosis in Arizona." Miss Wilson, the recently elected trustee of the Home, contributed to the discussion by making public announcement of her intention to raise a fund of \$1,000,000 for the Home and its related purposes.

OLD-AGE PENSIONS.

The statesmen who would amend something, willy-nilly, found in the old-age pension plan a shining mark for their

abilities. This is admittedly an experiment, consequently its success is dependent on proper financial sustenance, and though the measure had been operative but one week when the convention assembled, there were those who wanted to increase the outlay on a purely speculative theory. One thought the pension should be increased from \$4 to \$5 a week, and another that it should be made an out-of-work fund. Remembering that any scheme can be worked out with pencil and paper, the delegates were content to permit the law to remain substantially as adopted by the membership. The provision requiring a practical declaration of pauperism was stricken out, and the disposition of the executive council to construe the law liberally was approved. This venture has produced a new class of suppliants before conventions. The friends of deserving members who are technically ineligible under the pension law resorted to the expedient of petitioning the convention for aid. In every instance these requests were denied, the delegates refusing to establish a precedent which would undoubtedly lead to raids on the treasury.

CONVENTION IS NOT EXTRAVAGANCE.

Though the receipts for the year were more than \$700,000 and nearly a quarter of a million dollars were at their disposal, the delegates were not profligate with the funds. Appeals for aid from local unions were referred to the executive council for action; the one extravagance — if, after all, it is an extravagance — was an appropriation, not to exceed \$1,000, for the entertainment of the American Federation of Labor at the Home on the occasion of that body's meeting at Denver next November. The policy of appointing special committees or commissions to investigate and report on various subjects was abandoned, and such work handed over to the executive council. It was urged that special committees are sometimes costly affairs, while the council can do the work at the minimum of expense. The following abstract shows the low cost at which the managerial affairs of this large organization are conducted:

Officers' salaries.....	\$4,466.66
Office rent, light, insurance, telephones, new furniture, etc.....	6,305.41
Clerk hire, auditors' services, etc.....	15,697.80
Stationery for headquarters and vice-president.....	967.90
Miscellaneous printing.....	2,182.15
Postage (exclusive of eight-hour circulars).....	682.04
Stamped envelopes and postal cards.....	2,542.00
Expressage.....	399.33
Supplies purchased for resale.....	5,177.11
Total.....	\$38,820.50
Less receipts from supplies, interest and desk room and money refunded.....	13,288.58
Net cost.....	\$25,000.92
Average cost per member, 57.15 cents.	
Cost per member for officers' salaries, 10.21 cents.	

POSTAL-DEPARTMENT METHODS CRITICIZED.

The Postoffice Department and its methods did not escape the attention of the delegates. The committee on resolutions secured the adoption of a resolution which pledged the union to "enter its protest against any further restrictions of the Postoffice Department against the distribution of printed matter through the mails, and recommend that local unions bring to the attention of their representatives in Congress the disposition of the postal authorities to hamper and discourage the issue of new publications by denying to them proper facilities for reaching the public, and exert their influence to oppose legislation or postal regulations calculated to injure the printing industry." Viewing it from another standpoint, the committee on press placed the convention on record "as protesting in a most emphatic manner against the present law

and attitude of the Postal Department of the United States in its restrictions of the service with regard to the second-class privilege, believing that such restrictions are inimical to the free institutions of the country and particularly to the freedom of the press. We therefore request that the president of this organization convey our protest to the President of the United States, the Senate and the House of Representatives."

FIGHT AGAINST "PAPER TRUST" APPROVED.

President Lynch was not merely upheld but lauded for joining hands with the publishers in opposing the white-paper trust, and the convention affirmed its belief that that trust "not only affects the publishers, but is indirectly and disastrously affecting the craftsmen who are employed on newspapers. In the campaign against the trust itself, we endorse the sentiment of the President that every newspaper worker as well as every employer, and every newspaper employee, is an interested combatant."

DID NOT GO INTO PARTY POLITICS.

It developed that keeping an eye on the Postal Department and declaring against the paper trust was as far as the convention cared to invade the political arena. Just preceding and during the early hours of the convention there was much talk and gossip about committing the International Typographical Union to the Gompers program of indorsing Bryan and the Democratic platform. Not a few there were who thought such would be the outcome. A Socialist delegate, bemoaning the probable action, said there was neither reason nor logic in taking such a position, but as the delegates appeared to be overwhelmingly Democratic, and partisan feeling was approaching the boiling-point, the union would be committed. On being asked to address the convention a well-known member took occasion to make a plea that the delegates adhere to the traditions of the organization when considering the political problems. A resolution endorsing Mr. Bryan was presented on Tuesday; when it was reported out of committee on Friday the proposer withdrew it, in order to deprive the Republican press of the opportunity of saying that the printers had rejected Bryan. The committee on political policy presented a mild report, and to the surprise of those who had not kept their hand on the pulse of the convention, the committee's mild declarations were approved. The committee disavowed any intention of seeking to control the political policies or faith of any member, but declared that it stood "for the improvement and the enforcement of laws relating to child labor, compulsory education, the eight-hour day, prevailing rate of wages, contract labor in prisons, and the sanitary inspection of mines, tunnels, workshops and tenements. We should also demand the enactment of laws, state and national, providing for postal savings banks and postal express; ownership and operation by municipalities, the state or nation of all public utilities; municipal ice plants; municipal abattoirs; ballot reform; direct legislation through the initiative and referendum; abolition of the electoral college and direct nomination and election of President, Vice-President, United States senators, judges, and all elective officers. Candidates for office should be pledged to support the reforms and progressive measures outlined herein, and where these candidates are up for reelection their record should be carefully examined, and if found by their acts to be wanting, then our ballots should be cast against them. The International Typographical Union is not attempting, nor will it attempt, nor does it believe that any officer of a labor organization is attempting, to deliver the votes of the membership. We believe we are safely within the limits of our rights and acting in the interests of good citizenship when we ask our members to

give careful attention to the political situation as it exists to-day, make minute examination of platforms, pledges and candidates, and then cast their ballots for the best interests of the wage-earners of this country, for we assert the best interests of the wage-earners of the country are the best interests of the country itself."

Having been adopted by the convention, the foregoing may be said to be the official political declaration of the International Typographical Union. During the discussion President Lynch gave expression to the opinion that it would be many years before the union would endorse a candidate or a party; he also denounced as false newspaper stories that Gompers had promised to deliver the labor vote to the Democratic party. A resolution to withdraw from the American Federation of Labor because it had "gone into politics" was defeated with few dissenting voices.

THE LABEL RAMPANT.

The label was king at the convention. Here, there and everywhere one's ears were assailed with evidences of its prowess. It was beyond the reach of injunctions; it had been the cause of diverting any quantity of all sorts of work to union offices; to demand the label was to make a demand for a better humanity—there was no end to the possibilities of and expectations from it. The members are urged to redouble their efforts to popularize it and the executive council is given authority to appoint a label agent to direct campaigns, which, of course, presages greater activity and more systematic endeavor. Especial attention is to be given to the attempt to have the label placed on text-books. Hereafter candidates for public office will be requested to "have the label on all their business as well as political printing.

"TYPOGRAPHICAL JOURNAL" APPROVED.

The delegates expressed themselves as well pleased with the manner in which the *Typographical Journal*, the official publication, has been conducted during the year. The expenditures on this account exceeded the receipts by a few hundred dollars, which was ascribed to the increased postage to Canada, the enhanced cost of paper and a decrement in advertising owing to the business depression. The convention was convinced that next year would see an improvement in business and did not think the situation called for legislation.

EMPLOYERS AND THEIR ASSOCIATIONS.

Their relations with employers were borne in on the delegates in a speech by Mr. Francis, president New York branch of the Printers' League, who received a cordial welcome. He said the League believed employers and employees should act together as friends and not as enemies, as was the case under the old régime. He deplored the waste resultant from strikes, and detailed instances where it had been avoided through application of the policy of the League. At the instigation of the delegates from New York the convention adopted a resolution heartily endorsing "the plan and scope of the Printers' League of America."

Owing to the illness of Mr. Kellogg, labor commissioner for the publishers' association, Charles H. Taylor, Jr., read a paper on his behalf, in which he spoke glowingly of the publishers' satisfaction with the national agreement, and expressed appreciation of the fairness with which President Lynch and the executive council had met the representatives of the publishers. As Mr. Lynch had declared better scales had been secured through the joint board than by other methods, it is not surprising that the convention enthusiastically endorsed the plan. The committee on arbitration said in part (and its views were approved by the convention): "Some members of the

American Newspaper Publishers' Association who are not conducting union composing-rooms have the greatest encouragement and incentive to a change of policy in viewing the satisfactory relations that now exist under the arbitration agreement. It is noticeable that the contracts signed under the arbitration agreement obtain for the unions more substantial benefits than were secured under the previous method. With the president, we have faith in arbitration as a deterrent to industrial chaos, and also believe that the great bulk of the membership approves the effort at industrial peace."

PRIORITY LAW SUSTAINED.

In his paper Mr. Kellogg took occasion to speak his mind concerning the so-called "priority law," and said the publishers were gratified to find by a recent vote that more than fourteen thousand members of the union agreed with them as to the undesirability of the measure. An effort to amend that regulation, coming up shortly thereafter, one of the speakers, referring to the publishers' attitude, said the "enemy wants this change, which is sufficient reason for us to negative it." Very quickly he was called to account for denominating the publishers as "the enemy," and assured he was alone in assuming such an attitude, the rebuke coming from an advocate of "priority." However, the attempt to modify the regulation was defeated by a vote of 125 to 63, though the proposal emanated from the law committee and was, presumably, supported by the officers. The agitation arising out of this moot question has resulted in the publication of a paper by some anti-priority men, who propose to carry on the fight for a repeal of the law.

THE HOME AND THE CUMMINGS MEMORIAL.

Time was when the Union Printers' Home at Colorado Springs was the cause of battles royal at printers' conventions. The importance of that institution has been eclipsed in the growth of union business. Few delegates nowadays seek fame by amending the Home rules, and consideration of the Home committee's report is as placid a performance as passing a summer afternoon in the sun parlor. This year it was decided to abandon the idea of erecting a building with the Cummings memorial fund, partly because the old-age pension will relieve the Home of some pressure, and the erection of a wing would entail increased expense for maintenance. The money in the Amos J. Cummings memorial fund is to be turned over to the Home fund proper, to be used by the trustees "in such manner as will appeal to their judgment as being the most beneficial and nearest meeting the wishes of the donors."

TRADE EDUCATION.

The delegates were keen on the subject of technical education. John Mitchell, the miner and vice-president of the Federation of Labor, touched on the subject in an address to the delegates, in which he said "unionism should be the synonym of efficiency," and lauded efforts to enhance the skill of the workers. The committee on allied-trade relations felt "the absolute necessity of drawing the attention of the members of the International Typographical Union, and the attention of the general public and organized labor at large, to the existence of so many alleged technical or trade schools. Many of these 'schools' pretend to teach young men and women in three months a trade which it takes years of practical education to acquire, and most of them are conducted by theorists whose strong point is opposition to union-labor principles." The committee denounced such schools as injurious to the craft and the individual; urged local unions to investigate trade schools in their jurisdictions, and where deception and exploitation are unearthed to give publicity to the facts. After declaring its adherence to trade education properly

applied, the committee expressed "the utmost confidence in the future progress and work of the practical school of instruction which has recently been established under the auspices of our international body, and hopes the support accorded to such a splendid educational movement will be commensurate with its importance to the coming generation of printers."

For the first time in the history of the organization a committee on trade education made a report. It commended the I. T. U. Commission for having "labored diligently and earnestly in the work assigned it, and the results obtained through their efforts have been highly flattering, and with the coöperation of the membership that it deserves, your committee feels confident that it will result in an increased efficiency among our membership that will redound not only to the profit of the individual improved, but to the credit and strength of the International Typographical Union itself. The mission of the commission on supplemental education is a laudable one and can not be too highly commended nor too strongly approved." At its suggestion the convention adopted resolutions (1) requesting subordinate unions to appoint standing committees on supplemental education; (2) instructing the officers of the International to issue a circular directing the attention of employers to the course; and (3) that the I. T. U. Commission be instructed to "investigate the feasibility of a plan of establishing a course of instruction on managerial methods in printing-offices."

THE WOMAN'S AUXILIARY.

Apparently the ladies experienced sufficient stress of feeling to furnish emotion for a great political convention. So far as one without the charmed circle could understand or divine, the burning question in the assemblage was whether the delegate from the Chicago auxiliary should or should not be seated. That lady and her friends averred that the credentials were spotless in every respect; after looking them over for several days the convention decided that the delegate was not entitled to participate in its deliberations, and decreed that some form of punishment should be meted out to the Chicago organization. There is a difference of opinion that is almost manlike as to the effect of this action—one coterie is assured it is the beginning of a new and more prosperous era for the society, while other equally earnest persons speak frequently of the death-knell having been sounded. The ladies are not without hope, courage and faith, however, for among the regulations they adopted—to be approved by the members at large—is one against scandal. If this effort proves successful then mere man will have to doff his hat to the statesmen of the auxiliary. Assuming that the referendum approves the action of the convention, women members of the union will be debarred from membership in the auxiliary and a \$50 death benefit will be established. The officers are elected by popular vote, the principal ones for the present term being Mrs. Charles Kertenstein of St. Louis, as president, and Mrs. Frank Long, of Cincinnati, as secretary-treasurer.

Tears and hysterics notwithstanding, the ladies within and without the auxiliary seemed to enjoy the entertainments immensely, and many were the promises to meet at St. Joe.

DELEGATES ECONOMICAL.

The request on behalf of the woman's auxiliary for \$1,000 to be applied to that organization's death benefit fund was coldly and ungallantly given the "glassy stare and icy mitt," as one delegate described the proceeding. Schemes for the erection of a monument were also negated.

CONVENTION OF MAILERS.

Delegates from mailers' unions attending the I. T. U. convention flocked by themselves for a portion of the time, and discussed and decided pertinent questions under the title of Mailers' Trade District Union. The members were invited to attend the big social affairs incident to the I. T. U. gathering, and in addition were entertained by their Boston fellow-craftsmen at dinner.

NOTES OF THE GATHERING.

THE passion for being placed on a committee is to be assuaged in some degree by increasing the committee membership from five to seven.

MORE than four hundred unions have label committees in operation and they are declared to be the most enthusiastic hustlers in the organization.

PRESSURE of business prevented Acting Secretary of Agriculture Moore from visiting Boston to address the delegates on a phase of technical education.

PRESIDENT GLOCKLING of the International Brotherhood of Bookbinders extended the greetings and good wishes of that organization to the convention.

HON. GIFFORD R. PINCHOT, special representative of the commission for the conservation of natural resources, made an address on the work of the commission.

THE depression to the contrary, the returns show the union is increasing in numbers, and the delegates were imbued with the idea that the future belonged to the organization.

THE standing committees on copyright and government ownership of the telegraph have been abolished. The business that would fall to them will be taken care of by the executive council.

BOSTON TYPOGRAPHICAL UNION celebrated its sixtieth anniversary by a mass meeting of members and friends in Faneuil Hall—the cradle of liberty—on Thursday night, at which there were speeches and music.

THERE were about one thousand five hundred persons attracted to Boston by the convention, and exchange of cards were a matter of course. One New York office is said to have printed eighty thousand cards for visitors from that city.

CHAIRMAN of the Appeals Committee George A. Tracy was notified of his nomination for Congress while attending the convention. Mr. Tracy is president of San Francisco union, and Californians say the nomination is equivalent to an election, so he was the recipient of many warm congratulations.

INDIANAPOLIS is in no mood to give up the headquarters without a contest. Though the Hoosiers affected to believe there was no sentiment behind the proposal to move the officers to Publisher Lewis' University City at St. Louis, they postponed action by having the question referred to the executive council for investigation.

ST. JOE, MISSOURI, wanted the next convention as an adjunct to the celebration of the golden jubilee of the union at that place. It secured the coveted honor, largely by dint of persistent booming from the female contingent of the show, the State keeping everlastingly at it and being irresistible. The other aspirants were Seattle and Minneapolis, the last-named city entering the lists at a late hour.

THERE are signs that in the natural order of events an insurance feature will be the next venture of the International Typographical Union. The reference of this question to the council for investigation was not done for the purpose of sidetracking the issue or saving the face of its promoters; it was prompted by the conservatism of the

delegates — the desire to have the organization right before it went ahead.

PROMINENT among the old-timers present were Mr. and Mrs. John McVicar, of Detroit; Mr. and Mrs. Alex Troup, of New Haven; and Mrs. Buckley, of Chicago. Mr. McVicar was president of the International in the seventies, while the Troups held secretarial positions, Mrs. Troup claiming the distinction of being the first woman admitted to a typographical union and the only one to hold one of the principal offices in the International. Mrs. Buckley has attended conventions for so many years that her intimates refer to her as the "mother of the International Typographical Union." The lady appears to be as vigorous as of yore, and will spend the remainder of the summer in Ireland, she being a County Antrim girl, as she says.

INTERNATIONAL ASSOCIATION OF PHOTO-ENGRAVERS.

The twelfth annual convention of the International Association of Photoengravers, report of which was unavoidably omitted from the August number of *THE INLAND PRINTER*, was held in the Colonial Hotel, Cleveland, Ohio, on June 22, 23 and 24. Following the customary routine business, Doctor Bodenheimer delivered an able address on the chemistry of photoengraving, which was closely followed by his hearers.

The new standard scale of prices was naturally the chief topic of the convention. George H. Benedict, of Chicago, discussed the subject of cost of production and the scale exhaustively, illustrating his talk with a number of stereopticon views. Nearly all the members of the convention expressed their opinions on the scale, and the following resolution, presented by Messrs. Wells, Hensler and Gatchel, was unanimously adopted:

Resolved, That after a thorough exposition of the accuracy of the basis upon which the standard scale of prices of photoengraving has been arrived at, and being convinced of its correctness in principle, the International Association of Photoengravers adopts this scale as a basis of costs and recommends its use in the making of prices by any of its members.

The conditions of business, locality and environment, as well as the size of the order, the variation of copy and completed product being so diverse, no set discount from the scale is recommended, the discount being left to the best business judgment of each individual.

The convention closed with the election of officers, the following being chosen to serve for the ensuing year:

Officers: H. C. C. Stiles, president, The Maurice Joyce Engraving Company, Washington, D. C.; H. A. Gatchel, vice-president, Gatchel & Manning, Philadelphia, Pa.; Frank H. Clark, secretary, Eclipse Electrotype & Engraving Company, Cleveland, Ohio; John C. Bragdon, treasurer, John C. Bragdon, Pittsburg, Pa. Executive Committee: George H. Benedict, Globe Engraving & Electrotype Company, Chicago, Ill.; S. E. Blanchard, Suffolk Engraving Company, Boston, Mass.; L. F. Eaton, Peninsular Engraving Company, Detroit, Mich.; Willis J. Wells, Binner-Wells Company, Chicago, Ill.; C. C. Cargill, Cargill Engraving & Printing Company, Grand Rapids, Mich.

In appreciation of the tireless energy with which he had worked for the interests of the association, particularly in regard to the adoption of the standard scale, George H. Benedict was presented with a fine silver loving-cup inscribed, "Presented to George H. Benedict, Father of the Standard Scale; International Photoengravers' Association, Cleveland, Ohio, 1908."

SOMEHOW or other it strikes the sporting editor of this paper that the fellow who excuses his infernal stinginess by always prating about how he was saving up money for a rainy day, now has a most elegant opportunity to turn it loose.—*Ada (Okla.) Democrat.*

STEREOTYPERS AND ELECTROTYPERS' SEVENTH ANNUAL CONVENTION.



THE stereotypers and electrotypers celebrated the seventh year of their autonomous existence and the first of their independence of the International Typographical Union at their convention at the Revere House, Boston, Mass., on Monday, August 10. From the standpoint of delegates or visitors it was the most successful gathering of the organization, the official title of which is The International Stereotypers' and Electrotypers' Union of North America.

The delegates had a well-developed disposition to go into executive session when an interesting question was about to be discussed, much to the disgust of the faithful gallery. As a consequence there is comparatively little of general moment to record, as the bulk of the legislation enacted in open session concerned trivial changes in the laws.

This union was welcomed to Boston by the mayor and other dignitaries, after which it proceeded to that anomalous mixture of business and pleasure characteristic of conventions. President James J. Freely's report contained a detailed statement of what had been accomplished during the year, and he complimented the organization on its progress in a period of financial depression, when to have held its own would have been satisfactory. In Mr. Freely's opinion the outlook for the members was never brighter than at present. Vice-President J. Fremont Frey, of Indianapolis, opened his report with an attack on the "secrecy" clause in the laws of the union, which substantially makes the officials censors of what appears in the *International Stereotypers' and Electrotypers' Journal*. The officials say the censorship exercised is limited to blue penciling the indiscreet utterances of officers. But Mr. Freely wanted to annihilate the law, and after quoting it he says: "No velvet glove ever clothed and hid a more despotic iron hand than the foregoing apparently harmless words conceal their real strangling, paralyzing and muzzling intent."

The delegates took the intensely "practical" view, and the goddess of liberty wept as her champion suffered a repulse. Secretary-Treasurer Williams' report contained a detailed statement of receipts and expenditures, showing a balance on hand of nearly \$20,000.

This organization maintains contractual relations with the National Publishers' Association, and in his address Commissioner Kellogg spoke of the pleasant conditions now existing, asked to be given a hearing on proposed legislation affecting publishers, and hinted that he would like the stereotypers to meet in the same city as the compositors — from which it may be gathered that Mr. Kellogg is not overly fond of traveling in the dog days. The delegates evidently took the hint, for they decreed the next convention should be held at Kansas City, which is not a great distance from St. Joe, which is to resound with the "Hail! Hail!" of the festive compositor next August.

Stereotypers and electrotypers were at one time members of the typographical union, but there has been a gradual widening of the breach until now they have a full-fledged organization, with all the modern frills, including a woman's auxiliary.

PERSEVERANCE ESSENTIAL.

There is a certain point of proficiency at which an acquisition begins to be of use, and unless we have the time and resolution necessary to reach that point, our labor is as completely thrown away as that of a mechanic who began to make an engine but never finished it.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



EXCEPTIONAL dullness is at present prevailing in the London printing trade and both masters and men are suffering accordingly. A day or two ago over eight hundred idle compositors signed the book for out-of-work pay at the Society's offices, and there are quite as many non-society men who can not find a job. Slackness also prevails in the provinces, and of course, with this state of things, paper dealers, process engravers, and other trades that rely on the printer for most of their business, are suffering. Printers' engineers, however, are busy; Messrs. Hoe's London works are full up with orders for newspaper presses, and at Otley the machine makers are busy with a variety of flat-bed machines.

In the British printing trade, especially among those houses that go in for fancy box making, there is a good deal of "home work" given out, and this is done, at times, under very insanitary conditions, many of the women who take the work to their homes living in slum districts. A bill that is now before Parliament has for its object the better regulation of home industries, and it is backed up by several of the leading labor members of Parliament. Among other things it provides that: "An employer may not give out in and by way of his trade any work or material for the performance of any work in any trade or industry to any person to be done in any dwelling place, unless such person has a certificate, under a fine not exceeding \$50. Any employer giving out work or material to any person is to be deemed to give it out to be done in a dwelling place unless he knows that the person is the occupier of a factory or workshop and has reason to believe that the work will be done in the factory or workshop. Any person desirous of taking in any work or materials to be worked in any dwelling must obtain a certificate from the local authority, which is to be granted only on inspection and a report from the inspecting officer that the premises are suitable, and are properly lighted and ventilated, etc. The certificates are to remain in force for six months only, and are to specify the maximum number of persons who may be in the room while the work is being carried on," etc. This will bear a little hardly on some employers and employed, but will tend to the improvement of the conditions under which home work is done.

THE management of the *Times* under its new proprietary, which includes Lord Rothschild, Lord Cromer, and Lord Northcliffe—the latter better known in newspaper circles as Alfred Harmsworth—is being vigorously brought up to date, and already the paper shows a different appearance, several changes of style having taken place in the presenting of the news, and other developments are to follow, although it is to be hoped that the *Times*, with its great reputation and over a century's existence, will not be brought down to the level of the *Daily Mail*, and such like publications.

In a previous letter I mentioned that an installment of Monotype machines had been placed in the *Times* office, but whether they will be an improvement on the previous system of composition in that paper, remains to be seen. Up till now the composition for the *Times* has been done on Kastenbein machines, an appliance of which that newspaper possesses practically a monopoly, and the result will be watched with interest by newspaper proprietors in general. In composing on the Kastenbein machines new type was used—cast on the Wicks Rotary machines—and was not distributed, but returned to the founders, and it worked out at a cost of less than distribution. The

speed of the Kastenbein in setting type is higher than that of any casting machine, as the manipulation of the keys is continuous, the operator paying no attention to justifying, which is done by another hand, and so he can go on with his work uninterruptedly. About 800,000 types are used daily in the composition for the *Times*, and these are set up by the Kastenbein machines in six or seven hours.

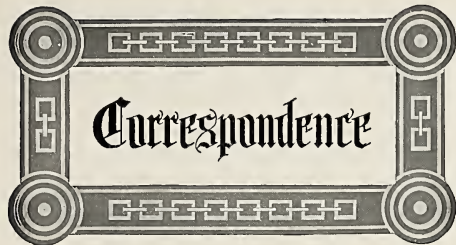
STILL another typesetting machine is promised, but the inventor, whose name is well known in connection with this class of apparatus, does not desire to disclose the particulars of his invention just at present. Still it is no harm to say that, while costing about a tenth of the price of the quickest machine now on the market, it will have a twenty-five per cent greater output. From personal knowledge of the gentleman who is at work on this new machine, and his well-known inventive genius, I have little doubt that he will accomplish his aims.

THERE is quite a pretty quarrel just now between the *Daily Chronicle* and the London County Council. The *Chronicle* published an agenda paper that was marked "private and confidential," and its conduct in doing so was at once condemned by the Council, an apology from the editor being demanded, not once but several times, and this the editor flatly refused to give. Now the *Chronicle* is to be made to suffer financially, as the Council has determined to shut off a considerable amount of their advertising business from its columns, and as this amounts to a boycott of the paper, the editor is retaliating by showing up the Council and publishing verbatim reports of the twaddle that has been talked at the Council meetings in connection with the matter.

A MEMBER of the recently formed National Union of Journalists, who was connected with the *Sheffield Telegraph*, on entering on his duties with that paper signed an agreement that he would not "either on his own account or in copartnership with any other person or persons, be connected as proprietor, employee, or otherwise with any newspaper business carried on in Sheffield or within a radius of twenty miles from the Town Hall thereof." He served for some time on the paper, and then left and went to take up an engagement in Paris. He afterward returned to England, and accepted an engagement with the *Sheffield Independent Press*, who were starting a new evening paper in that town. On the second day of his service in this new employment he received a notice from his former employers, of the *Telegraph*, asking him to cease work in Sheffield, and a few days later an action was raised in the High Court to restrain him from working in the Sheffield district. When the hearing came on the judge decided against the journalist, and in the course of his judgment made the following remarks: "One can not shut one's eyes to this fact that in papers carried on in large provincial towns, the news for which the public looks more particularly is the news connected with local affairs, and if by means of his connection with the one paper a reporter in even a humble position gets an introduction to individuals and to sources of information which give him approach and accessibility to those persons and those sources which he would not have acquired but for his connection with that paper, one can easily understand how that paper might resent the acquisition of these advantages by the rival if that reporter transferred his services to the rival newspaper."

THE PUNSTER.

A wise man once said to his son:
 "Whenever you think of a pun,
 Go out in the yard
 And kick yourself hard,
 And let me begin when you've done."—Cornell Widow.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

LABELS FOR JOB CASES.

To the Editor: CHICAGO, Aug. 6, 1908.

I have taken notice of your article on page 758 of *THE INLAND PRINTER* in regard to labels for job-type cases, and I think it is a good one. How would it be if the typefoundries could be induced to furnish such labels with each font of type they sell—the label to be left within the package, so it would not get dirty? Try it!

W. WILLIAMSON.

PRESIDENT LYNCH REPLIES TO J. L. ADAMS.

To the Editor: INDIANAPOLIS, IND., July 27, 1908.

In a communication bearing date of June 10 and appearing in the July issue of *THE INLAND PRINTER*, J. L. Adams, of Grand Rapids, Michigan, refers to a statement going the rounds, attributed to Mr. De Vinne, in which that gentleman says that the eight-hour question could have been settled if the Typographical Union had been willing to enter into negotiations on the problem. Without further comment on Mr. Adams' communication, permit me to include in this communication my letter to Mr. Theodore L. De Vinne, written in September, 1907, and which appeared in the "President's Paragraphs" in the *Typographical Journal* for October, 1907.

JAMES M. LYNCH.

INDIANAPOLIS, IND., September 6, 1907.

Mr. Theodore L. De Vinne, care of the De Vinne Press, New York city.

DEAR SIR,—The September number of the *American Printer*, in its leading article captioned "The United Typothetae Convention," reproduces a letter over your signature, bearing date New York, July 23, 1907. I quote from this letter:

"In its effort to enforce the eight-hour day, the Typographical Union confesses to have lost directly and indirectly about \$3,000,000, and this money has been spent without receiving the benefits expected. Many good workmen have been thrown out of employment, and have had to accept inferior situations at smaller pay. The Typothetae were willing before the strike took place to have gradually shortened hours in a way that would have been acceptable to their customers and without real damage to the workmen or to themselves. Unfortunately, the directors of the union could not forego the chance of posing before the trade as dictators."

Without comment on the statement that "this money has been spent without receiving the benefits expected," and "many good workmen have been thrown out of employment, and have had to accept inferior situations at smaller pay," and "the directors of the union could not forego the chance of posing before the trade as dictators," permit me to reproduce herewith the answer made by the Typothetae, in convention assembled at Niagara Falls, in September, 1905, to the proposition submitted by the president and vice-president of the International Typographical Union:

CONVENTION U. T. A.,

NIAGARA FALLS, N. Y., September 7, 1905.

Messrs. Lynch and Hays, Representing the Eight-Hour Committee of the International Typographical Union.

GENTLEMEN,—Concerning the following proposition, presented by you this morning: "That if the convention is in a receptive mood, that is, if

the convention desires to approach the question with the intention of adjusting it so as to eventually reach the eight-hour day, we are here to negotiate on that basis."

The convention instructs the committee to inform you that it is unable to consider any agreement leading toward the eight-hour day.

Very truly yours,

WILLIAM GREEN, Chairman.

I submit the above as a sufficient reply to the statement contained in the paragraph quoted from your letter: "The Typothetae were willing before the strike took place to have gradually shortened hours in a way that would have been acceptable to their customers and without real damage to the workmen or to themselves."

I assume that, with your customary fairness, you will see that the misstatement you make, which, of course, must have occurred through lack of knowledge of the facts, will be corrected through the medium in which it appeared.

With assurances of esteem, I am, sincerely,

JAMES M. LYNCH.

WILL THEY EVER LEARN?

To the Editor:

CHICAGO, Aug. 14, 1908.

Why can not printers, pressmen, bookbinders, as well as others seeking employment, learn that to apply for work "reeking" with the smell of liquor is the surest possible way not to get a job?

How often is it reiterated by the papers as well as employers that drinkers are not wanted anywhere, nor will they be employed if non-drinkers can be secured! Out of the large number who have applied to me for work here in Chicago since January 1 last easily ninety per cent were drinking-men. The sober men were busy, you see.

Workmen, save the dimes you spend for liquor and put them in the savings bank as a safeguard against such troubles as you have seen for the past year. Do not spend your hard-earned money for that which is neither food nor drink, and under the influence of which you have done all the "fool things" of your life.

W. L. SMITH.

FIRST WOMAN ENGRAVER.

To the Editor:

TORONTO, CANADA, July 21, 1908.

I notice on page 588 of the July number of *THE INLAND PRINTER* an inquiry from "Miss Typo" as to where to obtain tools for wood engraving, etc. In that article it speaks of Miss Sarah E. Fuller as being the first female engraver in the States.

This is entirely wrong, as I believe my sister was the first female engraver in the United States. She learned her business in England and emigrated to New York in 1870, and without a doubt was the only female who could engrave bold and vigorous like a man. She was taught by her father, who was a very strict master. My sister is still living, but retired from wood engraving many years ago, through an accident which she sustained, resulting in injury to one of her eyes.

This may not interest you or your readers, but my mother, father, one sister and four boys in the small family were all wood engravers. One sister was an artist on wood, and they are all but myself and one other living in the States at the present time.

There is a small handbook edited by Thomas Gilks, which sold for 50 cents. If Baker & Co. are in existence in Chicago, you could get it through them.

J. L. JONES.

[NOTE.—Miss Sarah E. Fuller has said that she was the first woman wood engraver in the United States, and I am too much of a gentleman to contradict her. When Mr. Jones has been married as long as the writer, he, too, will be more cautious in controverting a woman's statement.—S. H. HORGAN, Editor Department of Process Engraving, *THE INLAND PRINTER*.]

THE TRUTH ABOUT EIGHT-HOUR STRIKE.

To the Editor: HARTFORD, CONN., Aug. 3, 1908.

The July issue of THE INLAND PRINTER contains an article signed by J. L. Adams, of Grand Rapids, Michigan, in which Mr. Adams states that he has been looking through your columns for the last few months for an answer to a question asked by a previous correspondent, who signed himself "Truth," and who wanted to know "who is being hoodwinked in this eight-hour game." Mr. Adams then credits Mr. De Vinne with saying that this question could have been settled if the Typographical Union had been willing to enter into negotiations on the problem, and he (Adams) states further that "the union membership has been informed by its officials that its (the union's) officials did make overtures to the Typothetæ looking toward the peaceful settlement of the question, and that the answer was given that 'we can not consider the question.'"

Mr. Adams wants to know whether he, as a member of the union, has been deceived by the officials of the union or whether the other fellow is practicing the deception.

So far as I am concerned, there has never been any question about which party was telling the truth in this controversy, but for the satisfaction of your correspondents and others who may be in doubt, it may be well to submit some evidence taken from the records of the Typothetæ. I have before me a copy of the proceedings of the Typothetæ conventions held in Niagara Falls in 1905 and Buffalo in 1906, from which I will quote. It should be borne in mind that the 1904 convention of the Typothetæ was held in St. Louis, and any action on the eight-hour proposition taken at that convention was previous to any action taken by a convention of the typographical union after receiving a report from its eight-hour committee.

I will quote first from the report of President Ellis to the Niagara Falls convention. Speaking about what he then termed the threatened strike of the Typographical Union to enforce a demand for the eight-hour day he said first:

You are all familiar with the action taken by our own convention in St. Louis last year, which was followed by the action of the I. T. U., as quoted above, in convention assembled in August, and later confirmed by referendum vote.

As further showing the determination of the Typothetæ to prevent the inauguration of the eight-hour day, his report contains also a paragraph as follows:

Several months since, the printers in the Northwest, led by the local Typothetæ of St. Paul and Minneapolis, held a mass-meeting of employing printers in that section attended by your president, vice-president, secretary and several members of the executive committee. So successful was this meeting, and so unanimous was the sentiment that the eight-hour movement must be checked at any cost, that it was deemed advisable to hold similar meetings in various parts of the country. These were held in Kansas City, Atlanta, Boston, New Haven, Philadelphia and Milwaukee, and in all there was the same unanimity of opinion and the same determination to resist the demand at any cost.

As further showing the sentiment of the members of the Typothetæ, a letter was read, signed by the president and secretary of the Des Moines Typothetæ, expressing regret at the inability of their representative to be present at the convention and also containing the following paragraph:

We wish to assure you in the name and with the authority of the employing printers of this city, that we are one and all unalterably opposed to the eight-hour proposition; that we propose to fight it with every dollar we have in the treasury; that we are with you heart and soul in everything that your body may do and only regret that we are not there in body also.

As showing the attitude of the Typographical Union, a letter was read which was signed by the executive council of the International and contained the following:

At this time we also ask your attention for the eight-hour proposition, submitted and adopted by the referendum of the International Typographical Union, and that portion of the expression of the referendum reading, "that

we again declare our entire willingness to negotiate with the United Typothetæ for an agreement under which the eight-hour day will become effective, and so instruct our eight-hour committee."

The above quotation was contained in a letter inviting the representatives of the Typothetæ to appear before the International convention to be held in Toronto.

Later in the conversation President Ellis announced that President Lynch and Vice-President Hays, of the International Typographical Union, were in the city, and that the sub-committee who met the committee from the union convention in Toronto would meet Messrs. Lynch and Hays, which they did, this committee consisting of Mr. Ellis, Mr. Nunemacher, Mr. Donnelly, Mr. Macintyre and William Green, Mr. Green acting as chairman, and I quote the following from Mr. Green's report to the convention, following the conference:

Your committee, consisting of Mr. Ellis, Mr. Nunemacher, Mr. Donnelly, Mr. Macintyre and myself, met Mr. Lynch, this morning, and had a conference with them of perhaps an hour or so. Mr. Lynch said he was very anxious to avoid conflict of any kind and would like a proposition from us. We told him that the only proposition we could offer him was the one that we had made to them at Toronto, requesting them to take a referendum vote to rescind their previous vote on the eight-hour day. He said that was out of the question. We asked him if he had anything to offer, and at that time he did not, so we kept going around and around the same old spot. It all came to this: *They were very anxious to avoid trouble, but they wanted the eight-hour day, and if we could not say that we would give it to them peacefully on January 1, 1906, when would we offer to give it to them?* We again asked him if he had any proposition to make and he said that that would depend on the conditions of the body, we having said that it was our duty as a committee to offer to this body any suggestion that he might make. He finally dictated to the stenographer a suggestion which I will ask Mr. Lovell to read.

(The stenographer read the following suggestion, which had been made by Mr. Lynch):

"If the convention is in a receptive mood—that is, if the convention desires to approach this question with the intention of adjusting it so as to eventually reach the eight-hour day—we are here to negotiate on that basis."

At the request of numerous delegates the proposition was re-read, after which Chairman Green of the committee made the following statement:

That is the proposition, gentlemen. We told Mr. Lynch quite plainly that we did not think it was fair to him or to his people to encourage them to submit a proposition to this body, feeling quite sure that the body would not adopt it or accept it, and so he put it in that way. If this convention is in "a receptive mood" [laughter], we will entertain a motion, or the chair will, I suppose, that Mr. Lynch be encouraged to send us in a proposition. If the convention is not in "a receptive mood," some other proposition will be entertained by the chair. I think that finishes my report, sir.

The proceedings then say that:

After considerable discussion, participated in by many of the members, the following resolution was adopted:

Resolved, That the convention instructs the committee to inform Mr. Lynch that this convention after deliberation is unwilling to consider any agreement looking toward the eight-hour day."

In 1906 President Lynch and Vice-President Hays visited Buffalo during the meeting of the Typothetæ in that city and addressed a communication to the officers of that organization. As showing the animus of the president of the Typothetæ, he is reported in the proceedings as saying when the report reached him that this communication was coming:

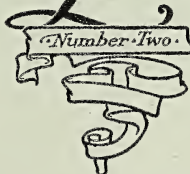
For one, I have no hesitation in saying that if that letter asks for any sort of conference in any way, shape or manner, I shall be absolutely opposed to it, and if the convention should vote for me to entertain that proposition you will have an opportunity to elect a new president.

It seems to me that the above records should be an all-sufficient answer to the questions of your correspondent, although there are plenty more in the same reports to prove our contention that every effort was made by the Typographical Union to settle the eight-hour difficulty without strife.

J. W. HAYS.

THE reason some people talk so much is because they have not brains enough to entertain themselves by self-communion.—*Exchange*.

Menas. O. Programs



*The Inland Printer Co.
120-130 Sherman St., Chicago.*

©

FIGURE 1.

The Story of Progress

WASHINGTON IRON AND
WIRE WORKS COMPANY



FIGURE 2.

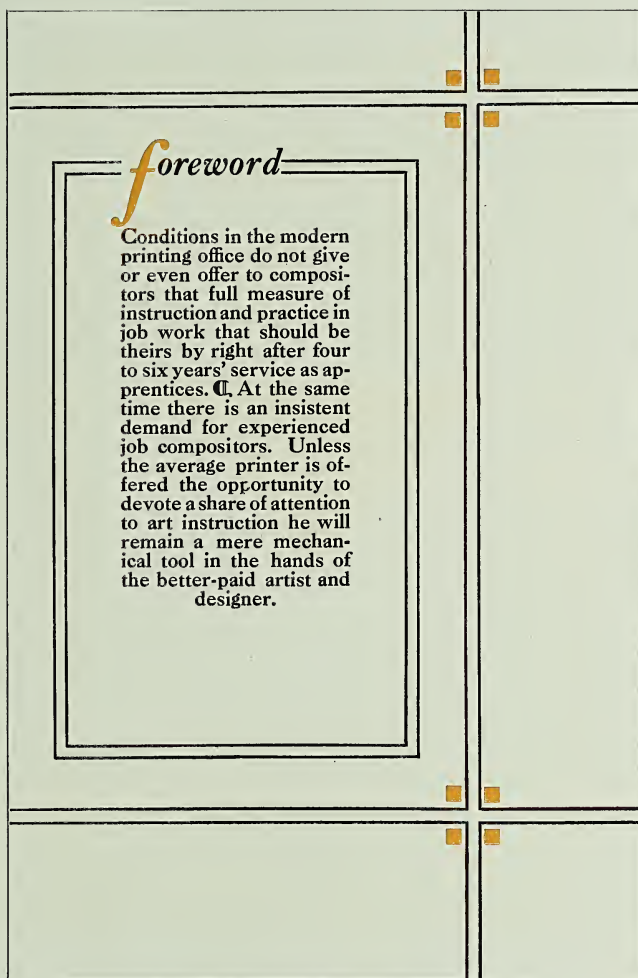


FIGURE 3.

Chicago, Ill., 190

M.....

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Philadelphia, Pa., 190

M.....

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M.....

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 PRINTER, BINDER, DESIGNER & ENGRAVER
 CORNER OF HARRIMAN AVENUE AND WILLIAMSON STREET

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of the account of

..... of

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Clothing

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[illegible]

FIGURE 6.

PROGRAM *of* NINTH
ANNUAL CONCERT
of the MARION CLUB



THURSDAY, DECEMBER 12, 1908
AT THE KNIGHTS OF PYTHIAS HALL

FIGURE 7.

SPECIMENS OF WORK DONE BY STUDENTS OF THE INLAND PRINTER TECHNICAL SCHOOL



THE foregoing pages are the work of students in the Inland Printer Technical School. They represent the exercises carried out under the conditions which are given as a part of the problem, the object being, in this particular work, to reproduce all the limitations of an average shop, and execute certain pieces of typographical design under these limitations. This is done in the hope that the pages set by the students may be useful as suggestions to the craft in general, and that the subscriber to the magazine may receive each month some specimens of commercial work which may help with the copy to be found in his own shop at the time the INLAND PRINTER arrives. While the number of type-faces at the pupil's disposal is limited, he is allowed to use hand-lettering where necessary, and such adjuncts to design as may be very easily acquired by taking the I. T. U. Course of Instruction in Printing.

Figure 1. A hand-lettered design for a booklet cover. While it is a very simple arrangement, the individuality of the letter forms gives it an unusual strength.

Figure 2. An effective cover-page design, illustrating the value of grouped text and ample white space. Keeping the text grouped into few spots or forces of attraction is far preferable to scattering it over the page.

Figure 3. A suggestion for a preface page, using the geometric form of decoration. This style of ornamentation is easily arranged and lends itself readily to the shape and requirements of the printed page.

Figure 4. A page of bill-head suggestions. Other designs for this class of work will be found in the Job Composition Department.

Figure 5. Additional bill-head arrangements.

Figure 6. A statement showing a form of wording a trifle unusual. Various arrangements of copy lend a pleasing touch of originality to commercial stationery. The rule arrangement is also out of the ordinary.

Figure 7. A suggestion for a program cover-page, an appropriate stock cut being used. An illustration of the effectiveness of harmony between type face and rules.

Compiled for THE INLAND PRINTER.

INCIDENTS IN EUROPEAN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

ON May 31, the *Zeitung* of Danzig issued a jubilee edition, in honor of the fiftieth year of its existence.

ON June 25 the *Hallesche Zeitung*, published by Otto Thiele, at Halle a. S., reached its two hundredth year of existence.

Up to the present time 125 double-magazine Linotypes have been installed on the Continent, after being known but little over a year.

THE "Printers' Castellette," an ancient building near Graz, was destroyed by fire on May 21. According to tradition, the first Protestant books of Luther's time were printed in this house.

DURING the summer months of 1909 an International Photographic Exposition will be held in Dresden, at which a large proportion of space will be given to reproductive and photoengraving processes.

THE City Council of Berlin has appropriated 10,000 marks to be spent in entertaining the twelfth annual convention of the International Press Congress, which will be held in that city September 20 to 26. Four hundred members are expected to attend.

A NEW record has been established by a printing-press manufacturer in Saxony, which received inside of four weeks orders for sixteen rotary web presses, including four sixty-four page four-cylinder machines; of these three go to Paris, and one each to Milan, Lodz and Budapest, while six are for Berlin. There are now forty-one rotaries in course of construction in this one factory, all upon orders.

GERMAN patents have been granted to Harry Christian Gammeter, Cleveland, Ohio, for a movable color-ribbon holder for rotary presses for printing imitation typewriter forms (No. 198,949); John R. Rogers, Brooklyn, New York, for an adjustable line-ejector on line-casting machines (No. 199,219); Walter Harold Smith, Niles, Ohio, for a lifting device on ink-distributing rollers on rotary presses (No. 199,350).

At a recent auction in Leipsic a number of Dürer's copperplates were disposed of at the following prices: "The Passion of Christ," a series of fifteen plates, \$1,250; "Birth of Christ," \$700; "St. Hieronymus in Prison," \$640; "Melancholy," \$625; "The Great Triumphal Carriage of Emperor Maximilian," eight sharp and clear wood engravings (1523), \$588; "The Dream," \$325; "Pirkheimer," \$325; "Apollo and Diana," \$350.

THE Gutenberg Society of Mayence has just issued a notable volume of 235 papers, with the following contents: (1) "The Mayence Fragment," an excerpt from the German Sybil Book, by Prof. Dr. Ed. Schröder, of Göttingen; (2) "The forty-two line Bible type in the Schöffer Missale Moutinoun of 1493," by Prof. Dr. Zedler, of Wiesbaden; (3) "The Missal Prints of Peter Schöffer and His Son Johann," by Doctor Tronnier, of Mayence; (4) "Of the Book Advertisements of Peter Schöffer," by Prof. Dr. Velke, of Mayence. Seventeen plates are included in the work.

IN a distribution of degrees of honor made in commemoration of his recent birthday, the King of Saxony distinguished the following craftsmen, all of Leipsic, with the designated awards: Julius Mäser, printer and city councilman, the knight's cross of the first class of the Albrecht Order; Gustav Höfer, manager of the Karl Krause Printing Machine Works, the knight's cross of the second class of the Albrecht Order; Herr Siegert, make-up

in Bernhart Tauschnitz' office, and Herr Hautsch, book-binder foreman, each an Albert cross. Other printers and publishers received titles of honor. Printer Ernst Guteruth, of Augustburg, also received a knight's cross of the Albert Order.

A VERITABLE treasury of incunabula has been discovered in the dome gymnasium at Magdeburg, where a library of ten thousand volumes has been found containing five hundred valuable "cradle-prints" dating before A. D. 1500, and 271 volumes of old manuscript works mostly of the fourteenth century. This collection contains a manuscript History of Charles the Great, a Chronicle of Archbishops, Low German "Mariengedichte," the "Theuerdank," Sebastian Brant's "Narrenschiff," Luther's complete works, Melancthon's works and many others. In addition are listed the Low Dutch Cologne Bible, printed by Quentell, with many splendid wood engravings; the "Psalterium Davids," printed by Melchior Lotter (1527) on parchment, with woodcuts by Hans Burgkmaier and others, and the "Codex Justiniani," with an elegant miniature on a gold background. The books are said to be in a fairly good condition, and the value of the collection is estimated at \$20,000.

WITHIN the past two years the new universal language, Esperanto, has begun to make headway in Germany. Naturally, German commercial circles maintained a waiting attitude toward Esperanto, since it could not be known whether or not it would find use in a practical way. But the experiences of French and English business firms with the new language have banished all doubts, and one finds in world cities, like, for instance, Paris, Geneva, London, etc., to-day numerous houses upon whose windows one may note the words, "*Oni parolas en Esperanto!*" ("We speak in Esperanto.") The Swiss Bankers' Association and other banks for some time have used checks worded in Esperanto for their foreign business. And the number of German firms who accept correspondence in Esperanto is constantly increasing. The well-known bicycle, typewriter and sewing machine factory of Seidel & Naumann, at Dresden, has issued a catalogue in Esperanto, a proof that the German commercial world realizes more and more that the evolution of the universal speech idea means advantages that it must not overlook.

FOR libeling a non-commissioned officer of the army the "responsible editor" of the social-democratic *Volksblatt*, of Halle a. S., was recently condemned to three months' imprisonment. A printery proprietor in Diedenhofen was fined 100 marks for libeling an editor; on a countercharge the editor was fined 10 marks; the appeals made by both parties were denied. The editor of the social-democratic *Volkszeitung*, of Leipsic, was condemned to six weeks' imprisonment for libeling a court martial. Because he libeled the directory of the postoffice at Frankfurt a. M., an editor of that city was fined 400 marks. The responsible editor of the *Bergischen Arbeiterstimme*, of Solingen, was fined 200 marks for libeling army officers. The editor of the *Freie Presse*, of Eberfeld, was fined 100 marks for libeling the administration of the telegraph service. The editor of the *Anzeiger*, of Kusel, was fined 180 marks for libeling a preacher. Editor Herzog, of Karlsruhe, was condemned to a year's imprisonment for repeatedly libeling Miss Olga Molitor, witness in a case before the courts. An editor in Halle a. S. was fined 150 marks for libeling a police sergeant at Teuchern.

FRANCE.

THE City Council of Toulouse had placed a communal tax on posters, which aroused vigorous opposition on the part of printers and their trade organs. At the recent city elections the candidates responsible for the tax were over-

whelmily defeated in their striving for reflection, the printing interests having worked strenuously in assisting their opponents.

THE celebrated Foucher typefoundry house of Paris has acquired the property of a competing house, the Boildieu foundry, which had bankrupted.

THERE are two printers in the French Chamber of Deputies, one being M. Allemann, of Paris, an employer, and the other M. Benerech, an employee, elected from the Hérault Department.

THE Bank of France is having printed a newly designed 100-franc note. It will be distinguished by great richness of coloration and complexity of engraving. Its vignettes symbolize commerce, agriculture, labor and fortune.

THE recently instituted House of the Blind, at No. 9 Rue Duroc, Paris, contains twenty-five thousand volumes, printed from Braille's type for the blind, believed to be the largest library of books for the sightless in existence.

La Sorte, a journal of typographic humor published at Marseilles, and whose profits are devoted to assisting unfortunate printers, on May 10 celebrated the patron's feast (St. Jean-Porte-Latine) with a banquet, distribution of diplomas to members and the introduction of new members.

THE *Journal de l'imprimerie*, in speaking of royal personages engaged in printing as an avocation, mentions Marie Josephine of Saxony, sister-in-law of Louis XV. of France, who devoted her leisure to typesetting; Joseph of Austria, brother of Marie Antoinette, who had a printery installed in his palaces, in which he worked himself, and Edward VII., King of England, who, it is said, in his youth was a capable compositor. "How can they say, therefore, that among the princes and sovereigns there are no men of — character?"

At a sale of prints from the collection of an amateur, in Paris, June 2, the following prices were obtained: Two English prints by Ward, after Morland, 4,700 francs; "The Promenade at Carlisle House," by Smith, 6,420 francs; four prints by Descourts, after Taunay, "La Noce au Village," "La Foire au Village," "La Rixe," and "Le Tambourin," 4,000 francs; "The Portrait of Miss Bingham and That of Countess Spencer," by Bartolozzi, after Reynolds, 3,605 francs; four prints by Debucourt, "L'Escalade," "La Cruche cassée," "Le Compliment," "Les Bouquets," 6,800 francs; "Tête de Flore," by Bonnet, after Boucher, 2,100 francs; "La Promenade de la Galerie du Palais-Royal," by Debucourt, 2,110 francs; "La Rose mal défendu," by Debucourt, 2,450 francs; "L'Amour et la Folie," by Janinet, after Fraconard, 2,000 francs. The highest price was obtained by a "Portrait of Edward Dagoty, Inventor of Engraving in Colors," designed and engraved by Lasinio, which was sold at 76,000 francs.

SWITZERLAND.

THE automobile of the *Neue Zürcher Nachrichten*, Zurich, while transporting an edition to the postoffice, caught fire and was totally destroyed.

AS a memorial of his son (Jacques Rüegg), who recently died at the age of twenty-five, J. Rüegg, a printer in Zurich, raised the wages of all of his employees.

ON May 16, Frau Luise Moser, of St. Gall, reached her fiftieth year of service as clerk in the circulation department of the *Tagblatt* and other publications issued by Zolli-Koffer & Co., of that city. This remarkable event was duly celebrated by the firm and its employees, and the lady received many suitable presents in honor of her long and faithful work.

THE annual report for 1907 of the Swiss Typographic Federation has just been published. The total membership

is given at 2,859, an increase in the year of 193. The libraries of its local branches contain 8,991 volumes, of which 6,366 were loaned out during the year. Under the jurisdiction of the federation there are 513 offices, an increase of fifteen in the year, of which 448 have adopted the federation scale of wages and 478 recognize the regulations regarding apprentices. Of machines there are counted: 945 power presses, 125 hand presses, 666 platen presses, 39 rotary presses, 130 composing machines. Of apprentices there were: 424 at composing, 179 at presswork. The general treasury collected 122,928.55 and disbursed 92,243.22 francs during the year, a gain of 30,685.33 francs, the total fund in the treasury being 195,608.73 francs. The sick, invalid and death relief section collected 251,087.12 and disbursed 225,307.45 francs, a gain of 25,779.67 francs, with a total of 419,279.67 francs on hand at the close of the year. There were noted 922 cases of sickness, with 19,886 days' total duration, of which 5,511 days were due to lung and breast diseases.

HUNGARY.

ERNEST STEGER, of Temesvár, on April 28, celebrated his seventieth year as printer (he being now eighty-four years of age). On May 31, August Marich, of Budapest, make-up on the *Pesti Napló*, attained his fiftieth year of service at the trade.

ON May 11, the editor of the *Magyar Tengerpart*, at Fiume, because of an article entitled "A Vicious City," was attacked on the street and his office pied up to such an extent that for several days his paper was unable to appear. (The Italian printeries here had declined to assist in issuing it for him.) The attack is alleged to have been made by a pressman formerly employed by him, who was arrested.

SPAIN.

FROM May 26 to 30 there was held at Madrid an international convention of editors and librarians, which was attended by 221 members. The subjects of copyright on original and translated works, an international bureau of information, national associations charged with fixing the prices of books, and the production of literary works by means of kinematographs and phonographs, were under discussion.

HOLLAND.

ON May 23, C. van Diejje celebrated his sixtieth year of continuous service as printer with the firm of P. van Waesberge Wwe., in Amsterdam.

RUSSIA.

THE installation of a Linotype in the office of the St. Petersburg (Russia) *Gazette*, caused a strike and boycott, because the management sought to introduce non-union operators. They seem to do those things more expeditiously in Russia, for it is said that in a short time the management capitulated and paid the union 3,000 rubles as compensation. If true, it would indicate that repression and suppression do not permanently affect boycotters.

CHINA.

GRAND COUNCILLOR YUAN-SHI-KAI has begun the publication of a national newspaper in Peking. It is called *Chinese Public Opinion* and is published in English. This new enterprise is part of the general movement to express in the press the feeling of China with regard to her international situation.

ANNOUNCEMENT EXTRAORDINARY.

Maggie (calling up-stairs)—The gas-stove went out, mum.

Missress—Well, light it!

Maggie—It went out through the roof, mum.—*Success.*

Written for THE INLAND PRINTER.

BROOK FARM.

BY LILIAN L. HARRIS.

IN the early days, when printing was a simple craft, a bohemian crowd of men and women, of the learned kind, formed a settlement nine miles from Boston near the city of West Roxbury, known as Brook Farm.

Agriculture and education were the foundation of this odd system of social life. Eight hours, even then, constituted a day's work, and was greatly honored. Titles had no consideration. Truth, justice, order and good will toward all men were the governing principles of the community, which lived for five years.

Reverend and Mrs. George H. Ripley were the originators of the idea, but William Henry Channing, Margaret Fuller, Ralph Emerson, Theodore Parker, John S. Dwight, Alcott, Hodge and Nathaniel Hawthorne were all interested, and helped to make the social center unique in literary history.

The movement which culminated in the Brook Farm Association grew primarily out of the Transcendental Club, which first attracted serious attention at Boston about the year 1840.

Here, quoted from General Wilson's "Life of Charles A. Dana," recently published, is an interesting account of it:

"It was organized tentatively in the winter of 1840, at which time Ripley decided to buy the farm from which the organization took its name, and to 'make himself responsible for its management and success.' In April of the next year, with his wife and sister and some fifteen others, he took possession of the farmhouse and out-buildings already on the estate. The first six months were spent in 'getting

started,' and in organizing the 'Brook Farm Institute of Agriculture and Education,' which constituted the special attraction to Dana, who joined late in September and took part in forming the articles of association, getting subscriptions to the stock, and in electing the officers of the Institute.

"The par value of the shares was fixed at \$500 each, of which Dana took three, and Ripley three; the rest, in all twenty-four shares, were taken by various others, including Nathaniel Hawthorne, in lots of one, two, and three shares. The favorite number seems to have been three. Of the entire amount subscribed, only one-third was actually paid in. The property consisted of about 192 acres, and was situated in the town of Roxbury, on the road leading from Dedham to Watertown, about nine miles from Boston. The purchase price was \$10,500, six thousand of which was secured by a mortgage. This was followed at once by a second mortgage for \$5,000, from which it will be seen that the place was mortgaged to start with for \$500 more than it cost. Dana, although adolescent and without any capital whatever, was at once elected recording secretary, one of the three trustees, and a member of the committee of finance, and also of the committee on education.

"The sole asset of the association was the farm, mortgaged at the start for more than its value, while its only dependence for actual income was the farm produce which might be grown, and the charge for tuition and board which would be furnished to such as might join the Institute."

THE BUILDINGS.

Near the little brook, which is tributary to the Charles river and one of the prettiest spots in all of Massachusetts, stood the Hive. It was the heart of the community and the original farmhouse. The up-stairs was used for bedrooms,



"THE BROOK."



"THE HIVE." NOW AN ORPHAN ASYLUM.

while the large living-room and dining-room on the lower floor were used by the community. The barn, Pilgrim House and the Margaret Fuller cottage all stood back of the Hive.

The Pilgrim House was originally erected by Ichabod Morton, of Plymouth, for the use of his family, but later it came into the hands of the Association, and was used for the tailoring department and laundry. It was in this building that the *Harbinger*, the first literary publication of the Brook farmers, had its editorial office and issued its first numbers. George Ripley was editor-in-chief.

The Margaret Fuller cottage, though it is said Margaret Fuller never spent a night there, is kept up to-day by a German named Ehnes, who, with his family, keeps the old-fashioned garden and chickens about the place as was done in the forties.

From the quaint Fuller cottage the visitor wanders down through an avenue of dense shade trees planted the first spring the community lived, by Hawthorne, Emerson and Ripley — and what hard work these hands that knew only the weight of a pen found hole-digging to be. Close by is Pulpit Rock, where Elliott talked and preached to the Red Men, years ago.

Across the street from the Hive still stands the building, known in 1841 as the Nest, but used for the school, and was in charge of Miss Ripley. In the front room, right side, the *Dial* was published for some time.

The literary atmosphere of this quaint old center is not entirely gone to-day, but in place of the *Harbinger*, published in a building erected on the same foundation as that of the Morton home, are three German-Lutheran papers: one in Lettonian, one in Esthonian, and one in German.

All departments of the farm were managed in groups.

The chief of the group was elected each week, and the head of all once in two months. A group consisted of persons working along like lines, and each group had five, seven, nine, or eleven members. Just why we can not say.

There was the milking group, of which Nathaniel Hawthorne was the director; the hoeing group, that Dwight was in charge of; planting group was Channing's hobby. There was a weeding group, a nursery group, washing and ironing groups; also mending and teaching groups, for the school was most important.

Change of occupation was a great rest to those literary farmers. If Hawthorne was tired of his kicking cow, he could leave the milk-shed for a few hours, go to the carpenter shop and make a new milking-stool. While this was a delightfully free and easy way to earn one's living, it often caused much inconvenience, especially in the school. One day Dana hurried from his weeding in the garden to give a lesson in German, only to find his pupil had not appeared. An hour later, when the youth walked in, he said that he had been very much interested in a nest of woodchucks, and had not felt it necessary to hurry.

Hawthorne went to the farm fancy free, resolved to remodel the world and to make it a better place for all. As he says: "I went out to Brook Farm to drive the chariots of the sun, and found myself milking a kicking cow in a farmyard." This noted man, with George Bradford and others, constituted the milking group. "Dolly" and "Daisy," two Jersey cows, were great favorites, and these men, because the animals were always side by side in the pasture, insisted they must have adjoining stalls. Hawthorne was also in charge of the *pigs*, and constantly overfed them in order to sell heavyweights, and as a result spent much time studying veterinaries' books.



"THE NEST." *DIAL* WAS PUBLISHED IN LOWER RIGHT ROOM.



ANOTHER VIEW OF "THE NEST," SHOWING THE KITCHEN, SAID TO BE TWO HUNDRED AND FIFTY YEARS OLD.

The story is told of a fine sparerib being sent to Mrs. George S. Hillard, of Boston, with whom Hawthorne lived when not on the farm. When this Brook farmer saw it, he exclaimed: "I should as soon think of a sculptor eating his own statue."

The chamberwork was done in groups by women on the farm, but in rainy weather, when farming was out of all question, the men would accompany the fair dames with umbrellas from building to building and do what they could to help. The washing and ironing group worked at the Pilgrim House, and men were in great demand these two days, for there were no pumps and no washing-machines.

John Dwight gave music lessons each day, when he was not hoeing corn. He did most of his teaching during the heat of the day and after the last lesson was faithfully given he would arrange the pillows comfortably on the couch and go to sleep while his last pupil played to him.

Charles Dana would teach awhile in the morning, then attend to the fruit and vegetables for market, then sing awhile, and, finally, wander back to his garden group.

MEALS.

A bugle called the members of the community together three times daily, and then the plowing, milking of the cows, care of sick pigs, or preparing vegetables were all dropped, for meals at Brook Farm were delightful occasions, anticipated by all. Here dry humor, wit and nonsense were exchanged.

There are few homes in this day of rush for self-preservation that enjoy the calm meals the Brook farmers did. The head of that table was never worn out watching the stock markets, or too depressed and disappointed over a lack of the proper increase in his fortune to talk. No women in those days were straining every nerve to compete

with some neighbor for social position nor to wear gowns, shoes and hats of the latest style.

The tables at the Farm grew rapidly from one to three. Charles Dana conceived the idea of organizing a corps of waiters from the younger members, and they in turn were served by those first waited upon. Though this head waiter was often seen diving desperately into some Greek book at meal time, he was rated an excellent head waiter. There was never any complaining of food or service and no servant problems to solve. Fresh meat was seldom had, but pork and beans were plentiful. Even in those days of simple life, there were dyspeptics and indigestion subjects, for a table known as "The Graham" was occupied by vegetarians; they not only refused meat but tea and coffee.

After dinner George Curtis usually took his group and went to trim and fill all lamps on the Farm, while Ripley ordered his band to fix the vegetables for supper. Ora Sedgwick's duty was to dust and straighten up the parlors ready for the evening's hilarity, for that was the one time of the day for general good fun. After supper the dish-washing group was often helped by the farmers to get through the ordeal as soon as possible, and it is said many proposals occurred at the sink as well as at the wash-tubs. The evenings were occupied in boating, walking, or picnicing, at Elliot's Rock, fixing vegetables by moonlight, fancy dress parties or concerts by "Curtis Brothers."

Skating took the place of boating in the winter evenings. Then, too, there were talks by William Channing, Alcott, and Margaret Fuller; Christopher Cranch gave the members many enjoyable evenings. At these functions in the Hive the farmers often sat on the floor or the stairs. Emerson had some difficulty with his pedal extremities as well as Hawthorne and Dwight, but Margaret Fuller refused to be so undignified, though Sophia Ripley did not



MARGARET FULLER COTTAGE.



PULPIT ROCK, WHERE ELLIOTT PREACHED TO THE INDIANS.



THE PRINTING DEPARTMENT, WHERE *THE HARBINGER* WAS PUBLISHED.

care where she sat. Hawthorne was a great dreamer and seldom talked. His pillow fights in the lower hall with Ella Slade and Ora Sedgwick were a great delight to those who knew him.

THE END OF BROOK FARM.

And so, after five years attempting to make financial ends meet, Brook Farm failed. The artistic, amiable, philosophical men and women, who came together to study social reforms, to live the simple life, and earn a livelihood by farming and teaching, were compelled to disband, though the memory of the experiment, which was only anticipated theories of Tolstoi and Bellamy, will live forever, and it seems almost wrong that Roxbury or even Boston did not rise to the occasion and preserve the literary landmarks there from complete desecration. A German orphan asylum occupies the farm to-day and George Bradford's descendants are comfortably quartered in the Nest, and when visitors stop there to-day, Mr. Bradford shows the home with deep pride, and is no doubt the best-informed person on the subject of Brook Farm now living.

WHAT BECAME OF THE FARMERS.

At the close of the Farm, which was hastened by the fire destroying two of the buildings, George Ripley went to New York to work for the *Tribune* at \$5 a week. He rose to literary critic for that paper and held the position over thirty years. Later he became editorial reader for Harper & Brothers.

Charles A. Dana made himself world-renowned on the New York *Sun*.

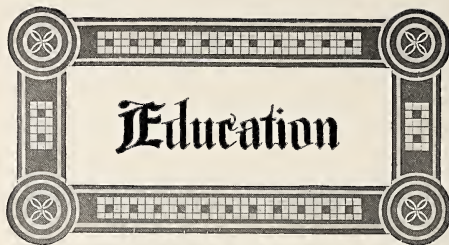
James S. Dwight did much to raise the standard of music in this country, and was owner of *Dwight's Journal of Music*.

HOW THE WHEELS GO ROUND IN GOTHAM.

Every second four visitors arrive in New York.
 Every forty-two seconds an immigrant arrives.
 Every fifty-two seconds a passenger train arrives.
 Every three minutes some one is arrested.
 Every six minutes a child is born.
 Every seven minutes there is a funeral.
 Every thirteen minutes there is a wedding.
 Every forty-two minutes a new business firm starts up.
 Every forty-eight minutes a building catches fire.
 Every forty-eight minutes a ship leaves the harbor.
 Every fifty-one minutes a new building is erected.
 Every one and three-fourths hours some one is killed by accident.
 Every eight and one-half hours some pair is divorced.
 Every ten hours some one commits suicide.
 Every night \$1,250,000 is spent in restaurants for dinner.
 Every day three hundred and fifty new citizens come here to live.—*Exchange*.

TIMELY REFLECTIONS.

"Ever since the pot called the kettle black, the work of bismirching has been going on," says 5,651 in the *Anamosa Prison Press*; "we are prone to detect faults in others. We are blind to the same faults in ourselves. Our criticisms would fit ourselves better. We are as the little boy who was accused by a lady of robbing a bird's nest. She asked him to think of the poor mother bird grieving for the nest. The lad denied the charge, claiming the mother was on the lady's hat. It is our duty to turn the searchlight of truth on ourselves. We should know, to our own dismay, we have the same faults as others. When some unsightly fault is discovered in self, it is our duty to make ourselves right before judging others."—*Exchange*.



OPINION OF ONE WHO HAS SEEN AND KNOWS.

Among the well-known job compositors of Chicago, C. M. Butler takes high rank. He has been interested in the Course since its inception, and was a member of the auxiliary committee of the local typographical union. In that capacity it was his duty to thoroughly investigate the Course and the Commission's methods. If Mr. Butler has failings, garrulity is not one of them; he is, perhaps, rather slow to express an opinion. He is entering new fields of endeavor, and on doing so gives his opinion of the work of the Commission in the following letter:

40 HARRISON AVE., SPRINGFIELD, MASS.,

July 14, 1908.

MY DEAR PRESIDENT,—Since I saw you last have left Chicago for Springfield, Massachusetts. Am now connected with the Cushman Company, publishers of *Woman's Home Journal* and *Popular Fashions*, as circulator.

Of course I will now be compelled to sever my connection with the I. T. U. Course in Printing; at least as a member of the educational committee of the Chicago branch. It is with deep regret that I do so, believe me. Twenty-five years connection with the printing industry of Chicago as apprentice, journeyman, foreman, writer and editor has amply proven to me the need of some such school as the one founded by the International Typographical Union. And ever since my connection with the apprenticeship committee it has been my ambition to continue in the work of higher technical education.

The more I study the plans, as outlined by the Commission, the more enthusiastic I become. Few people, I will admit, have had the advantage I have had in becoming personally acquainted with every detail. The liberty I have enjoyed of being permitted to interview instructors, examining lessons, and reading the criticisms of those in charge of the Course have been of great value and interest to me. The one great point I can not comprehend at this time is *how* for the \$20 asked, you can devote so much time to each individual.

I have in mind at this time one letter I saw written in answer or criticism of a letter received from a student. The answer was full two pages of solid typewriting, and must have consumed hours in answering intelligently. It was not a stereotyped form letter, but original in every sense of the word. From my experience in handling prize contests and answering mail-order correspondence, that letter was worth a \$5 bill. That was only one letter. I saw scores of the same kind—the same scholar undoubtedly will receive a hundred letters during the course of his thirty-seven lessons. Maybe more.

The best testimonial I can give you as to value of the Course is the fact that I am going to take it myself. Never before have I so realized the need of a more technical education, such as given in the Course—not that I am going to set type, or make-up, or will ever use it in actual printing. But I need it to strengthen me in preparation of advertising literature. I am glad that I am a printer and have the privilege of taking this course. I have not the remotest doubt but what I shall receive dollars in value for every cent of expenditure.

It is a wonder to me that you are not flooded with applications (perhaps you are) to the detriment of a successful founding of the institution. If the young men who are starting out in life only knew what a help this thorough training would be for them in after life, how much time could be saved in perfecting them in their trade, you could never handle the business that would come to the I. T. U. School. I wish you and the Course the best of success. Rest assured that I will do all I can to forward the enterprise, not alone by taking the Course myself, but by calling attention of others to it.

CHARLES MORRIS BUTLER.

AN ENGLISHMAN'S VIEW OF IT.

Not only is the writer of the following letter secretary of the London (England) Society of Compositors, but he has written much concerning several phases of craft life. Above all else he has acquired a reputation for preaching the value of efficiency to workers. He is chary of the correspondence method, but admits "the system is bound to

do a deal of good." As the Course progresses, it is probable Mr. Naylor's prejudice against the method—the only available one—will undergo considerable modification. He knows much of technical education as it is practiced in Europe, so his hope that "we may climb to the same height as yourselves" is a word of cheer from one who is informed:

Mr. W. B. Prescott, Secretary I. T. U. Commission:

DEAR SIR,—I am much obliged for your recent letter. Through the kindness of the International Typographical Union we have been favored with a monthly copy of the *American Typographical Journal*, and I have noted with considerable interest your latest departure in the direction of technical education. I must confess to not being a strong believer in the correspondence method of tuition, but feel nevertheless that your system is bound to do a deal of good in improving the standard of efficiency among the members of the International Typographical Union—especially in the admitting department. This is a branch of work that is coming to the fore here, and naturally I should like to see this desining work done entirely by the compositor, instead of his being used to carry through the designs of an outsider. In other branches also there is much good work to be done in the same way. What we ought to strive for is to make our union card the hallmark of efficiency. Our reputation depends upon our skill as craftsmen as well as upon our independence as unionists. With every member of the union an adept at the art, we should make greater advance in all directions. I intend giving our members, through the *London Typographical Journal*, some idea of your aims as a teaching institution. Who knows?—we may climb to the same height as yourselves!

With best wishes, I remain yours faithfully,

T. E. NAYLOR, *Secretary.*

NOTES.

THE most remarkable organization of workers in the trade is composed of Russian Jews on the East Side of New York. It is known as the Hebrew-American Typographical Union. In benefits achieved in the past ten or fifteen years no other union is comparable to it. When regarded in the light of the proportion of its members who have graduated into the professions, it is also in the van. This aggregation of about one hundred appointed a committee to see what there is in the Course. After an exhaustive examination of the details the committee decided to recommend that the union vote a prize of \$5 to each member taking the Course, and reports that twenty-five members have indicated their intention to become students within the year, some withholding their applications until they become more proficient in the English language. Apart altogether from the studiousness characteristic of their race, the Jewish printers of New York see in the Course an opportunity to learn how to meet the growing demand for printing with more of the American flavor than has been the vogue heretofore. They also feel that ability to letter will be a decided advantage in job-offices, as Hebrew characters can be secured only in limited sizes from the typefounders.

AMONG the most difficult tasks is that of introducing a new feature in a trade, especially where it is impossible to offer substantial pecuniary reward in the shape of increased profits or higher wages. The promoters of some trade educational efforts talk glibly of doubling and quadrupling wages, but on close analysis they do not promise or guarantee any advance. The I. T. U. Commission has refrained from holding out any inducements of that nature. Though it believes the Course in printing tends to increase wages, there is so much injustice in the working out of compensation to artisans that it may be said to be as uncertain as life. Too frequently do we find the less competent—even unwilling—worker enjoying steady employment, while a more competent and infinitely more willing man fails "to catch on." Yet as a general rule competency brings its reward, be it great or small, and the unfortunate one will not improve his status by falling behind in the race. He must strive against the fates, and the only way to do so is by diligently making the best of his opportunities. But no one can honestly say that increased proficiency will assure him better wages; all that can be said

on that score is that it will tend to do so, and does so in the vast majority of instances. The Commission has been careful to avoid holding out anything which has the color of a false promise, and its advertising has been in all respects in keeping with the main purpose of the Course—to put the compositor on the right track and stimulate him to logical reasoning about technical trade subjects. Perhaps it would have been futile to attempt other methods with such a keen, and somewhat cynical, constituency as that to which the Commission must appeal.

PROSPECTIVE students "want to know" about the Course down to the minutest detail, which is creditable to them, for healthy curiosity is the harbinger of knowledge. Many desire to be informed as to how the information that goes with the Course is imparted, and this has probably occurred to many more who have not taken the trouble to write and inquire, so an exposition of the working of the Instruction Department may be attempted here. When the student receives his outfit the lesson leaflet gives minute instructions how to proceed with his first lesson. That completed, the student sends it to the Commission, when it is handed to the Instruction Department. The instructor goes over it minutely, indicating the faults with a pencil of a different color from that used by the student. While doing so the instructor is talking to the student on a phonographic record, telling him why he should do this or avoid that. Subsequently this is transcribed by a typewriter and mailed with the "plate," or specimen, to the student. Care is taken that these instructions shall not be too profuse, as that might affright or weary the student. To avoid this the instruction relating to some of the faults which appear most frequently have been reduced to a form which gives the greatest amount of useful information in the smallest space. The Instruction Department does not confine itself to mere technical criticism; it is on the alert to aid students in any way that may occur to it. No question is asked that is not answered to the best of the Department's ability, and no pains spared to furnish the best possible answer. Students are encouraged to ask questions and be explicit concerning their difficulties, not for their sakes only, but because it gives the instructor a view of their mental condition and physical environment, thereby placing him in a position to better assist them. There have been few adverse comments on the work of the Commission, but there is no phase of that work of which it is prouder than that of the Instruction Department. It is not seen of men, and must perforce do its hard and disagreeable work quietly, but it is the heart of the Course and beats true.

KNOW HIM ?

I know a nice young fellow—one whom everybody knows—

Of whom I've never heard he doesn't settle what he owes;

He's always where the crowd is—you can meet him anywhere—

Good fellowship's his motto, and he wears a jolly air.

But somehow, when a check's to pay—of course it's not a crime—

He reaches for his coin, but never gets it out in time.

You meet him at the bar, sometimes, when no one notes or thinks

Which one it was that ordered up that second round of drinks!

The barkeep waits suggestively, and polishes the bar,

All start to pay at once—of course, you know how such things are,

This man says, loudly, "That's on me!" His efforts are sublime

To reach his money—but he never gets it out in time!

The waiter's check at dinner lies unnoticed till he sees

The other fellow take it—then his grief you can't appease!

Ride with him in the street car, and abstractedly he stares

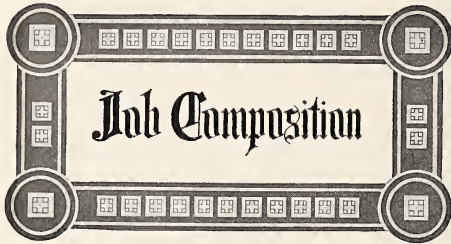
About when the conductor comes along to take the fares.

The other fellow pays—and then he wildly waves his dime—

But I wonder why it is he never gets it out in time.

—Cleveland Leader.

FREQUENTLY we meet a man who seems to be afraid to praise his fellows for fear there will not be enough adulation left for himself.—*Exchange.*



BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

BILL-HEADS AND STATEMENTS.

While bill-heads come in various sizes, the heading on which the type matter is printed—the space above the upper line of the ruling—is uniform in all cases. The bill-head is $8\frac{1}{2}$ inches wide, and the space between the upper line of ruling and the top of the sheet is $2\frac{3}{4}$ inches. This refers particularly to stock bill-heads, and not to those especially ruled, as the headings of the latter vary in depth according to individual taste. Stock bill-heads come in the following sizes:

- 6's — $8\frac{1}{2}$ by $4\frac{1}{2}$, or one-sixth of 14 by 17
- 4's — $8\frac{1}{2}$ by 7, or one-fourth of 14 by 17
- 3's — $8\frac{1}{2}$ by $9\frac{1}{2}$, or one-sixth of 17 by 28
- 2's — $8\frac{1}{2}$ by 14, or one-half of 14 by 17

Bill-heads are usually set in a forty-five pica measure, although some printers set them forty-six picas in width. The forty-five pica measure allows a margin of three picas, or one-half inch, at each side. The same margin should be allowed at the top.

The standard statement form is $5\frac{1}{2}$ by $8\frac{1}{2}$ inches in size, with the heading—the space between the upper line of ruling and the top of the sheet— $2\frac{3}{4}$ inches deep, the same as the bill-head. Statements, however, may be had in the following various sizes: $2\frac{3}{4}$ by $5\frac{1}{2}$, $4\frac{1}{4}$ by $5\frac{1}{2}$,

$5\frac{1}{2}$ by $5\frac{1}{2}$, 4 2-5 by $8\frac{1}{2}$, 3% by $8\frac{1}{2}$, 4 by $9\frac{1}{2}$, $5\frac{1}{2}$ by 11 and $5\frac{1}{2}$ by 17.

The statement varies a trifle in wording from the bill-head. While the latter is intended to show that a specified amount is due and payable, the statement is not necessarily a demand for payment, but is sent out at stated times, usually the first of the month, to show the customer the amount of his account. For this reason it is worded after the following manner: "In account with Armstrong & Co." The bill-head reads, "To Armstrong & Co., Dr."

Of the reproductions herewith, Fig. 1 shows what might be termed the conventional or standard bill-head arrangement, the date line at the top of the job being followed by lines for the name and address of the debtor. The placing of the letter "M" at the beginning of the line reserved for the name is optional, some people omitting it. The rules used may be either dotted or plain, the dotted ones, however, being less liable to give trouble in the make-ready. The relative sizes of type used in the various lines in this example are approximately correct, although some would prefer a size larger for the lines "hardware and stoves."

In Fig. 2 we have the same arrangement and style, but set in a type-face more appropriate to the business of the firm using the bill-head. This is a feature to which too much attention can not be paid by the printer. While of course standard old-style type-faces, such as Caslon, etc., are appropriate for almost any purpose, when we use the various display types found in the average composing-room we must consider carefully the nature of the business for which they are to be used. Care should also be taken in the placing of the lines for the name and address. Where they are placed so that one end of a rule lines up with the end of a line of type, the effect is not pleasing. The positions suggested in these examples are probably the most satisfactory.

In Fig. 3 we have a panel arrangement. The original was printed in two colors, the rules forming the panels being in red, with the balance in black. A portion of the effectiveness is thus lost in reproducing. In this example the panels are comfortably filled, thus guarding against the too common feature of a panel design without enough reading matter to properly carry it out.

Fig. 4 presents an entirely different proposition, showing a form of wording unlike that used in the previous examples. This form is, in reality, more in the nature of an invoice than a bill-head, but is very popular.

Reading, Ohio, 190			
<p>M</p> <p>TO MORRISON & SANDERS, DR.</p> <p>HARDWARE AND STOVES</p> <p>TELEPHONE 283</p> <p>200 CARPENTER STREET CORNER OF MAIN</p>			

FIG. 1.—This bill-head arrangement may be termed standard or conventional, as it is the most frequently used.

Beardstown, Ohio,190

M.....

To **Robinson & Millward, Dr.**
*Carpets, Rugs, Portieres
and Tapestries*

*We make a specialty of the finest
Oriental Rugs*

*1090 Madison Avenue
Phone 90*

FIG. 2.—The same general arrangement as shown in Fig. 1, but with a change of type to harmonize more closely with subject.

Morris, Indiana, 190

M.....

☞ The best medium for
home and foreign adver-
tisers. Subscription \$1
per annum in advance

THE MORRIS JOURNAL
DAILY, SEMI-WEEKLY AND SUNDAY EDITIONS

☞ Our Job Department
is equipped with every
facility for the produc-
tion of first-class work

FIG. 3.—Introducing a panel arrangement. Panel arrangements should be undertaken only when there is sufficient copy to properly fill the various panels.

B. A. HART, President

A. E. ELLSON, Vice-President

C. M. METT, Treasurer

D. M. HARPER, Manager

THE DALTON FOUNDRY MACHINERY CO.

☞ Manufacturers of Foundry Machinery of Every Description. Our Specialty is the Construc-
tion and Installation of Complete Plants for the Manufacture of High-class Printing Machinery

Chicago, 190

Sold to M.....

FIG. 4.—Showing a form of wording different from that used in previous examples.

M

Pasadena, California, [1906]

YOU ARE INDEBTED TO US FOR COMMERCIAL PRINTING AS FOLLOWS

We enjoy the distinction of having been awarded
Three First Prizes by eminent critics in
International contests for Attractive Typography.
Specialists in the Selection of Paper,
Type and Inks
Linotype Composition

The Star Publishing Co.

Original and Attractive Printing
Cor. N. Raymond Ave. and Union St.

Both Phones 53

FIG. 5. Another form of wording and arrangement. A pleasing variety is thus gained.

AURORA, ILLINOIS, _____ 190				
M _____				
DR. TO THOMAS B. MARSHALL, M. D. Y. M. C. A. BUILDING				
TO PROFESSIONAL SERVICES RENDERED				

FIG. 6.—A suggestion for a bill-head for a professional man.

Aurora, Illinois, _____ 190				
D _____				
Dr. to Thomas B. Marshall, M.D. Y. M. C. A. Building				
To Professional Services Rendered				

FIG. 7.—Another professional bill-head, using the text letter instead of the roman face.

Fig. 5 gives a suggestion as to what may be done in the nature of unusual features, both in copy and design. Many forms of wording are used on bill-heads, thus giving a pleasing variety, and in some cases, a touch of the unique.

In Fig. 6 is shown a pleasing form of bill-head for a professional man. Bill-heads of this character are not printed on the standard ruled stock used for the ordinary work, but on plain paper, white or any tint that personal taste may dictate, and about the size of the reproduction herewith. Small sizes of type, good stock and possibly a touch of rubrication, render this class of work especially effective.

Fig. 7 shows another professional bill-head, using the text letter instead of the roman face shown in Fig. 6. The same suggestions as to small type-faces, good stock and rubrication apply in this instance.

At the risk of seemingly unnecessary repetition of the same suggestion, I would again call attention to the value of making a preliminary sketch before setting a bill-head or statement. A sketch in lines and masses showing the proposed arrangement of the job will solve many a problem regarding display without recourse to distribution and resetting.



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

WEAR ON TYPE IN MAKING MATRICES (220).—“I have been having trouble with new letters rounding off after I make one matrice off the form. After I have the matrice beaten in with the brush, I plane the form down with a

Telephone Western 3300		STATEMENT	
		Pana, Ill., 190	
M			
		In Account With	
Harcourt & Company			
Printers and Binders			
Loose Leaf Ledgers		344 Harrison Avenue	

FIG. 8.—Showing the standard or conventional form of statement headings.

In addition to the foregoing examples, the current insert of the Inland Printer Technical school contains several suggestions for bill-head and statement designs in two colors. Some of these are a trifle more elaborate than the specimens here shown, thus giving suggestions to those who may desire something out of the ordinary in this class of work.

IN THE REGION PAVED WITH GOOD INTENTIONS.

The bachelor editor of the *Democrat* has been baching in real earnest the past three weeks, and has for the most part made a very creditable showing. It was a little embarrassing a Sunday or two ago, however, when to wipe from his brow the profuse perspiration caused by an eloquent preacher's description of the temperature and environments of the region paved with good intentions, the absent-minded disciple of Ben Franklin got mixed on his pockets and hurriedly snatched forth a dishrag.—*Ada (Okla.) Weekly Democrat*.

hardwood block, and then with a block with a rubber face. I enclose some letters from which one matrice was beaten off and the form was put in a steam-table with forty pounds pressure to dry out.” *Answer*.—From the appearance of this type we should judge that too much pressure had been exerted on the steam-table platen. Small forms should not be squeezed too hard. For treatment of forms to prevent high and low type, see page 131 of Partridge's Reference Handbook of Electrotyping and Stereotyping.

STEREOTYPE METAL FOR AUTOPLATE (289).—“We are interested in the composition of stereo metal as used in the Autoplate. We would thank you to inform us of its composition.” *Answer*.—We do not understand that a special metal is required for the Autoplate.

PADDING.

“Oh, stay,” the maiden said, “and rest
 Your weary head upon this breast.”
 The youth looked up, and all the more
 He shook his head—“Excelsior!”



Few gainsay the desirability of cost systems in printing-offices. The question is no longer whether such methods are inherently good, but rather, "How can we secure the simplest and most workable plan for ascertaining cost?" Under this head methods of accounting will be discussed, with the purpose of making known the simplest and most generally useful plans. We invite friends of the craft to contribute to this practical and timely endeavor to supplant a planless, out-of-date, haphazard way of doing business by modern, profit-making methods.

COST OF PRINTING.

BY R. J. COLEMAN.

After Mr. Johnson and Mr. Censor (page 577 THE INLAND PRINTER, July, 1908), had settled satisfactorily to themselves their little differences as to the cost of production of Ironman & Co.'s catalogue or pamphlet, there certainly remained room for a third party to pass upon the merits of the estimates submitted by each of the gentlemen.

Let us assume that Mr. Censor's grievance was over a one-hundred page catalogue, and not a pamphlet, as mentioned in a part of the interview, and that the type used was eight-point. The size of the page was 5 by 7½ inches, which would contain, if four picas margin all around were allowed, approximately one thousand eight hundred ems to a page, or one hundred and eighty thousand ems in the whole story. Now, it will be conceded that there are no more willing workers who ever came down the pike than compositors, and Mr. Johnson's force, with eighty-one hours to their credit for one hundred pages, have gone beyond the limits of all previous phenomenal feats. Some one will say that there were many cuts distributed throughout the work, and that this helped to reduce the hours to eighty-one. But what would be gained here would be lost later on in the pressroom, because Mr. J. could not afford, or at least should not attempt, to print a so-called "cut form" for the same price that he would or could a type-form. Mr. Johnson's pressroom charges reach the limit of moderation. Three dollars for five hundred impressions of a thirty-two page form! Holy cats!!

How far from a legitimate price would the following estimate prove?

ONE-HUNDRED PAGE CATALOGUE.

Composition:	
180,000 ems at 80 cents per 1,000.....	\$144.00
Cover	1.00
Make-up	6.00
Imposition — First form.....	3.00
Imposition — Second and third forms at \$1.50.....	3.00
Presswork (no cuts), \$6 per form.....	18.00
Presswork, four-page form.....	2.50
Presswork, cover.....	1.50
Stock (inside).....	6.00
Stock (cover).....	1.50
Binding	3.50
	\$190.00

Now, suppose we figure the composition at \$1 per page, and increase the price of presswork to \$10 per form, the other items to remain as they are. Ironman & Co. would

be indebted to the printer, on receipt of five hundred copies of his one-hundred page catalogue, just an even \$158.

FORCE THE ISSUE.

A printer in a New York suburb writes as follows:

"Anent the discussion at present engaging employing printers relative to Cost and Method, the articles under this caption in THE INLAND PRINTER are deeply interesting and highly instructive. At the outset of his admirable résumé, Mr. Gage says that 'the credit of the average employing printer is regarded by the commercial agencies as a more or less doubtful proposition.'

"Unquestionably true, and the reflection of conditions for which the printer alone is responsible. Trade journals have threshed away for years at the evil of marketing printing product below cost; all possible reasons have been advanced for its cause, and numberless remedies prescribed for its cure. Yet to-day it is as virulent as ever, if not a little worse, and it is probable that the printing business stands alone in all the varied industrial enterprises of this great country as the one in which an annual financial loss and not a gain is the average rule.

"In a recent conversation with the credit man of one of the largest New York city paper houses — one making a specialty of supplying the small as well as the large printer — the writer was told that the several hundred printers in Greater New York and environs could be graded thus: Thirty per cent C. O. D. (no credit); sixty per cent credit in varying amount, and time of payment averaging sixty days; ten per cent A-1 (habitual invoice discounters). It is only fair to presume that this same ratio applies to the typeman, inkman, rentman and other creditors. That something is radically amiss when but ten per cent of the men engaged in a given business can enjoy the privilege of making money, is a proposition no sane person will deny. So much for effect.

"Further on, in the June INLAND PRINTER, Mr. Beckett says, 'the organization of all printers into one great trust would be a stupendous undertaking,' and after briefly outlining some of the benefits to be derived from such an organization, dismisses the idea as impracticable. Now, is it impracticable? Let us consider for a moment, for here seems to be the crux of the situation, and in it a panacea for the evil.

"Printers unfortunately come under the Josh Billings classification of those 'who know so many things that ain't so.' Individually good fellows, mostly hardworking and meaning well — collectively a lot of nincompoops, convicted after fair trial, and in need of a general guardian. The printer has ample evidence of the value of organization when he goes to market. For is he not confronted with a type-ink-paper-machinery trust? Are these people in business simply because activity prolongs life? Has he not before him the example of his brother business man in all other callings conducting his affairs for profit rather than as a medium for passing away time? Has his employee, with the help of the union, overlooked the value of the syndicate idea as a measure for assisting the boss in the laudable moral resolve to never join the rapidly increasing class of malefactors of great wealth? Does the printer stop, question and consider? Not in five hundred years (dating from Gutenberg). Left to himself, his case is hopeless. He is doomed ever to wander in the land of darkness until some Moses arises to lead him out. He was never capable of foraging for himself, and is not capable now.

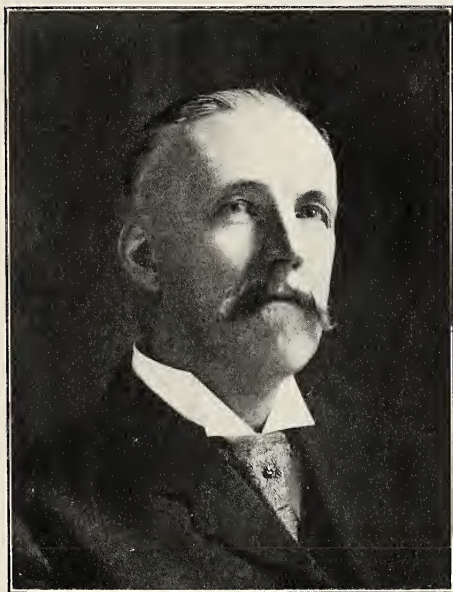
"Can anything be done for his alleviation? It certainly can. But it must emanate from his superior — *per se*, the business man. Selling houses in all printers' supplies, at least so far as New York is concerned, are to an extent organized for the passing of credits, discussion

of trade needs, etc. From them will eventually come relief if any is to be vouchsafed. Let them carry their organization to its logical conclusion and extend their beneficent protection to the end of the line. Let them absolutely refuse credit to any printer who can not establish the use of modern cost-system, bookkeeping, and other correct business methods. Aye, let the organization extend to national scope, and if possible refuse to sell even for cash to those whose only excuse for being on earth and in business is the constitutional one that 'it's a free country and father left money.'

"Printers as business men! Bah! In the words of Big Kelly, 'Soak 'em!'"

MR. FRANCIS' VIEWS ON COST AND METHOD.

Mr. Francis, the titular head of the Charles Francis Press, of New York, is rather a rare bird in printerdom. A New Zealander by birth, he served his apprenticeship in the early days of that far-off country in an office thou-



CHARLES FRANCIS.

sands of miles from a typefoundry. That such primitive conditions developed the ingenuity of young Francis can not be gainsaid. He it is who tells a story of using the wood of gin cases for furniture and being compelled to sprinkle the forms each day to keep them intact. The desire to see the world burned within him, and in due course we find him in London, England, which is said to be the aspiration of every native of the land of the Maoris. The call of America was sure to be heeded by such a spirit, and the strapping Francis came to take his place among the rule-twisters of the seventies. Naturally enough, going round the circuit was not wholly satisfying, and in Chicago the desire to climb got into his blood.

Possibly he had little money, for in youth such venture-some spirits are seldom prudent, and he managed to get hold of a down-at-the-heels office. He built up the business,

and from that time on has, to use his own words, made a specialty of doctoring and nursing sick printing-offices, either as foreman, superintendent or part owner.

In common with the general run of New Zealanders, Mr. Francis takes a great interest in economic and social questions, and was a member of the New York Typotheta. He was also a believer in the eight-hour workday as an abstract proposition, but had doubts as to its feasibility in this country at the time it was inaugurated. He solved this problem by calling his employees together and telling them the movement was an experiment; that he would try it with them; if they made it a success none would be better pleased than he; but if they did not—and on them, and them alone, depended success or failure—other arrangements would have to be made. On that basis the Charles Francis Press became an eight-hour office. His connection with the Typotheta had imposed on him certain moral obligations of a pecuniary character. His position on the eight-hour question caused him to sever his connection with that body, but he spent several thousand dollars in discharging these obligations, though aware that the money might be used to the detriment of his business. This experience making conviction of the belief that the old-style employing printers' organization was not designed to meet present-day exigencies, he became chief among the promoters of the Printers' League.

It would indeed be strange if such a character as Mr. Francis did not have ideas concerning cost and method in printing-offices, and as he was not willing to put them down on paper, a representative of THE INLAND PRINTER called and heard him express himself orally.

"The ascertainment of costs is all right—it is a necessity, in fact—but some of our people are going crazy about systems," he said. "They are in danger of being overloaded with machinery for analyzing, classifying and computing the goings and comings of the actual wealth-producers. What success I have achieved in printing-office management I attribute largely to my policy of keeping down expenses in the business office. I regard that item as a necessary evil, and treat it as such. You see my office force—like King Henry's soldiers at Agincourt, they are few as to numbers, but tip-top as to quality. My managerial expenses are one-third those of some offices doing the same volume of business.

"Yes, I had a cost system in this office, down to the last thread of red tape, but I threw it out five or six years ago. Why? Because it was becoming cumbersome and expensive, and I reasoned that I didn't want bookkeeping—it was results I was after. Now I have a monthly statement of the expenditures on account of and receipts from work done in each department. If the balance is on the wrong side in any department, it is up to the foreman to explain and remedy. It is his business to see that the efficiency of his force is maintained, and the executive department does not bother about that feature."

"But, Mr. Francis, when it comes to estimating on a job, what do you base your figures on—how do you know whether a given job is profitable or unprofitable?"

"We take the basis that had been ascertained when the detailed cost system was in vogue and add to the figures the increased cost of labor and materials which have accrued since that time. We find that gives satisfactory results; at least, we are making as much money as other successful New York houses of our capacity, and we are growing, too."

"Then you do depend on the results obtained from the elaborate cost system you discarded some years ago. Now, don't you think every employing printer should know what his work costs?"

"I surely do. Even now I occasionally 'try out' a

department for a month or so to see if everything is running smoothly. When the system was first installed I was surprised at some of the results. In the composing-room, for instance, I found that one-third of the time was employed unproductively, which was much more than I had anticipated. No, I don't believe it would be safe to apply the results obtained through a cost system in one office to the affairs of another office. Every establishment has peculiarities which affect its productiveness, and it is the important though small things that the detailed cost system uncovers, and which often saves the office from going on the rocks. Oh! yes, I am in favor of a cost system—any kind is better than none; don't misunderstand me on that. My experience is that it is not necessary to keep up the expensive machinery all the time. After all the pertinent facts have been secured and proved to be correct, the system may be so simplified that it ceases to be expensive and yet serves the purpose of a more elaborate plan—that is, if one is satisfied with results, and doesn't care for never-ending and worrying analysis of details."

JUDGING THE COST OF A JOB.

BY G. RIVER.

In a previous number, I pointed out one way of getting at the cost of jobs. The reader will have noticed that I take into consideration only those costs which can be traced directly to each job, namely, the cost of materials (paper, cuts and binding stock), and cost of labor (time of operators working on this job). These are facts, the main uncertainty resting in the question of whether the time of the operators has been correctly reported. This depends upon the proper organization of the cost system; the cost of labor on medium-sized and large jobs should not differ more than two per cent, or possibly five per cent, of the true cost; errors will occur that can not be detected afterward. In order to have only facts to deal with, I will add here that I do not figure the cost of proofreading, although I have shown a way of arriving at this cost. This leaves me only the cost of electros as guesswork. It amounts only to a very small amount on most jobs—not more than one-quarter or one-half per cent of the total cost, so that the margin for errors on this account is extremely small. Where plates are made for the presses, the case is different, but I know of no way to get over the difficulty. If the plates are bought outside, so much easier for the cost clerk.

The total cost of a job, figured in this way, will amount usually to a total of about forty-five to sixty-five per cent of the selling price, and to about thirty to forty-five per cent, after deducting the cost of all materials bought outside. The question before the printer now is how to judge these amounts. This, of course, is the main object of the whole cost system. It is a pretty difficult problem. I will endeavor to show one way to arrive at practical results.

I take it for granted that the printer closes his books carefully every year, that therefore he knows whether he is making a reasonable profit or not. On the other hand, a printer always has certain jobs on hand on which he knows he will get a fair price, and where the cost of labor is easily found. To these jobs the cost clerk should give at first his whole attention, ascertaining with the utmost care the true cost of labor. If this is done over and over again, the cost clerk will be able to prove that the normal cost of a job amounts to a certain percentage of the selling price.

Proceeding thus far from comparatively sound facts, it will be found that the profit on certain classes of jobs shows great variations, as in fact it should. A printer expects more profit out of small jobs than out of large ones; when it comes to very large jobs, the profit will be smaller still, unless excellent management is used to prevent serious and

damaging errors. A big job always means the engagement of new and green hands with all their drawbacks.

It is only by carefully studying these percentages day by day, comparing the cost of labor in all its details with the estimated cost, that the printer can learn how to judge the cost of these jobs.

Here I must not be misunderstood. A printer has usually his hands full with other seemingly more important and more pressing matters, and at the best he can only give a small part of his time to the cost system. Still the printer ought to spare every day, say, five or ten minutes to his cost clerk, who of course will know where this time will do the most good.

I believe that in this way the cost system can be made to be a fair help to the printer; it enables him especially to get a better idea of the value of certain jobs, where the estimating is difficult. It is, moreover, of great use in the judgment of periodical jobs, such as magazines and the multitudinous forms of railroad or shipbuilding work. Experience shows that the cost of all these jobs is fairly constant; discrepancies in the percentages show up as serious errors in managing the job, serious delays due to breakdown of machinery or help, spoilage, or incorrect reporting of the time.

This brings us to the consideration of the cost system from another point of view, namely, to judge the execution of the job. In general, it may be said that while the foremen are quick to report the breaking down of machinery, they are very chary in reporting the breaking down—I mean the shortcomings—of the operators. The cost system lays bare many of these breakdowns, and it might prove to be a valuable help, in case there should be a serious demoralization of the operators. It should in many cases prove substantial help also to the foremen in showing up some weak spots in the workmen under their charge. A foreman can not have his eyes everywhere.

The cost system must be learned by the printer and cost clerk alike. Its value depends wholly upon the working out, with the utmost care, of all the details of a job. This is why I advocate the handling of a certain number of important jobs rather than a systematic treatment of all.

MR. CHEROUNY ON THE OUTLOOK.

Henry W. Cherouny, the philosopher of the craft, followed his usual custom of spending the summer vacation in Germany. Much refreshed in body and mind by the trip, during which he met the leading printers and some of the savants of the fatherland, the sage maintains his usual optimism. He said all classes of Germans are prone to blame Americans for the hard times now being experienced, and they are suffering severely over there.

Although shackles have been put on competition, yet the trade is in the doldrums. There has been a check—temporary it is admitted—to the wonderful industrial progress of Germany. Asked as to trade affairs, Mr. Cherouny said the Printers' Union (the equivalent of our Printers' League) is in fine condition and has saved the craft much loss, strife and misery. "We in America are slow to recognize the benefits of collective contract," said he. "Some of our judges regard it as an evil in the eyes of the law; employers think of it as being beneath their dignity or as an instrument which would obstruct business progress; the labor leaders advocate it as a matter of sentiment. There will arise more judges who will regard it in its proper light, the number of employers who understand will constantly increase, and labor men will yet advocate it as a sound, scientific method of doing business. In the printing trade of Germany employers and employees are aware of its value. If they were not, and had not acted on that

knowledge, heaven only knows what the evil effects of this panic would have been."

In Mr. Cherouny's opinion, industrial America should inform itself as to the historic, legal and economic value of the collective contract, as competitive industries like the commercial printing trade can not stand the losses incident to the present unscientific method of handling questions that arise.

Mr. Cherouny deplored the tendency of his fellow-printers to look for relief in board-of-trade policies. He said they were bound to fail. The remedy is inadequate and the methods repugnant to the law, and as soon as a board of trade became effective and particularly distasteful to some interests or individual a grand-jury probe would destroy the painfully built house of cards. Similar devices have been tried elsewhere and have failed, and as like causes produce like results, they will fail here. "The entire German press has complimented the Printers' League on its agreements with local unions," said Mr. Cherouny, in a tone and manner which indicated his belief that what met the approval of German philosophers and editors, who have had so much experience in industrial matters, must be sound and thorough.

PERIODICALS INSTEAD OF CIRCULARS.

"Hardly a business house in this country but sends out, at least once a year, something in the nature of an announcement to its trade or customers," says a writer in *Printers' Ink*. "Once a month would more nearly strike the average period."

"Great pains are unconsciously taken with these announcements, as a rule, to make them look like circulars, and to avoid any suggestion of the periodical. A house that is staid and conservative will print its statements from an old electrolyte, perhaps, mortised for dates and prices. Another, up-to-date, will make each announcement distinct — one a booklet, another a folder, another a letter, etc.

"Now, the chief value of such publicity is lost as long as the circular idea is clung to, and the periodical idea ignored — cumulative value. Business houses eliminate this periodical value so rigidly, however, that the mail is full of circulars, and there are relatively few business periodicals.

"An electrical manufacturing concern found some technical points that were not clear to the people using its goods. It began sending out a leaflet once a month to purchasers, containing a brief non-technical talk about the care and use of its apparatus. In two or three months readers were writing in to make certain that they had missed none of the copies. In two years the leaflets made a popular book on electricity that has had a wide sale at a profit, to people who never use the company's stuff at all. Had that information been sent out as a book in the first place it would probably have fallen flat.

"A certain business association had information to send out about once a month, keeping the trade posted upon what it was doing. What this association was doing didn't mean so very much to the trade. But what the trade came to know about what the association was doing meant a lot to the association. It meant orders and support. Some man with a head as long as it was deep suggested that a title and serial number be put on the monthly bulletin, and that it be printed like a little paper. This was done, and in less than six months the whole trade was interested in the periodical, and wanted to be placed on the mailing list. Who ever writes and asks to be placed on the list to which circulars are mailed?

"Still another case was that of a firm that had trade

announcements to send out about as frequently as a bank — once every three months, on the average. These were sent, however, at irregular intervals, so that sometimes four or five months would elapse between one and another. A shrewd advertising manager gave this announcement a periodical name, and paged it like a little newspaper, and printed the familiar phrase 'Issued every little while,' at the top. The effect was almost immediate. People who got that transmogrified circular began to respect it as a journal.

"'I get your little magazine *every month*,' was a statement frequently made to the advertising manager, 'and read it through from cover to cover. It is one of the brightest business organs we receive.'

"Look into the circular question, you business men who are sending out only a quarterly circular, and also you advertising managers who sit up nights planning booklets and folders that will be strikingly different from the last thing you sent out three weeks ago. Turn them both into periodicals. Give them a periodical name — the *Simpson Bulletin*, the *Pipe Wrench News*. Give them a serial number. Give them paging and make-up like a little magazine or newspaper. Make the announcement an editorial.

"With all the circularizing and announcing (old style) going on, the shortcoming of the average business house is, that it doesn't say enough!

"The circular transformed into a business periodical has this advantage with readers: That they give it more attention than a circular; that they recognize it from issue to issue, and discern system and purpose in it; that instead of hastily scanning and filing it for reference, they will put it into the pocket as something worth reading, and go through it on train or trolley.

"The circular transformed into a business periodical has advantages for the man who compiles it, too. He has to write something more than his mere announcement. When that has been put in the form of an editorial he has to look around for some news of the house to fill out the pages. Consequently, his circular begins to have personality. He loosens up and tells what the house is doing, and what it wants to do, and hopes to do. There are, in every business under the sun, important points that it needs to impress upon its customers, whether it sells to the trade or to the consumer. There are 'know how' kinks in handling, keeping and using the goods. They may be staple canned goods. But there is a way to keep them in stock, and a way to open, heat and serve them. With a business periodical on his hands, the advertising manager begins to write little articles on these 'know how' points. True, there are men with minds so fashioned that they can get out a handsome business periodical and make it exactly resemble a circular. But the business periodical commonly has an influence of its own, and even a serial number on a one-page monthly bulletin of prices is likely to alter its writer's point of view, for he becomes an editor. He is writing continuously. He feels that if he doesn't make a point absolutely clear in this issue that he can put 'Continued in our next' at the bottom and have another crack at it next month. He thinks of his circular every day, instead of merely gathering a few thoughts when the hour comes to send it out, and it can not be postponed any longer. In other words, by turning his circular into a business periodical he has hitched to it a force that acts upon both himself and his readers — the respected force of journalism."

A GEOMETRICAL FIGURE.

When a fellow gets full and goes fishing that way,

What manner of thing will he be?

We're not good at guessing, but here we would say,

A rye-tangled try angle, he.

—New York Sun.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

ZINC OVERLAYS (278).—"Will you kindly give us the name and address of a firm where we can obtain thin zinc for overlays?" *Answer.*—Gilbert Harris & Co., 188 Harrison street, Chicago.

PERCENTAGE OF WASTE TO INSURE FULL COUNT (276).—"What do you consider the right percentage of oversheets for shortage to insure a full job?" *Answer.*—We consider that two per cent wastage each time the job goes through the press is sufficient.

QUANTITY OF INK REQUIRED ON GIVEN JOB (277).—"How many pounds of ink will I require to run a job having one hundred thousand impressions, using good black ink at \$1 a pound, the sheet being 25 by 38, enameled stock, eight pages on, made up of straight matter, half-tones and advertisements in heavy type?" *Answer.*—We consider about sixty-five pounds of ink sufficient for the job, according to the specifications furnished.

PRINTING ON TIN (296).—"Can you give us any information relative to printing on tin, the tin having a coat of enamel?" *Answer.*—Work of this kind is usually done by lithography. Printers were often called upon to imprint agents' names on tin signs such as were formerly used by fire-insurance companies. This work was done on plate presses from type or from a rubber stamp. The tin had an enamel surface to which a suitable ink readily adhered. Usually boldface or gothic type was used, as these would print with less wear than the lighter faces. The make-ready for such forms consisted in having a few sheets of smooth, flat stock, or one sheet of star manila; a few impressions taken on a piece of two-ply cardboard would determine where the few necessary patches of tissue were required to even up the surface. In printing from type, a stiff ink is used. If the printing is done with a rubber stamp, a softer grade is used. Both grades of ink require the addition of sufficient driers to cause ink to adhere to the enamel and dry hard.

DOUBLE-TONE PRINT (298).—Submits a furniture catalogue insert printed on seventy-pound coated book-paper. The printing is from a half-tone cut, and is done in two impressions; first with a medium brown ink, the second with the same cut in a varnish tint of light brown. This is a superior example of double-tone work with two impressions. The query reads: "Is the enclosed sample printed from a duotone? Kindly give us information as to how this work is done, the kind of ink and varnish used, where they are procured, also any other advice concerning the production of such work." *Answer.*—This is not a duotone print, as the screen is alike in both impressions. In a duotone, the two half-tone plates are of different screen angle. The method of producing a double-tone print with half-tone cuts has several variations. They may be made with one impression by using a special ink which produces a double-tone effect. The work may be done by printing the plate first in a tint and making a second impression

with the darker color, having it slightly out of register. A fine effect is produced by printing the predominant color first and follow it with a second impression in a varnish to which is added a sufficient quantity of the desired color. This tint is to be printed after the first impression is quite dry. The register should be out about one-half a dot of the high lights. Full color should be carried in the first impression, and with the tint the minimum amount. A three-color effect is being produced by printing with a second tint, the register being thrown out one-half a dot the opposite direction from the second impression; the tints must be contrary to the predominant color. Your inkdealer will supply you with the necessary inks and varnishes.

UNDERLAYING CUTS (297).—Submits a four-page specimen sheet printed from a form of type and half-tone cuts. The cuts are about 3 by 11 inches. Two of the cuts print quite plainly while others are quite low in places, being insufficiently underlaid. Our correspondent says: "The enclosed sheet is at the stage of make-ready where the spotting up began. All of the cuts were planed off on a machine and made of equal height. Two of them seem to require more spotting up than the others. Should have underlaid these cuts more before starting the spotting up? The outer edges of some of the cuts appear strong enough, if more underlays were used the edges might punch through. What I want to know is whether they are the right height to begin spotting up. Kindly give me such information as you think advisable, as I have kept a duplicate sheet so that I can intelligently follow your suggestions." *Answer.*—In part the following reply was sent: "The plates Nos. 39 and 73 should be underlaid in the low places previous to spotting up, as it will obviate much of that work. The underlays will be more effective if placed between the block and the plate rather than under the block. Use hard, thin book or flat paper for this purpose. Do not use tissue at all. The efficiency of French folio of the common grade is doubtful on account of its yielding nature. The theory of underlaying is solely to level up the printing surface to an approximate height, although it is often modified to the extent of underlaying solids in plates or cuts which are of even height. The marking out of a sheet for spotting up should not begin until the underlaying is complete, and so long as a cut or plate does not print with reasonable uniformity there is little or no time gained by doing so."

PRINTING WITH GOLD INK (299).—"What conditions are required to do good work with gold ink? I wish some information on the subject, as I wish to do away with bronzing if possible." *Answer.*—By using gold ink you may dispense with the use of bronze on certain grades of work only, as the ink will not give the same effect as the bronze. To have reasonable success in printing with gold ink, you should have the best grade. A smooth surfaced stock will give better results than a dull finished surface. A contrary color will be better suited for the work, just as in gold bronze printing. The rollers should not be soft nor damp nor have any considerable suction. As it is necessary to carry plenty of color, comparatively speaking, the rollers should not be set so as to ink the counters of the type, nor should a great deal of impression be given, as this tends to spread the ink, which is quite soft. It will be noticed that the ink tends to cake on the disk, and very often on the rollers and form, thus making it necessary to wash up frequently. This condition may be overcome by occasionally adding a few drops of acetone to the ink on the rollers—some spray it on with an atomizer. In this connection many use an essential oil which serves the purpose of softening the ink without impairing its covering properties. In cold weather, the form and disk should be kept quite warm; this is a necessary precaution. The

heating of the disk may be done in several ways. A convenient gas jet, turned low, may furnish the heat, or a gas jet with hose connection may be placed in a convenient position beneath the press to furnish the necessary heat to the form. It is advisable to use heat in preference to reducing the ink to a state where it will work without peeling the surface of the stock.

IMITATION TYPEWRITTEN LETTERS (294).—Submits two specimens of imitation typewritten letters printed on a cheap grade of bond paper. One sample was printed through chiffon to produce the typewritten effect, while the other was printed without it. The former showed all the imperfections of the make-ready, there being low places in the center of the form and in other positions; the closing lines and the printed signature marked the paper strongly and looked very unlike typewriting. The sheet printed without the fabric showed up plainly, being brought up principally with ink, a surplus of color being quite noticeable. The query is as follows: "Enclosed are samples of form letters, one of which was printed through chiffon attached to the grippers. This letter form was made ready first without the chiffon, as the other sample shows. I find that it is necessary to add a number of sheets to the tympan after attaching the chiffon in order to have the form print with the same strength of color as before. Why should an increase of impression be necessary?" *Answer.*—The placing of a yielding substance such as chiffon or China silk between the form and the printed sheet will require more pressure to produce the results which would follow had soft material not been used. This yielding substance acts as a buffer, and as a result there is a loss of pressure. To make such a form ready, you should proceed as follows: Place in position as tympan about four sheets of thin manila; under this may be placed a piece of press-board or two pieces of hard bristol board; a top sheet of heavier manila may cover these and be secured under the tympan bales. The preliminary impressions are taken and guides are set, or an impression is taken and marked out for spotting up. When this is finished and attached, an impression on the stock to be used may reveal some additional defects which are to be corrected. The fabric may then be attached and a number of impressions are taken on a sheet of print and finally one on a sheet of the stock. If there are any other defects in the make-ready, they will be seen in this impression. The addition of a few thin sheets to the tympan will be needed to compensate for the yielding of the fabric. Before starting the run, place the sheet of pressboard just beneath the top sheet of the tympan.

"FLOCK" FOR SIGNS AND HANGERS (298).—Submits a section of a sign printed on a cheap blank board in gold bronze and purple flock. The letters are printed first in bronze, the plate for the flock is cut out for the letters and furnishes a solid background of pleasing contrast. The gold and flock cover well, the flock being strongly attached to the sheet, a necessary requisite in such work. Our correspondent asks: "We are anxious to produce a sign similar to the enclosed and write you for information. Where can we procure the powder? What sizing and in what way is the powder applied to the card?" *Answer.*—The production of signs and hangers decorated in flock is a feature of printing not commonly engaged in by the ordinary printer. However, almost any printer may undertake work of this character and obtain fair results. To insure reasonable success, the form should not contain any fine lines, as they tend to thicken and appear irregular. A suitable stock should be used. A heavy blank stock having a surface strong enough to resist the pull of the size is well adapted to the work. The size or varnish used to print with is a special grade, and if used with judgment, there will be no difficulty in having the flock hold to the stock.

In the make-ready and printing of such work, the printer is sufficiently skilled, but he may require some experience in covering the sheets with the flock so that there is economy in time and material. To print for flock or bronze does not require any special make-ready. When the form is made ready so that it will show up properly, having sufficient squeeze to put the size evenly on the sheet, you are ready to do the flocking. Provide a box about four inches deep and about twice the size of the sign to be flocked, the bottom and sides being smooth. A quantity of the flock is placed in the box, which is then put in a convenient position to receive the sheets from the press. The printed sheet is placed in the box and either pushed under the mass of flock, or the material is distributed over the surface by hand. The entire printed surface should be covered liberally, as only such particles will remain attached as have had perfect contact with the size. The surplus is gently shaken from the cards, which are placed in a pile at one side. After the printing and previous to depositing flock on the card, the printed surface should not be allowed to touch anything, as "full color" must be carried on such forms. Some prefer to take a second impression on the flock, the card being fed to the same guides, the rollers being out and the form clean, the idea being to firmly impress the fine particles into the size, making a more perfect adhesion. The unattached particles fall off or are removed with a camel's-hair brush. Flock in various colors and a suitable size may be procured from any of the large dealers in printing and lithographic inks.

ROLLERS OUT OF CONDITION (295).—Submits two note-heads in black ink on machine-finished paper. The solid lines do not cover properly although sufficient ink was carried to cause the sheets to be offset. It is evident that there was insufficient impression as the light lines do not mark the sheets. He says: "I have difficulty in printing the enclosed note-head. I have used both summer and winter rollers, and several kinds of ink without getting satisfactory results. It seems that after running a while, the ink becomes thick and hard on the disk and appears to be filled with fine lint or fiber. The ink appears to distribute with difficulty, and to have a greater affinity for the disk than the rollers. I have used \$1.50 job black, reducing it with an essential oil and balsam copalba; this method was the last resort and although it showed an improvement, was still unsatisfactory. Tell me what I should have done under such conditions." *Answer.*—Evidently your trouble was due to the condition of the rollers. You stated that you used both winter and summer rollers. During the months of June, July, August and September, winter rollers are usually unsuitable for tacky inks such as you were using, but might be used with soft ink if they were not allowed to be overheated. Summer rollers should not be used unless properly seasoned. This means that a new roller should not be put to use until its surface is sufficiently tenacious to resist the pull of strong varnishes. This is accomplished by exposing the roller to the air in a normal temperature for a space of time varying from two days to a week. In warm weather, especially during or after rain, the humid state of the atmosphere may cause new rollers to become sticky. In this condition, they will not distribute the ink properly; the greater part of it remains on the disk, forming a thick coating if not frequently washed off. When the rollers are in this state and you have no suitable extra set, you may obtain fair results by occasionally washing the rollers in turpentine and rolling them on a piece of cheese-cloth which has previously been covered liberally with pulverized alum. The object of this treatment is to remove the excess moisture from the surface of the rollers. This moisture tends to impair the distributing property of the rollers,

causing the ink to be deposited unequally on the form, producing anything but sharpness in the fine lines and making the solid lines appear mottled. The grade of paper used requires more impression than the specimens appeared to show. Fine lines need not mark the sheet visibly, but there should be sufficient pressure imparted by the solid or heavy type-faces to deposit the ink well into the stock. In the make-ready of a type-form to be printed on a hard paper, it is advisable to use a few sheets of hard paper for a tympan with a thin sheet of pressboard. Almost all of the necessary patches will be of tissue. The sheet of pressboard is usually placed just beneath the top sheet; this tends to give additional sharpness to the print if the type is in fair condition, otherwise a more elaborate make-ready will be necessary.

ELECTRO OR NICKELTYPE (292).—Submits two flat proofs of a magazine cover-page, 10½ by 14 inches, printed on a soft book-paper from an electro and a nicketype. The subject is a half-tone cut of a wash drawing without background. The lettering is solid and contrasts strongly with the medium tone of the cut. The impression taken from the nicketype appears much stronger in color in the solid lines than the one printed from the electro; this is due to the amount of ink carried and not to any difference in the printing qualities of the two plates. In his letter, the pressman says: "The enclosed specimen proofs show the same subject printed from an electro and a nicketype plate. They were both printed on the same press with the same amount of tympan and without make-ready. It appears that one plate is shallower than the other. I have heretofore used electros for my cover, but could not get the desired results because the details of the subject are usually not contrasty enough to enable me to make a cut overlay. What would you recommend in a case of this kind?"

Answer.—In the specimens submitted, there is no evidence of shallowness in either cut. The one marked "electro" was printed with the least ink and is well suited to work from in making a cut overlay. In the other impression, marked "nicketype," too much ink was carried, which made the middle and darker tones indistinct. In both impressions, the high lights print with equal clearness, there being no spreading of the fine dots except at the edges of the cuts. If both impressions were made with conditions equal, a better contrast could be drawn as to the relative merits of the two plates. The appearance of the pages will be improved by making adequate cut overlays instead of printing the half-tone cuts flat, thus bringing out the various tones of the subject in their proper value. The cut should be first brought up level by suitable underlays placed beneath the plate on top of the mount. The application of a three-sheet cut overlay would in this instance be ample to bring out the tone gradation of the subject. An overlay of this kind may be made by using three weights of smooth, hard book-paper; a forty, fifty and sixty-pound S. & S. C. book is recommended for this purpose. An impression of the cut taken on a sheet of each of these weights of paper with the minimum amount of ink, so that the tone values of the subject may be discernible, will enable you to cut an overlay to suit the needs of the work. In cutting this overlay the artist's proof should be before you, that you may more readily note the interpretation given the subject by the engraver. In a cut having a solid, a middle tone and a high light, as in this instance, you may take the thickest sheet and cut out the solids and attach them accurately to an impression which has been taken on a thin sheet of smooth book-paper. From the next thickest sheet, cut out all but the solids and middle tones, attach this over the solids on the sheet referred to before, which might be called a support sheet. The thin sheet may be trimmed on the vignettéd edges and the extreme high light removed

from the body of the print; it may then be attached to the support sheet in register with the preceding impressions. The overlay as now assembled will have in the solids an approximate thickness of .0089 inch, in the middle tones .0065 inch, in the high light a thickness of .0024 inch. The extreme high lights will be further reduced if subsequent impressions show that such a step is necessary. The foregoing describes in a general way a method of preparing a cut overlay. The area of the cut will usually determine the necessity of using a series of thick or thin grade of overlay stock, as for instance, small vignettéd half-tone cuts may be brought up well by the use of the thinnest S. & S. C. book for the solids in connection with French folio and onion-skin folio for the medium tones. A cut of large area having a wide range of tone gradation may require a four or five ply overlay to properly render its various lights and shades. For work of this character, the various mechanical overlays are better suited than the hand-cut variety.

SAVING TIME IN A LARGE PRESSROOM.

The writer is connected with a large, modern pressroom where a general line of printing is handled with gratifying results. Because much thought has been given to system by the leading men of this plant, a greater amount of work is turned out than by several other pressrooms of the same size which the writer is familiar with.

Our pressroom consists of ten cylinders and twelve jobbers. In the morning there is no oiling of presses to be done by each pressman or feeder. A competent man has been selected from the cylinders and one from the job presses to do the oiling half an hour before the starting time, these men being paid extra for coming in early. There is another advantage in this system—every press is sure of being oiled and not forgotten when there is a rush job to begin with. This, naturally, has been a great saving in repairs, because there are some men who are careless enough to operate presses for weeks without thinking of oil.

Instead of each feeder stopping fifteen minutes or more before quitting time to wash up presses, they work up to the exact time, several men being engaged to do the cleaning after hours. Count the time saved on each press, and it can readily be seen whether this method pays or not.

Another good plan is the arrangement of printing-inks. Four large closets are in the rear of the pressroom. One is used for all cans containing the red inks of the various shades and qualities; one for all blacks; one for blues, and the other for miscellaneous inks. The rule is that each pressman must place the ink in its respective closet after use. Thus, there is no time lost in searching for inks, and it is an easy matter to determine if the stock is low or not.

Each pressman before going ahead with a job must pull an impression in proper position on the correct stock and procure an O. K. from the composing-room for last reading and position. This plan has been very successful. A job is seldom spoiled. Poor rule joints, bad letters, wrong position, etc., can readily be remedied before the job is made ready, and when the O. K. has been secured the pressman can go ahead with the work and be sure he is right.

At the extreme end of the pressroom is a separate room containing two bronzing machines, one for small work, the other for large work. All materials for bronzing are kept in this room, and there is no bronze flying around the pressroom. When a job has to be bronzed it is placed on the press nearest to the bronzeroom. This method of handling bronzework has proven quite successful. Many large pressrooms have this work done in the same room with the presses. The reader can judge which is the best plan.

A large portion of our work on cylinder presses is color-

printing. We have large portable drying-racks by the hundreds, on which the stock is laid out, about a hundred sheets to a rack, for several days prior to printing. This plan overcomes the trouble usually caused by weather conditions which affect paper. It requires time, of course, to place the paper in racks, but good register is the result. We make it a point to keep the temperature of the pressroom as even as possible, especially in extremely cold or damp weather.

Another time-saving feature in connection with the job presses is a small table with an ink slab on top, placed between every two presses. Underneath the table is room for benzine can, brush, etc. Strong wire baskets are also placed between every two presses in front of the tables mentioned, for waste-paper. — *Robert F. Salade, in The Practical Printer.*

PUBLISHERS DISSATISFIED WITH PAPER-TRUST PROSECUTION.

The American Newspaper Publishers' Association, through its president, Herman Ridder, has sent to President Roosevelt a letter invoking his aid in the association's effort to stop the oppression of paper combinations.

Mr. Ridder recalls that the association had been informed that the courts would provide adequate remedies and had submitted its evidence against seven groups of papermakers. The result had been insignificant. The Fiber and Manila Association, the only one brought to book, got off easy, says Mr. Ridder. "We maintain that such a finish to the procedure is a miscarriage of justice. When a fine of \$48,000 is imposed for an extortion of \$2,000,000 it places a premium upon lawlessness and brings vividly to us a realization of the hopelessness of relief under methods that prevail, especially when the United States District Attorney, while granting immunity to the individuals, urges leniency for the corporations which employ them." Mr. Ridder says also:

So far as we have been able to learn no steps have been taken against the Box Board Pool or against the Sulphite Pulp Association, whose By-Laws and membership were submitted to the Department of Justice eight months ago, or against the other offenders.

The operations of the Box Board Pool in twenty-six months included invoices of \$32,000,000, with net profits of \$4,835,652 on \$53,677 tons.

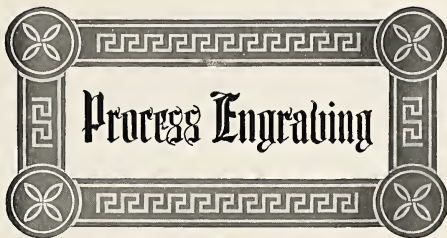
The counsel of the papermakers, who pleaded guilty in New York on the 19th instant, stated that their output represented only twenty-three per cent of the total production of wrapping-paper. The letters set forth in the indictment and the books and records now in the possession of the United States District Attorney at New York indicate that the Western Fiber and Manila Mills, which were under distinct prohibition against restriction of output, met in November, 1907, and decided to restrict production. We are confident those records will also disclose the methods by which the twenty-three per cent of indicted papermakers secured the coöperation of the other seventy-seven per cent to maintain the extraordinary advances in price.

Mr. Ridder cites instances which he thinks a jury ought to look into. Again he says:

The Fiber and Manila Association, the Box Board Pool and the Sulphite Pulp Association — each and all affect the news-print paper situation. When mills which can be changed to make news-print paper with slight cost are made excessively profitable in other directions by these pooling arrangements then their equipment is kept out of news-print paper production and a news-print paper famine is promoted. Meanwhile the news-print paper companies are aiming to maintain what are believed to be "agreed prices," and are keeping their mills partially closed because the consumers will not buy more than a hand-to-mouth supply at the present high figures.

In view of the seeming immunity of individuals, the inadequacy of penalties and the apparent hopelessness of relief, does not this situation require drastic treatment? May we not ask you to bring these law-breakers to their senses and to end a lawless condition which interferes with a return of prosperity? — *New York Sun.*

THE disposition to complain and find fault grows through cultivation. It is a moral taint that should be eradicated in every printing-office.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

TRANSFERRING HALF-TONES TO CHINA.—When the writer was in the steel-engraving business, fifteen years ago, one branch of it was to engrave half-tone intaglio for china decorators to transfer prints therefrom to china and burn in. The method has been patented in England as if it were a new invention. Here is the complete process as claimed in English patent No. 11,849, 1907. A negative is first made through a screen or screens as in half-tone work or photo-mechanical work. From this negative a transparency is then made and printed upon a sheet of copper, conveniently by the fish-glue method. The copper sheet is then etched deep enough to take the ceramic ink, is inked in and polished and printed from upon china transfer paper from which the print is then transferred to the china article before or after the glaze. The china article is then fired, and the result is a fine photographic reproduction upon the china. Any photoengraver can make intaglio half-tones for potters' use without fear of any patent complications.

INSERTING ORIGINAL HALF-TONES IN STEREOTYPES.—*The Process Photogram* of London devotes almost the entire issue for July to the subject of "The Illustration of Daily Newspapers." It has this to say about inserting half-tones in curved stereotype plates for the web press: "In the early days this presented a serious difficulty, and elaborate machines and methods were used. Simpler methods have been devised, and some of them have been patented more than once. The plan which was first worked out and published by Stephen H. Horgan, of New York, is extremely simple, and is the one generally in use. For curving the plate, instead of any special machinery, he uses the curved casting-box itself. Behind each plate he sticks a few pieces of cork, which press it against the blank place left in the flong for the plate, and the stereo metal is poured in in the ordinary way, running in behind and around (but not in front of) the plate in such a way that the picture becomes an integral part of the stereo. To secure complete attachment the edge of the plate is usually cut into teeth, which are bent back. These give a firm and good hold for the stereotype metal."

ENAMEL FOR ZINC.—This is a query in *Process Work*: "Will any reader give a good zinc enamel, one that will not appear spongy in the first bath and sometimes flake off in patches? What is the cause of the enamel going spongy?" Here is the answer: The cause of an enamel going spongy and coming off in patches may be the result of a bad enamel, or it may come from the overbaking of the print. Zinc should be baked for but one-third of the time of copper. If it is the enamel that is wrong, perhaps he uses too much albumen in it. Now zinc prints really ought to be coated with an enamel that has no albumen in it what-

ever, as it causes the print to go spongy, especially if he does not "pass" the metal before coating. If the following instructions are carried out, he will have no trouble whatever. Polish the metal with fine pumice powder or charcoal, then place it in the following solution until it goes a dull gray: Water twenty ounces; powdered alum, one ounce; nitric acid, one-half ounce. Then coat with the following, after it has been well filtered: LePage glue (clarified), two ounces; water, ten ounces; ammonium bichromate, sixty grains; chromic acid, twenty-four grains; liquid ammonia, twenty-four minims. This formula when baked in on copper will give a nice black result, but when baked in for zinc it should be stopped when it is just turning from the red color.

TO CLEAN TARNISHED LENSES.—"Will any reader inform me if there is any method of ridding lens surfaces of tarnish, besides repolishing?" is the question asked in *Process Work*. Among the replies various polishing powders are recommended, such as Tripoli powder and jewelers' rouge, applied in a circular motion to the lens with a soft cloth, Joseph paper or a wash leather, all of which operations are dangerous, as the lens may be scratched. The following is a sensible suggestion: If the tarnish of the lens has gone too far, it will certainly have to be repolished. On no account should one try to do this themselves or trouble will follow. If the tarnish is only in its infancy it can be removed in this way: Get some whitening and mix it into a thin paste with methylated spirit, then get a piece of very soft cloth and rub the paste on the lens, with a circular motion. Do this when finished with the lens for the day. Leave the paste on all night, so as to give the whitening time to soak up the tarnish. If not all gone, repeat this operation until it has all been removed, as it may take a little off each night. As heat and strong light are the causes of tarnish largely, lenses should be kept out of the sunlight and capped when not in use.

NOTICES OF INVENTIONS IN THIS DEPARTMENT.—"A Promoter" of a foreign invention, relating to half-tone, sent a copy of the United States patent and some extravagant claims which he requested be printed here. In acknowledging receipt it was explained that the invention was not new in this country, and if those interested were more familiar with processwork they would know their invention was not worth the large sum asked for it, and further it was a question whether it was of any practical value. Then came a reply stating that the promoter was willing to pay for a complimentary notice in this column. In answer to this "Promoter" was informed something of the purpose of this department of "Process Engraving," which is, not to notice inventions unless they are novel and of positive value to the engraving business. Besides this, the most valuable feature of this department is in protecting the trade from investing money in devices that are not worth while. One way of doing this, and the usual one, is to ignore useless inventions. The other way would be to expose the weaknesses of an invention that was being foisted on the trade, such as this one requesting notice. But no amount of money can buy a line in this department.

BRIEF REPLIES TO CORRESPONDENTS.—M. St. Pierre, New Orleans: You can purchase a thermometer to leave suspended in your silver bath, and be able to tell the temperature of the bath at all times. There is now made a glass stirring rod and thermometer combined, which only costs 50 cents and is a valuable accessory. J. Roth, New York: It would be difficult to define precisely what is meant by a "Hicky." It was a "Jimmy Hicky" when the writer first heard it and it referred to any blemish in the negative, print, etching or proof that would give a black spot in the finished proof. It is a small black spot. A

large black spot, such as comes from a small piece of the negative being scratched, is called a "slug." "J. R. J.," Milwaukee: You will save much money and get over your trouble by using "Beck's" rubber, from the Star Engraver's Supply Company. P. O'Connor, Boston: You will find eight pages on the development of dry plates in Amstutz's Handbook of Engraving. "Etcher," Kansas City: There are several good etching inks in the market, so you should have no trouble. You should pay at least \$5 a pound for a suitable ink. Edward Brier, Price Hill, Cincinnati, will find Amstutz's Handbook of Photo-Engraving the best work on the subject. \$3; from the Inland Printer Company.

PHOTOGRAPHING SILVER TROPHIES.—R. J. Brown, New York, writes: "Just now I have had to make half-tones from a number of athletic trophies. They were chiefly cups with large surfaces of polished silver, which reflected the skylight in all kinds of distorted shapes. I tried with shades to overcome these reflections without success. My intention was to make half-tones direct from those cups, but was obliged to make photographic prints and paint out the reflections. I want to know what to do when the next job comes along, so please answer this." *Answer.*—It is customary when the silver cup or vase is a large one to focus it before the camera and be prepared to make the exposure, then fill the object with ice water, as cold as possible. This causes moisture from the air to be condensed on the surface of the silver and prevents reflections. If the exposure is delayed the moisture forms into tears on the surface and destroys the mat effect first had. A second method is to dab the silver all over with fresh putty, this deposits a film of oil and whitening, which also destroys reflections. The third way is to heat an iron plate on which is spread some muriate of ammonia (sal ammoniac). When the salt burns it gives off fumes which deposit a white oxid on the silver surface that is held within the fumes. This deposit of oxid can be wiped off later without injuring the surface of the silver.

PHOTOENGRAVING PRICES TWENTY YEARS AGO.—Just twenty years ago, this month, the writer called on over a dozen firms in New York and Philadelphia for estimates on engraving for use by a syndicate. The copy was to be supplied weekly and the estimate was for plates of 275 square inches or less. The following six firms bid for the work: One—Electro-Light Engraving Company. Two—Galvanotype Engraving Company. Three—The Photo-Engraving Company. Four—Moss Engraving Company of New York. Five—Grosscup & West. Six—The Levytype Company of Philadelphia. The square-inch prices for half-tone on that regular business from the firms in the above order was 16 cents, 14, 15, 16, 18 and 11. The prices for minimum half-tones were given in the same order: \$4.50, \$4, \$4, \$5, \$7 and \$3. Line reproduction was: 10 cents, 10, 10 to 12, 12 to 15, 10 to 15 and 8 to 12; the minimum prices being \$1, 75 cents, \$1, 75 cents, \$1.50 and 75 cents. The time required for half-tone making was as follows: Three to five days, three to four days, four to six days, two to six days, six days and one day. Line engraving required two days, two days, two to three days, two days, two days and one day. Grosscup & West, it will be noticed, charged 18 cents a square inch with a minimum of \$7 and required six days to do the work, while the Levytype Company charged 11 cents a square inch, \$3 for a minimum cut, and required but one day to engrave it.

ACTION OF LIGHT ON BICHRROMATIZED GLUE, OR GELATIN.—Dr. S. E. Sheppard, in his lecture before the London School of Photo-Engraving said on this subject: "The tanning of bichromated colloids by the action of light is the basis of practically all the photo-mechanical methods of

reproduction. When gelatin, albumen, fish-glue, are soaked with a solution of potassium bichromate, dried and exposed to light, certain changes take place, the most evident being the 'tanning' of the colloid, that is, its melting-point is raised, and it becomes insoluble (gelatin in hot water, albumen in cold water); and further, its swelling capacity is lessened or destroyed. The chemical change in the tanning of gelatin is still somewhat obscure. I can only deal briefly here with the question, referring those interested to the work of Eder, Lumiere and Seyewetz, Manly and others. It appears certain that the potassium bichromate becomes reduced in the light in the presence of the colloid, but it is not likely that the action depends upon the oxidation of the gelatin. The accepted view is, that a basic chromium chromate is formed, which unites with the gelatin. Further researches with basic chromic, iron, and aluminum salts point to the conclusion that the active agent is colloidal chromium oxid, and that the 'tanning' is due to the formation of a colloid complex or absorption compound of this with the gelatin. The insolubilization of gelatin by bichromate is a process which takes place, in the presence of moisture, independently of light, which only catalyses the reaction. When partially exposed, the action passes from the insoluble portion to the rest."

REVERSED NEGATIVES FROM NEGATIVES.—"R. W. S." writes: "I have been recommended by my printer to write you for this information: I want to print post-cards, in ink, from gelatin, in a lithographic press. I have purchased several thousand view negatives, but they print right on the gelatin and reverse on the post-card. I can not strip the negative films; how can I get reversed negatives from them without making a positive and then another negative?" *Answer.*—Use the dusting-on process, as follows: First, make two solutions:

A.		
Gum arabic.....	8 grams	$\frac{3}{4}$ oz
Glucose.....	20 grams	310 grains
Honey, pure.....	4 grams	60 grains
Alcohol, 95 per cent.....	3 grams	50 minims
Glycerin.....	2 to 5 drops	2 to 5 drops
Distilled water.....	20 c.c.s.	$\frac{1}{2}$ oz.
B.		
Ammonium bichromate.....	10 grams	1 oz.
Distilled water.....	100 c.c.s.	10 oz.

One part of A is mixed with two parts of B and three parts of distilled water added, the whole mixture being filtered until perfectly clear. Glass plates coated with this mixture are exposed under the negative until a faint brownish image is produced, and are then, on removal from the frame, allowed to remain for some time in a dark, but rather moist place, when the image is developed by dusting over the print finely powdered graphite with a soft brush. This development process is done by weak daylight or by gaslight. In this process underexposure gives hard results and overexposure too soft results. Beautiful negatives can be made by this method.

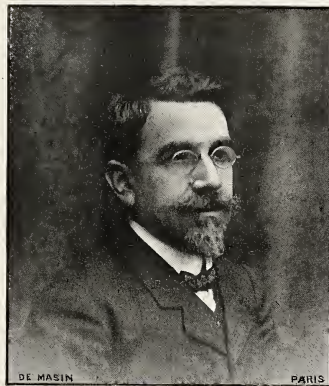
A FRENCH PROCESS ENGRAVING AUTHORITY.

In the foreign field of process engraving the monthly publication of H. Carmels, known as *Le Procédé*, of Paris, occupies a unique field among French craftsmen, or for that matter among all workers, the world over, in that he combines the happy faculties of investigator, editor and research worker. These have full play in his editorial work and research laboratory equipped with all the latest scientific and practical devices belonging to the field of graphic arts. In this way he is able to test and prove new methods with an intelligent grasp of *all the details* in a most efficient manner. He has also associated with him a full corps of

collaborators who carry on investigations under his direction.

Mr. Carmels was born in Paris in 1858. He secured his first photographic experience as a boy in his father's workshop, where microscopic enlargements were made. The Franco-German war of 1870 and the terrible reaction of the Commune, with its devastation, dissipated the family's resources, and the father's death soon followed. When fourteen years old Henri Carmels was apprenticed to a friend of the family, M. Lefman, proprietor of a photo-engraving business. At nineteen years of age he assisted in the management of the firm, then the most important in Paris (1877).

Mr. Carmels while principal operator at Gullaume's assisted in the production of the first half-tone engraving made in France. These blocks were used in *Paris Illustré*. They depicted scenes from "Tartarin of Tarascon," "Sappho," etc. He was successively employed by several



H. CARMELS.

of the larger Paris houses, where he familiarized himself with all the new processes as they became public, and to no small degree contributed to their successful introduction.

In 1888 Mr. Carmels was in charge of the establishment of Hare & Co., in London, where half-toning and chromotypography was instituted by him. A year later Australian firms in Melbourne and Sydney were profiting by his having assumed personal charge of their premises for the introduction of photoengraving methods. In 1890 he returned to London where he inaugurated, as professor, the photoengraving classes at the Polytechnic School on Regent street. During this time he was an active contributor to the *Process Photogram* which made its appearance at this time. Six years later he returned to France and in 1899 he originated the magazine *Le Procédé* which is devoted to the dissemination of knowledge relating to all photo-mechanical processes. This review is now classed among technical organs as one of the most authoritative in the field.

Mr. Carmels' laboratories are of material assistance to all who are interested in the subject of illustration by bringing to their attention actual machines and devices, apparatus, etc., used by the profession. Here the latest American and foreign appliances are tested out in an unbiased manner.

At the International Photoengraving Exhibition held at Brussels in 1906, Mr. Carmels was one of the judges on exhibits. At that time he delivered public addresses to

processworkers, which were well attended and closely followed. He is on the present staff of the Ecole des Estienne, the municipal School of Graphic Arts of Paris. His laboratories are located at 150 Boulevard du Montparnasse, Paris. Mr. Calmels has recently brought out after a number of years of investigation what is called "The New Metal," which may be drawn on with asphaltum varnish and etched. The background dot or grain is a part of the plate's manufacture and so is etched in automatically where it is not painted out.

CONVENTION OF EMPLOYING PHOTOENGRAVERS' ASSOCIATION.

On July 2 the convention of the Employing Photoengravers' Association met at Mackinac, Michigan, with an attendance of nearly sixty. Important resolutions were adopted at the closed sessions and some eloquent addresses delivered at the open sessions. Representatives were present from New York, as well as from cities in the extreme western States.

An interesting address was made by Fred W. Gage, of Battle Creek, Michigan, on "Our Association Membership, its Past, Present and Future." Adolph Jahn, of Chicago, spoke on the subject of "A Uniform Scale," its benefits and drawbacks. He was followed by George E. Burrows, representing the Mathews-Northrup Company, of Buffalo, New York, who delivered a stirring speech on "The Photoengraving Shop," what it was, what it is, and what it ought to be. "Photoengraving for Profit" was the subject chosen by Fred Beygeh, of Minneapolis, Minnesota, in which he indorsed the arguments advanced by Mr. Jahn.

A communication was read from E. M. Gill, of New York, who was unavoidably absent. F. A. Ringler & Co., of New York, was represented by Mr. Brinsley, who talked entertainingly on the subject of operating an open shop on a large scale in a big city by a big firm. An eloquent speech was made by Levi P. Eaton, of the Peninsular Engraving Company, of Detroit, Michigan, on the subject of the eight-hour day. His scriptural illustrations were very well selected, and impressed his hearers considerably, there being apparently no doubt remaining in the minds of those in attendance as to whether the eight-hour day is a paying proposition, and whether it is a permanent institution.

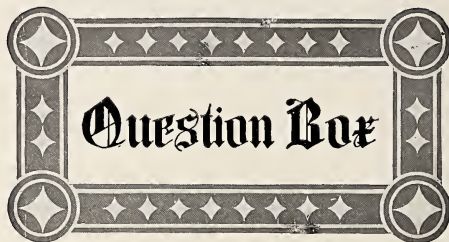
The address of Samuel Ohnstein, of Chicago, on the "Intelligence and Adaptability of Employees," was enthusiastically received, and will probably be well remembered when the history of the open-shop movement is written.

Numerous suggestions were made concerning the most suitable place for holding the next convention, Put-in-Bay, Niagara Falls, Buffalo, Atlantic City and Chicago each having their advocates. The decision was left to the executive committee, and will be announced by them in the spring of next year.

NIL DESPERANDUM.

To succeed in life as he should, a man must face adversity in the spirit displayed by one of my friends in western Texas. In a misunderstanding conducted with loaded quirts, my friend was knocked down three times in about as many seconds. The fourth time he did not rise so quickly. "Are you whipped, Sam?" asked his opponent. "No," panted Sam as he staggered to his feet, "you've knocked h-l out of me, but you can't lick me."—*Ada Democrat.*

"SOMETHING different" is the demand when an order for a program or a menu comes in. You will find it in "Menus and Programs No. 2," just published by The Inland Printer Company. Price, 50 cents.



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

PARAFFIN COATING MACHINES (291).—"Can you put us in correspondence with some manufacturer or dealer in paraffining machines?" *Answer.*—Write to Fuchs & Lang Manufacturing Company, 29 Warren street, New York, and M. D. Knowlton Company, 39 Elizabeth street, Rochester, New York.

CONSTITUTION OF THE UNITED STATES (288).—"We have met with no success in an effort to find a copy of the Constitution of the United States printed as a broadside about 24 by 33 inches. Can you advise us where we could secure such a copy? The only thing we have found is a broadside printed in 1846. Any information will be greatly appreciated." *Answer.*—Our records do not disclose where such a copy could be obtained. Possibly some of our readers can supply the information.

MODELING COMPOSITION (279).—"Will you please tell me where I can find a recipe for a good modeling compound?" *Answer.*—Mix two hundred parts dry clay or powdered soapstone with one hundred parts of wheat flour; stir the mixture carefully into three hundred parts of melted white wax, not too hot. If desired, the mass may be colored at pleasure. The so-called "modeling clay" may be made by kneading dry china clay with glycerin instead of water. The mass must be worked thoroughly with the hands and moistened at intervals of two or three days. To prevent evaporation, it should be kept covered with a piece of rubber cloth. Powdered slate may be mixed with wax and glycerin to produce a colored composition. Paraffin wax of a low melting point can also be used for modeling purposes if kept away from excess heat. Designers sometimes use common German mottled washing-soap for carving and modeling special forms. To model the same it must be kept slightly warm, when it can be pressed into any desired shape. Glaziers' putty can also be used for modeling. If the modeled design is to remain as shaped to harden, the addition of a small amount of pulverized whiting to soft putty will make it dryer and more rigid. If it is desired to use it in a plastic state—soft enough to work—a half tablespoon of olive oil added to each pound will secure this condition. Whiting is the base of putty to which white lead is mixed.

HOBO PHILOSOPHY.

With one look at Goodman Gongron's tattered garments the woman of the house slammed the door in his face.

"Clothes may not make the man," he soliloquized, as he turned away and started for the next house, "but they sort o' seem to classify him."



THE GOLDEN GATE VIADUCT



CASTLE WELL AND THE CASTLE GEYSER
YELLOWSTONE NATIONAL PARK

On Oregon Short Line Ry.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

WRITTEN FOR THE INLAND PRINTER.

ZINC ETCHING, WAX ENGRAVING AND HALF-TONE PRACTICAL COMPARISONS.*

BY N. S. AMSTUTZ.



It is of the utmost importance that the users of illustrations know as definitely as possible the limitations of different methods of producing engravings from the practical dollars and cents basis, as well as from their comparative clarity of execution and interpretive values.

The American Institute of Electrical Engineers of New York has recently issued a booklet of "Suggestions to Authors," which is concise and very complete. It deals with the preliminaries of blocking out a paper, its detailed treatment, abbreviations sanctioned by the institute. Of equal importance with the purely literary or descriptive-data side of the question the booklet also refers exhaustively to the preparation of sketches and drawings

ings made by three different processes — wax, line etching, and half-tone — and has used them to great advantage in the "Suggestions to Authors" booklet.

Through the courtesy of Mr. Wardlaw and the secretary of the institute, Ralph W. Pope, we are able to present in the pages of THE INLAND PRINTER this series of illustrations. A comparative study of these will show clearly wherein one form or another is superior. The relative actual cost of these engravings will also enable the reader to weigh the effect produced in relation to the cost of production.

"The cuts used by the American Institute of Electrical Engineers in the Institute Proceedings and Transactions are of three kinds: half-tones, line cuts, and wax cuts.

HALF-TONES.

"Half-tones are made from photographs. The best effects are obtained from what is known as a solio print, with a slightly reddish tone. The print should be clear

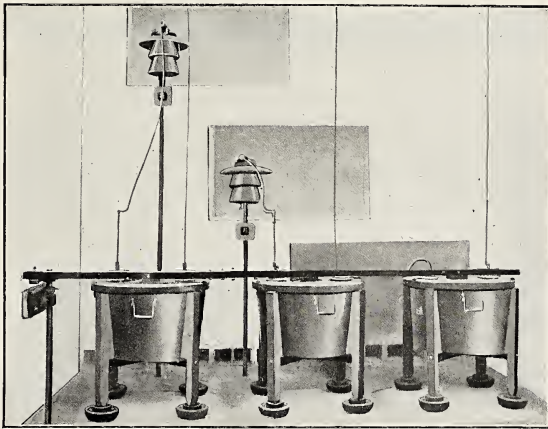


FIG. 1.—A fairly clear half-tone cut made from slightly retouched copy.

so as to secure the highest efficiency in the use of the engravings which form the illustrated feature of institute papers.

The editor of the Institute Proceedings, Mr. George A. Wardlaw, has compiled descriptions and a series of engra-

*EDITOR'S NOTE.—This article presents the views of the purchaser of engravings. With a view of forming an idea of the other side — that of the seuer — this article was submitted to Mr. George H. Benedict, president of the Globe Engraving & Electrotpe Company, Chicago, and who has done so much toward placing the engraving and electrotyping trade generally on a substantial business basis. In an interview with him regarding Mr. Wardlaw's article, Mr. Benedict said: "I can not imagine what market he has been buying in to state so positively that zinc etchings are 5 cents and wax engravings 20 cents a square inch. My understanding has been that etchings in New York are sold for 6 cents to 8 cents a square inch, and it may be that some fool engraver is making wax engravings at 20 cents a square inch, taking the fat with the lean, but the prices mentioned for the subjects in the article are twenty-five per cent less than he could do them for. His remarks on the half-tone and the kind of copy to furnish are good, but he says nothing about the prices on half-tones. Where he speaks of cross-section paper, it suggests that there is a conspiracy between the supply house and the engraver to keep the supply house from furnishing a cross-section paper that will reproduce, and in the closing paragraph of the article he shows his contempt for the engraver by saying that the customer is entitled to the expert advice of engraving houses. Considering that engineers charge about \$25 a day for their valuable service and advice, and in view of the prices he mentions for engravings, Mr. Wardlaw certainly must have a poor opinion of the engraving business to suggest that expert advice should be thrown in at the low prices mentioned."

enough to make 'retouching' unnecessary, as this is an expensive and time-consuming process. Particular care should be taken to see that the photograph will stand reducing to the size necessary to fit the measure of the Institute Transactions. This measure is four inches on the horizontal, seven inches on the vertical." Figs. 1, 2, 3 and 4 show half-tone reproductions.

LINE CUTS.

"Line cuts are made by a direct photographic process. To get the best effect, the copy must be able in every way to stand reducing to four inches on the horizontal or seven inches on the vertical. The lettering should be exceedingly clear, so that when reduced there will be no difficulty in reading it." Graphic curves should be reproduced by this process, as it requires but a short time and costs about 5 cents per square inch. See Figs. 7 and 10. "Unfortunately, it is not always possible to do this, owing to the prevalence of one or more of three conditions. First, the illustration is too sketchy to be photographed properly; secondly, the lettering is not of the right size or quality to reproduce in conformity with the standard of the institute in these matters; thirdly, and most important of all, the cross-section paper used makes exceedingly poor 'copy.'

For one reason or another the makers of cross-section paper have contrived to foist upon engineers paper ruled with light blue, light green, light brown, yellow or red lines with the cross-sectioning much too fine for satisfactory cut-making purposes. Frequently engineers need only every fifth or every tenth line as coördinates in locating the points that determine the path of a curve; it is seldom that the

with this kind of cross-section paper the necessary coördinates that determine the character of a curve. Curves on this kind of paper could be reproduced quickly and cheaply if the author would letter the copy carefully and then trace in black ink the coördinates that he wishes to appear in the cut." See Fig. 7.

"By the line-cut process, then, costing only 5 cents per



FIG. 2.—A poor half-tone cut made from indistinct copy that could not safely be retouched.

intermediate lines are needed. In reproducing a curve by the 'line-cut' process from copy consisting of cross-section paper minutely subdivided by light brown or green or yellow or red lines, all the unnecessary subdivisions on the cross-section paper appear in the cut, giving at best an indistinct or hazy impression. See Fig. 5. If the cross-

square inch and requiring only a brief time-element, entirely too many coördinates appear in cuts made from cross-section paper ruled with light brown, green, yellow, or red lines; no coördinates at all appear in cuts made from blue-line, cross-section paper. The best plan is, then, to draw the curve on blue-line, cross-section paper, inking in

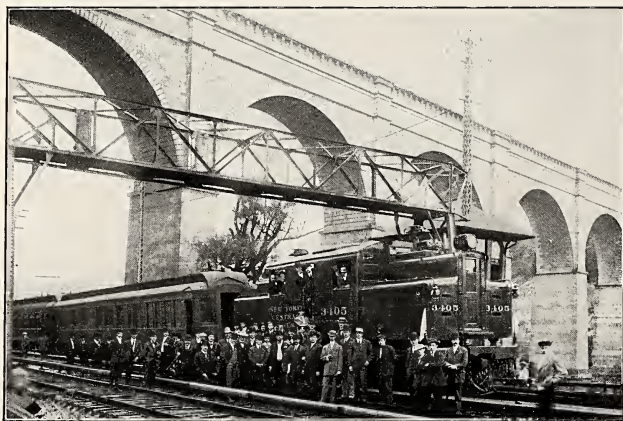


FIG. 3.—A reasonably good half-tone, reduced to one-quarter of the original size; no retouching.

section paper used were ruled with light brown, green, yellow or red lines showing only the coördinates actually needed to determine the points of a curve, this unsatisfactory condition would be avoided; but as this kind of cross-section paper is virtually not used at all, to avoid getting an indistinct impression this faulty copy must be reproduced by the wax process, a process that requires time and money.

"It is common practice to use cross-section paper ruled with light blue lines. As blue does not photograph at all, it is impossible in the present state of the art to reproduce

the necessary coördinates, and carefully lettering the sheet so that the drawing will stand reducing to four inches on the horizontal or seven inches on the vertical." Figs. 8, 9 and 10 also show line cuts.

WAX CUTS.

In Figs. 6, 11, 12 and 13 are shown four specimens made by this process. "Wax cuts cost 20 cents per square inch, four times as much as line cuts, and take about five times as long to make. The institute has been put to a great deal

of expense, and has been delayed a number of times in printing advance copies of papers because it has been compelled to resort to this process in order to reproduce properly prepared copy for cuts. As explained above under the heading, 'line cuts,' considerable money and time and some

instead of by the wax-cut process at 20 cents per square inch.

"In preparing copy for cuts, authors should bear in mind whether the cut is to be printed the long or the short way of the page. In either case, to avoid confusion, all the

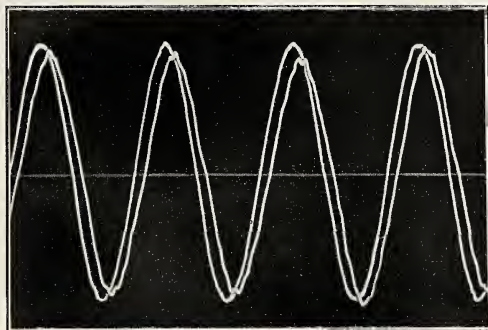
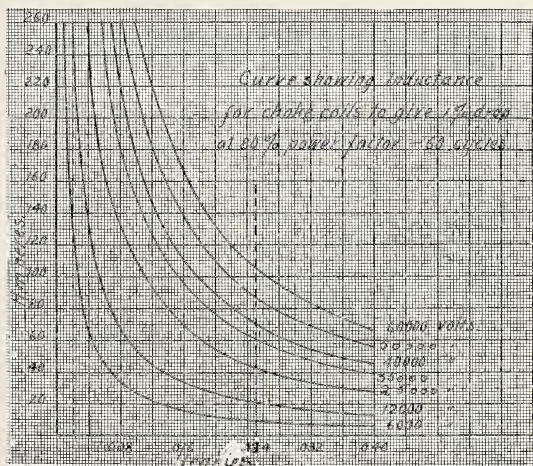


FIG. 4.—Half-tone of oscillogram, made from poor copy carefully retouched. Under present conditions it is almost impossible to make satisfactory cuts of oscillograms without retouching the copy.

annoyance can be saved by explicitly following the directions regarding the making of curve sheets on blue-line, cross-section paper with the necessary coordinates properly inked in. Drawings other than curves are usually sent in

lettering should, if possible, read from the left toward the right-hand side of the copy.

"Copy for cuts should not be folded, as creases interfere with the reproducing process.



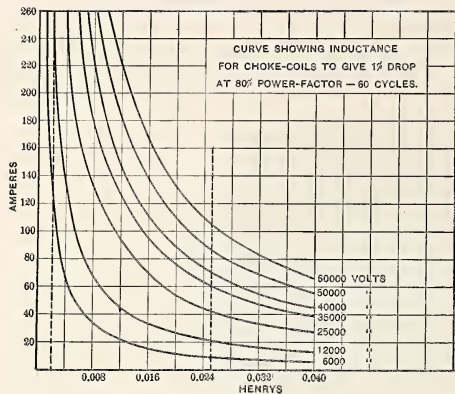


FIG. 6.—Fig. 5 remade for the sake of clearness by the costly wax process. This cut cost \$2.80.

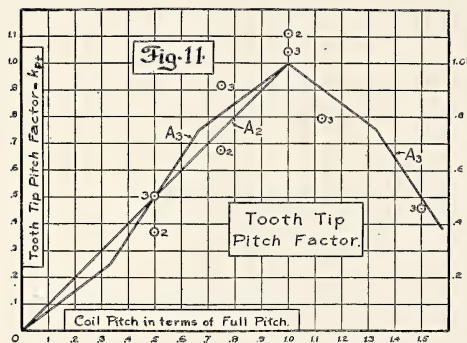


FIG. 7.—Line cut made from good copy on blue-line cross-section paper with the necessary cross-section lines inked in. This cut cost 60 cents.

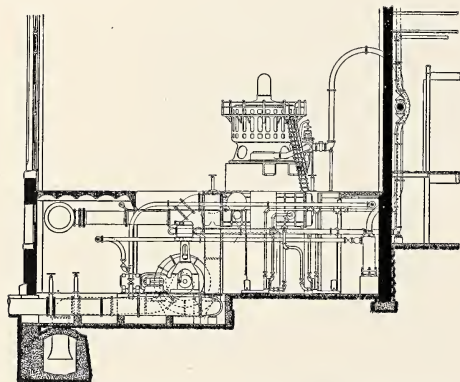


FIG. 8.—Line cut made from poor copy and considerably reduced in size.

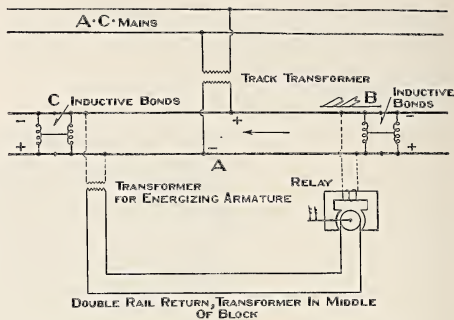


FIG. 9.—Line cut made from original tracing; tracing substituted for blue-print by request.

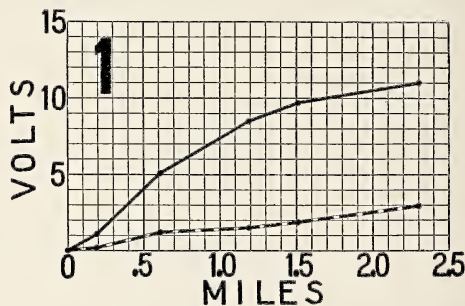


FIG. 10.—A good line cut from good copy, but lettering somewhat too large.

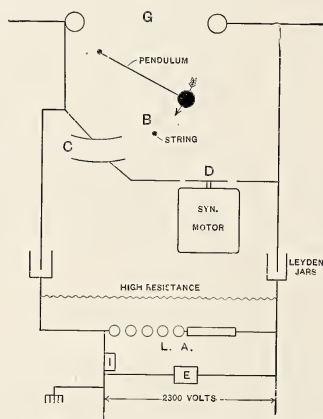


FIG. 11.—Wax cut made from a hastily prepared pencil sketch. This cut cost \$2; a similar line cut from properly prepared copy should be had for 50 cents.

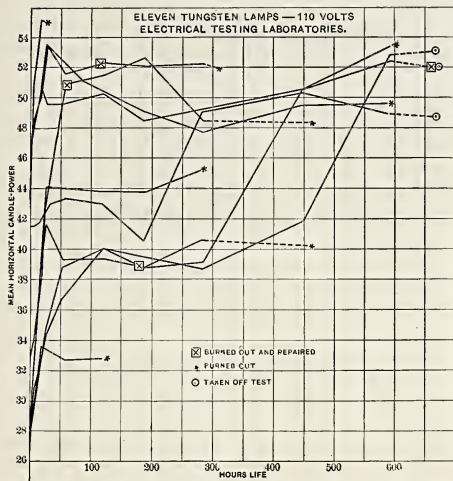


FIG. 12.—Wax cut made from good copy on cross-section paper ruled with light-brown lines. As all the fine cross-section lines would appear in the impression from a line cut, thus blurring it, the wax process was resorted to. The cut cost \$3.20. The same kind of copy on blue-line cross-section paper, with the necessary coordinates inked in, would cost only 80 cents.

some forethought along the lines indicated by Mr. Wardlaw. There should be a closer coordination between the specific process used in reproduction and the character of the "copy" than is ordinarily found in processing establishments.

The customer is entitled to the expert advice of engraving houses as to the methods most suitable for his copy. In time such a proceeding will educate the customer to his material advantage.

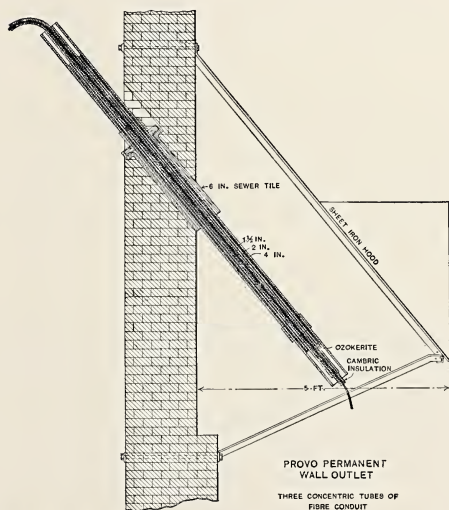


FIG. 13.—Wax cut made from a blue-print. This cut cost \$3.60. From the original copy or a good tracing it could have been made for 90 cents.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

HYPHENS.—The question of how to determine the use of hyphens is still open, as it probably always will be. We have had no response to our request for written opinions, which seems to indicate indifference on the subject. But we do not believe that printers and proofreaders care nothing about it, even if they do not care to write about it, so we will ask them again to say something, without feeling that they must formulate a complete system, or even go into the matter with any approach to elaborateness. It seems likely that a majority would say that they prefer to act according to established usage. There is no consensus, known to the editor, as to what usage is, and he would like to have anybody or everybody write, as much or as little as each one wishes, and tell what he thinks usage is, and what he thinks is the best way to ascertain usage.

PLURAL POSSESSIVE.—Stenographer writes: "A question has arisen in our office, and also in the office of the printer who sets our 'ads.,' as to the correct position of the apostrophe in our firm name, and I shall be pleased if you will kindly set us right. For instance, suppose two brothers are doing business under the firm name of A. & E. Smith, is it correct to speak of their store as 'Smith's bookstore' or 'Smiths' bookstore'? I think the latter is correct, as the firm is composed of two Smiths, hence the plural possessive should be used. Were the name of the firm simply A. Smith, 'Smith's bookstore' would be correct." *Answer.*—Either form may be correct, though the plural form is the only one that recognizes the fact that there are two Smiths. The singular form might be defended on the ground that the owners have each the same name, and that there is no need to tell every time that there are two of them; but it would be absurd to say that the plural form is incorrect, since it is plain fact that there are two Smiths. "Smiths' bookstore" is the form that correctly states all the fact, and is certainly accurate beyond question. "Smith's bookstore" is correct enough for general use, since the store is kept by persons with the one name Smith. But if the owners choose to use the form that tells that there are two of them, no one should offer any objection, especially as that form is better logically than the other.

THE WORD MARKETABILITY.—The following question was asked in a letter to the New York *Sun* recently: "Is there such a word as marketability, and is the same a simple or a compound word?" The answer was: "There is. It is formed from the adjective marketable by the addition of bility." Something profitable for proofreaders to remember is suggested both by the question and by the answer. What prompted the question is the old-fashioned notion that a word not found in the dictionary is not a word at all. Many people still cling to this notion, but its fallaciousness is far more widely recognized now than it was a short time ago. Any proofreader who has the idea will do well to

forget it. No dictionary yet made has contained anywhere near all the words that were usable when it was made. Some elements are combinable at any time, without reference to preceding use of the combination. Adjectives like marketable, without exception, may be made into nouns at will, by adding the suffix *ness*, giving marketableness, or by changing *able* to *ability*, giving marketability. The two noun forms are identical in meaning, and either one may be used unhesitatingly. Marketability was not in any dictionary until the Century Dictionary was made. Webster's and Worcester's dictionaries do not contain it. The Century editors found it used in the *North American Review*, and possibly, or probably, elsewhere; so they gave a full definition with it, and a shorter one of marketableness, probably because they had an impression that general usage in such cases favors the first rather than the second form. Another set of editors, working a little later, went so far in this preference as to say that the second form is obsolete, or gone out of use altogether. Such is the assertion of the Standard Dictionary, though it may be only a typographical error, as in that work a form entered after another of the same meaning is marked obsolete by a dagger (†) after it, and as a variant spelling by a double dagger (‡), and in this instance the dagger may be accidental. Dictionaries have typographical errors about as much as other books do. Why any one should ask whether such a word is simple or compound is "something no fellow can find out," as Lord Dundreary used to say. Why no note of it was taken in the answer is another such something. It may be suggested that an answer to such a question would be made more satisfactory, with no loss of dignity, by saying that the word is derivative, and not compound (in the sense in which compound is commonly understood). Such an answer to such a question suggests a warning against accepting any statement without thought, although the answer in this case is not open to serious objection, being merely a little shorter than it might have been. Proofreaders should not object to words of the kind questioned simply because they are not in the dictionary. Words have to be in use before they are put into the dictionary.

FOLLOWING COPY.—P. R., Springfield, Massachusetts, asks: "Does an order to follow copy strictly mean that everything in the copy must be followed, whether it is right or not? You have said something about such an order meaning the intention, rather than the letter, of the copy. Please make this a little plainer. Is not the order usually intended for just what it says, or is the proofreader expected to make any corrections?" *Answer.*—Undoubtedly an order to follow copy strictly, or literally, or however the idea of exactness may be expressed, always means just what it says, and is to be so interpreted, but always with the exception of correction of accidental errors of such nature that what they stand for is absolutely unquestionable, such as a plainly accidental misspelling. The purpose of the order is always to guard against having anything other than what the author or editor wants where two or more forms are equally usable, or where there might be a difference of opinion. If a word is spelled differently by different people, for instance, the order would make it an imperative duty of the proofreader to spell it as in the copy. But even in such a case the word might accidentally be spelled otherwise than the way plainly meant to be used, and then it would be the proofreader's duty to use the spelling that he knows to be the intended one. Examples are better than the best telling in such cases, and examples from actual experience are the best ones. Difficulty arises far more commonly on works for which the copy is made by many hands than on copy that is all made by one person. The printers on the Century Dictionary and those on

the Standard Dictionary had the strictest possible orders to follow copy. On both of those works the spelling of the words center, theater, traveled, marvelous, etc., was known by, or at least told to, all the editorial force to be as here given. On each work, however, were some writers who always wrote center, theatre, travelled, marvellous, etc. Sometimes the typewriters copied these whichever way they were written, sometimes they remembered the chosen form and used it. Variation of this kind in copy is never intended to be preserved, notwithstanding the strict order. On such works there are many matters of form, such as the use of certain type, as italic or small caps, always intended to be the same in the same circumstances, and mostly these forms are as well known even by the compositors, after a little experience, as they are to the editors. In these cases the most positive order to follow copy should afford no excuse even to typesetters for not doing their work right, even if some one in the editorial room has forgotten the underscoring. Two actual happenings on such works are good examples of what should not be done. Copy in typewriting had microscopy, and this was carefully reproduced and appeared on the proof sent to the editors. Only one thing could possibly be wanted, and it was simply ridiculous for any worker not to make it correct. Another word was written nuclear, and this also was reproduced exactly, although it would never tell against any proofreader if he corrected it to nuclear. Some of the copy on this work is reprint, but a certain change of form is always made, by omitting something in the new work that always appeared in the old. Where the editors accidentally failed to strike this out in copy the printers left it in, notwithstanding their positive knowledge of the fact that it was not wanted so. Another error that happened to escape editorial notice was Causasus instead of Caucasus, and this was left so, to be found by the editors for correction in the plates. Many things like those noted have no real support in the order to follow copy, because they show beyond question that only one intention in each case is possible, and every one knows what that intention is. In any case where there is a possibility that what is in copy is right, or where any correction but the one is possible, the proofreader should not make a change, but he should certainly call attention to it so as to have it corrected if necessary.

WORK FOR THE PROOFREADER.

A couple of colored blacksmiths in an Alabama town concluded lately to dissolve their partnership, and made the fact known by nailing on the door of their shop a notice to that effect. The notice ran as follows: "The kopardnership heretofor resisting between me and Mose Jenkins is heerby resolved. All perssons owing the firm will settel with me, and all perssons that the firm owes to will settel with Mose." — *Printers' Ink.*

A GOOD AD.

There is a grocer on De Kalb avenue, Brooklyn, who has a novel window display; indeed, we may say he takes "the bun" so far as originality goes. In the window, which is provided with a sawdust floor and surrounded with red, white and blue bunting, is a flock of six hens and one rooster; while back of them is a sign which reads:

HERE THEY ARE!
Fresh Eggs! To Order!
Who'll Have the Next Lot?
Per Dozen — Only 27 Cents!
Laid On The Spot.

— *Show Card Writer.*



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

MODELS 6 and 7 Linotypes are now being delivered by the Mergenthaler Linotype Company. These are wide-measure machines, handling lines up to thirty-six picas in length. Model 6 is a single-magazine machine and Model 7, double magazine.

ONE of the fastest Linotype operators in the country, if not the fastest, for steady work is Frederick A. Koelle, Jr., of the Philadelphia (Pa.) *Inquirer*. On May 5 last, working from the hook, his string measured 161,000 ems for eleven hours of work, or an average of 14,630 ems an hour. Mr. Koelle averages \$50 weekly at 11 cents per thousand ems. His machine is a Model 1 (one-letter), No. 1730, which is fourteen years old.—*Linotype Bulletin*.

LINOTYPE JUNIOR INSTRUCTION BOOK.—One of the most complete books of instruction in the mechanism of type-setting machinery is that recently published by the Mergenthaler Linotype Company on the care and operation of the Linotype Junior. There are forty-four full-page special illustrations of parts of the Junior machine and detailed instruction in its proper care and manipulation. The book contains one hundred pages, 7¼ by 9 inches, and is being distributed to Linotype Junior users.

TRIMMING KNIVES.—An Eastern operator writes: "When changing the trimming knives on a Linotype machine, Model 3, I have trouble sometimes after setting the left-hand and then the right-hand knife to the *correct* size. They may be all right for hours or days, but all of a sudden when the slug is being ejected, it will trim a great deal more and at the same time can not pass the knives on account of too much trim." *Answer*.—If your knives are sharpened at the angles given in the "Mechanism of the Linotype" you would have no trouble with them gouging into the slugs. It is probably due to their being dull or sharpened at the wrong angles. A copy of this book costs \$2. It should be in your possession by all means, as it gives full instructions regarding all difficulties which may arise in handling the Linotype.

FAST OPERATORS.—The *Linotype Bulletin* says: "The Gunthorp-Warren Printing Company, of Chicago, has furnished us with some interesting figures, showing the amount of type turned out on its Linotypes. The record for the day's work of June 4, 1908, shows that one of the operators, David Fitzgerald, set 31,600 ems solid eleven-point matter in 4½ hours. The balance of his time for the day was put in on six and eight point, time work. Dan Devaney set 62,300 ems of eleven-point solid matter in eight hours. Louis Reiterman set 58,600 ems of eleven-point solid matter in eight hours. Frank Deputy set 56,800 ems of eleven-point solid matter in eight hours. On June 5, Mr. Reiterman eclipsed his record of the day previous, setting 66,400 ems of eleven-point solid matter in eight

hours. All of the eleven-point solid matter referred to was set twenty-six ems wide. We might also add, incidentally, that for three months, straight work, eight operators in this plant had an individual average of 5,700 ems per hour of eleven point solid matter, twenty-six ems wide." The Inland Printer Technical School takes pride in the record Mr. Reiterman is making, he being Graduate No. 503 of the Machine Composition Branch.

DOUBLE-DECKER.—A California operator writes: "Is there any way of lessening the extra noise which a double-decker makes when the lower-assembler belt is running? The machine I am now running is a Model 4, one and a half years old. It is in fine condition, and works like a charm, giving practically no trouble, but I do not like the noise it makes. Having the assembler-belt a little loose helps some, but not near enough, and when the belt is too loose it ceases, of course, to be effective. Keeping the ball-bearings of the pulleys clean and well greased does not seem to help either. Why should not a double-decker run with practically as little noise as a single decker? It sets my nerves on edge. Then, too, is there a remedy for the disposition of matrices to transpose from the lower magazine? Am also bothered with spacebands and matrices transposing when setting from the lower magazine. *Answer*.—Judging from both symptoms given—noisy bearings and transpositions—we would say that matters could be remedied by lubricating the ball-bearings with a paste of vaseline and graphite. The graphite will retain the other lubrication in the bearings, even when they become heated. As much speed is ordinarily not expected from the lower magazine as from the upper. You may be fingering the keys too rapidly.

KEYBOARD FINGERING.—"C. L., Cadillac, Michigan, writes: "Some time ago I purchased of you the manual on 'Correct Keyboard Fingering' for the Linotype. I find that it is a very good system as far as I've got. On the last page is the sentence 'The sleek brown fox jumped quickly over the lazy dog,' and on page 15 is given a list of words. Would you kindly tell me if these words are to be practiced by a certain way of fingering the keys or if they should be practiced as the operator thinks best." *Answer*.—In reference to the fingering of the sentence, "A sleek brown fox," etc., there should be no set rule as to which finger should strike a certain key under all circumstances. (See page 8, "Correct Keyboard Fingering.") You might apply the rule of alternating the fingers of both hands where possible. The first word, in that case, would be fingered thus: Cap "T," little finger of right hand; "he" as shown on peg 9; "s" forefinger left hand; "l" thumb of right hand; "ee" second finger left hand, "k" with third finger of right hand (this finger usually strikes "g," "k," "m," etc.). This method of alternating the fingers (where possible) is illustrated by the diagrams in the book and constitutes the principal feature of this method of operating so successfully used in the Linotype Department of the Inland Printer Technical School.

HUNTING FOR TROUBLE.—There are some Linotype operators who do not know when they are well off, and if they are having no trouble with the machine are not satisfied until they can take it apart to find out why it runs so well. Here is an example: "I have been operating a Linotype in the office for the past two years, and helped to erect it when it was installed. There are some things on which I would like instruction. Once or twice a day the distributor will stop and when I go back to start it I find several matrices piled up in the magazine entrance. What causes this? I have never had any trouble with matrices not dropping when the key was touched, but one day a tourist operator told me that if the matrices were taken out and polished all over with graphite they would never

miss. I did this, and although it is a tedious job, it was worth while, as they work fine now. I notice that the metal accumulates a dross on its surface. How can this be prevented? I have worn out more than a half dozen assembler stars since I have been on this machine, but can not find out what wears them out. Or is it because they are made out of such soft material? I was figuring on having one made out of steel, as that should last longer. The thing that bothers me most, however, is that I do not always get solid slugs. Sometimes they are light and porous, and if the pot gets low this is worse. I have to keep putting metal into it every few minutes or the slugs will come light. I intend to take out the pot and clean it and would like you to give directions for doing so." *Answer*.—These troubles being purely mental ones we can offer no remedy, except the advice to "forget it." Most operators would consider themselves fortunate in like circumstances. Later on you will find that some parts of the machine are worn more or less, and new ones will be needed. Replace them with like material; star wheels are made of fiber for a good reason—it saves the matrices. The only way to keep the metal-pot full is to put metal in it, and it will not need replenishing so often if you do not set so much type.

MOUTHPIECE LEAKS.—"Democrat," Winamac, Indiana, writes: "Will you please give us some information concerning the only trouble which your 'Mechanism of the Linotype' has not helped us through. We are having terrible leaks of metal around the mouthpiece, between the mouthpiece and the crucible. It has never been right since a new crucible was put in, and is growing worse. We have removed the mouthpiece several times, repacking it with graphite and oil, red lead and oil, putty, asbestos, and about everything we could think of. To-day metal is squirting out badly at the end of the mouthpiece." The funny part of it is that it never leaks twice at the same place. Sometimes it comes out above the mouthpiece almost its full length." *Answer*.—It occurs to us that perhaps the trouble may be due to an imperfect contact between the mold and the pot, as this difficulty is sometimes mistaken for the one you mention. You might apply the prussian-blue test given in the "Mechanism of the Linotype" to determine whether this is the case or not. If you are positive that it is the mouthpiece that is leaking, we can only say that we have had the best results in preventing leaks by removing the mouthpiece when it is hot, allowing it to cool, and then applying a paste made of a mixture of litharge and glycerin. Litharge can be purchased in any drug store, and 5 cents' worth would give you all you need. Replace the mouthpiece while cold and let it stand over night. We have remedied leaks which no other method would stop, and they have not given any further trouble in eight months. Of course, you will see to it that the mouthpiece is perfectly true while you have it out. If you have not a lapping-block to test the mouthpiece on, use the bed of the press. Spread a thin cover of red lead with your finger over an area of a square foot on the bed of the press, rubbing it almost all off with the hand. Smooth the mouthpiece with a file to remove any possible projections, and then rub the mouthpiece over the testing surface, and note by the transfer of the red lead to the mouthpiece whether it is true. If it is not true, it will not do otherwise than leak when it is in the crucible. The mouthpiece can be ground true, or perhaps filed, if you have not the necessary appliance. Most any machine shop should be able to true it up for you.

LINOTYPE PATENTS.—"E. J.," Los Angeles, California, writes: "In THE INLAND PRINTER, just received, I notice patents issued for no less than four Linotype machines, spacebands, matrix, keyboard, etc. Being a printer and

Linotype operator by trade, especially interested in all kinds of machine composition and in its development and improvement, I have always looked over the list of patents issued with interest and my imagination has tried hard to figure out what all these patents mean. What I want to ask is this: Is there anything published anywhere describing these patents, or is this all secret matter? I should like to know what is coming in the shape of new composing machinery, and I hate to wait until it is placed upon the market, providing there is any other way of finding out. (2) Another question: Why are Linotype slugs thicker than true founder's point system calls for? Is there any good reason for a difference? It would often be convenient if they were on the true point system. (3) Suppose I wish to set a telegraphic code, thus: 'Bdlux—When will you go?' All this is to go on one slug, every code word, of course, changing; the distance from beginning of the code word to the beginning of the definition of the code word to be exactly the same each time. How will a person do this and make the double alignment perfect? Does the Linotype company make any of its matrices on the point or unit system set-wise, thereby making this feat easy or possible? Such a thing would be a big help in scores of places in a job-office every day. Speed the day when, in setting a line, we will know how many points have been set and how many remain to fill out the line; when, by a mere change of a lever or a turn of a screw, we can change body and length of slug without getting out of our chairs." *Answer*.—The list of patents issued given at the close of this department each month is compiled from the *Official Gazette* of the Patent Office, Washington, D. C. This is a weekly volume, and lists from six to seven hundred patents issued each week. The subscription price is \$5 per year. To the general reader, however, the information contained in the *Gazette* would not be illuminating, as only a fraction of each patent issued is published therein. Complete printed copies of any patent, containing the drawings, specifications and claims of any patent, can be ordered. Certain forms are necessary and certain rules must be complied with. If copies of any of the patents listed herein at any time are desired by readers, they can be ordered through this department. Give patent number and date of issuance, with name of patentee and enclose 10 cents for each copy desired. (2) The standard for type has been fixed at .01384 of an inch per point measurement. The Linotype company adopted .014 of an inch as their standard in order to make the calculations simpler for operators. This dimension is controlled wholly by the side trimming knives in Linotype machines, and if type-standard slugs are wanted, the right-hand knife can be set to trim the ribs until this measurement is reached. (3) Many of the matrices now made by the Linotype company are on the point-set system, and made in multiples of one-quarter and one-half point. The company has prepared a table giving the sets of the various letters, and a copy of this can be obtained by writing for it. It will be found of great assistance in cases such as our correspondent mentions. Another improvement has been made in matrix alignment, which previously was furnished on two different standards, "old style" and "modern." This is now reduced to one alignment, called "old style." As to Linotype improvements, many of the conveniences mentioned have been patented and are now owned by the Mergenthaler Linotype Company. Perhaps they will be embodied in future machines.

A HANDSOME portfolio of designs for menus and programs has just been issued by The Inland Printer Company. It is entitled "Menus and Programs No. 2" and can be obtained for 50 cents.



BY O. F. BYXHEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxhee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

AD-SETTING CONTEST No. 25.—As announced last month, the copy for our twenty-fifth ad-setting contest is for a ten-inch single column ad. and is of such a character as to cause some real hard brainwork in order to get it into presentable shape. It is reproduced herewith just as it appeared in an Ohio paper. The result here attained is, of course, very crude, but compositors will readily recognize the ad. as one of those difficult to display neatly and attractively. There are a number of lines of almost equal importance, no particular line with a distinct meaning (when standing alone) to bring out prominently, very little body matter, and there is no price mentioned in connection with the principal article advertised. Added to these difficulties is the shape of the ad., as it is to be set in the contest—long and narrow. The result of this contest is sure to contain a multitude of very helpful suggestions and every compositor interested in good ad. display should contribute the result of his effort by entering the contest and receiving in return a package of all the ads. submitted, which will contain between one hundred and two hundred different ways of setting this copy. The same rules which have governed previous contests will apply to this:

1. Set 13-em pica wide by ten inches.
2. Each contestant may enter two specimens.
3. Compositor is at liberty to change the arrangement, but must neither add nor omit any portion or words. Quotation marks on "Squaredeal" must be used.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxhee, 130 Sherman street, Chicago."
6. Use black ink on white paper, 3½ by 12 inches exactly.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 20 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. Canadian extras may be used, but not Canadian stamps. If two designs are entered, no extra stamps will be required.
9. Each contestant will be given an opportunity to select the best three ads. A penalty of three points will be inflicted on leading contestants where a selection is not made.
10. All specimens must reach me on or before October 15, 1908.

The sheet with the compositor's name and address, and the stamps or coin should be enclosed in one package and not sent in a letter; in fact, it is better not to write a letter at all. The usual plan of designating the best ads. will be followed. A complete set of all the ads. submitted will be mailed to each competitor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select what in his judgment are the best three ads., and those receiving

the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one ad. on paper too long or too wide would make every set inconvenient to handle, and such an ad. will be thrown out. Particular note should also be made of the date of closing, as ads. received too late can not be accepted. Where a compositor enters two ads., each ad. should be wrapped separately and the two enclosed in one package. THE INLAND PRINTER is able to reproduce only a limited number of ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display. There will be two hundred sets of ads. and should the number of contestants be unusually large, the sets will be given to the first two hundred who enter, so that the advisability of submitting specimens early is apparent. In addition

Merchandise of Integrity!

SMYTHFIELD DYE AND FINISH

GUARANTEED

"Squaredeal"

HOSIERY

SIX PAIRS

Black, Tan, Navy and Grey Guaranteed for six months or new stockings. One hundred and fifty boxes of six pairs each.

Best Stock of Ladies' Hosiery

from 15c to \$2 a pair, to be found in this section.

MEN'S HOSIERY FROM 25c TO 75c.

H. G. SCHUMACHER

Columbus Avenue Sandusky, Ohio

Copy for THE INLAND PRINTER'S Twenty-fifth Ad-setting Contest.

to the compositors themselves acting as judges, several men of recognized ability will be asked to select what, in their opinions, are the best specimens and to write comments on the ads. This should add much interest to the result and will be of great benefit to the compositors, giving them additional hints and sound advice.

AFTERMATH OF CONTEST No. 24.—H. A. Danford, one of the contestants in the last contest, writes as follows:

Mr. O. F. Byxhee:

ST. LOUIS, MISSOURI, August 13, 1908.

DEAR SIR,—I enclose proof of two advertisements. These proofs were submitted in your recent ad-setting contest. Although they are the work of one who has had thirty years' experience in newspaper advertisement composition, and receives over the scale, they seem to have possessed no merit in the judgment of the contestants. They received one vote each. Now, I make the claim that the composition and arrangement of these ads.

and these galleys should be marked, "Monday," "Tuesday," etc. After Monday's paper is printed he will take out of the forms the ads. which are not to appear in Tuesday's edition. If an ad. runs every other day, Monday, Wednesday and Friday, he will place that ad. on Wednesday's galley; if it runs twice a week, on Mondays and Thursdays, he will place it on Thursday's galley; if it runs only once a week, on Monday, he will return it to Monday's galley. There is really nothing very complicated about looking after ads. of this character and those which require special position if the foreman has a record and will check it over carefully each day when closing his forms.

THE Gary (Ind.) *Tribune* was one year old recently but very modestly refrained from extended mention of the anniversary of its birth, simply reprinting a pleasing little poem, written for the *Tribune* by S. E. Kiser for its initial number, which serves to emphasize the good intentions of its publisher. The very appropriate title of this poem is, "We have come, and we have come to stay."

The world can easily spare the man
Who pauses a moment here or there
To make a promise or form a plan
Or to pluck some flower that may be fair;
But the world has use for the man that gives
His best for the joys that he wins away—
The world with a welcoming cheer receives
The determined man who has come to stay.

There are few rewards for the pioneer
Whose thoughts are only of sudden gains,
Who camps for a day on the far frontier,
Then journeys backward across the plains;
But wood and valley and plain and slope
Yield their best to him who has blazed his way
To the scene on which he has set his hope,
Who, having arrived, is there to stay.

COMPLIMENTARY BANQUET TO CORRESPONDENTS.—J. A. Livingston, editor and publisher of the Russellville (Ark.) *Courier-Democrat*, tendered a complimentary banquet to his news correspondents in July, which was an unqualified success. There were forty-five present, and each was presented with a badge and a neat souvenir menu card. Mr. Livingston's letter, describing the meeting, contains some interesting hints to other publishers:

Mr. O. F. Byzbee, Chicago, Illinois:

DEAR SIR,—Under separate wrapper we are sending you a couple of copies of the *Courier-Democrat* containing mention of our neighborhood news correspondents' meeting. I claim to have the best bunch of newsgatherers of any country paper in the country, either from the point of efficiency or good looks. This was our first meeting and less than half our correspondents were present, but we had a jolly good time and will make it an annual event hereafter. We can note a great improvement already in the service rendered by the correspondents, not altogether as a result of anything they learned on that day, but it put enthusiasm into them and they all went home determined to get all the news there was to be secured and speak a good word for the *Courier-Democrat* whenever possible.

We pay our correspondents nothing, but furnish them stationery and postage. This week we published 43 news letters, containing a total of 432 news items. Has anything come to your desk that will beat it?

We also enclose program of our meeting, to which you are most cordially invited in 1909. Very respectfully yours, J. A. LIVINGSTON.

Quite a number of publishers in recent years have been giving annual picnics to their correspondents, and in every instance they have been most successful, but Mr. Livingston's plan of a banquet is much better, as it affords an opportunity for addresses, short talks and discussions which serve to increase the interest in the paper. Among the subjects discussed at the *Courier-Democrat* meeting were "What to write and how to write it," "Should we sign our communications?" "Should we publish neighborhood jokes?" "Benefits of a correspondent to the community from which he writes," and "How can we improve the service we render our communities through our corre-

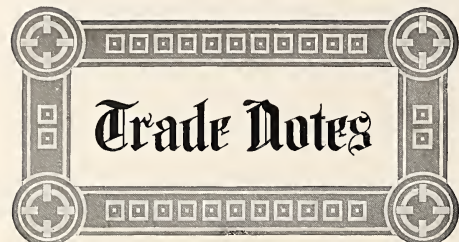
spondence?" At the close of the meeting a permanent organization was formed, to be known as the "C-D C" (*Courier-Democrat* Correspondents) and officers were elected. Editor Livingston very thoughtfully set the date for the meeting on press day, so that the correspondents had an opportunity of seeing the *Courier-Democrat* printed, which proved of great interest to them and brought them in closer touch with the paper.

RATE CARDS.—The demand for rate cards by newspaper publishers is continually increasing, indicating a widely awakening interest in the advisability of equitable rates, and in rates which will bring a profit to the publisher. To meet this demand THE INLAND PRINTER has arranged for the publication of a series of articles on the preparation of rate cards, including a large number of examples of cards for dailies, semi-weeklies and weeklies of various circulations. In these articles instructions will be given on how to compile a card so that it will be accurately and equitably graded, and whereby the publisher will be able to adjust his rates to suit local conditions if they are found to be too low or too high at any specific point. Advertising contract blanks will be reproduced, giving the best forms of contracts for use on daily and weekly papers. To this information will be added instructions and advice on how to increase advertising rates, solving an important and vital problem, which will be welcomed by the host of publishers who recognize the necessity of higher rates, but do not know how to go about securing them. Not only one but many practical plans will be fully described. The first of this series of articles will be published in this department in the October number. In the meantime all requests for rate cards will be answered by mail as rapidly as possible.



THE BORROWED BOAT.

Photo by R. R. Sallows, Goderich, Canada.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION.—President, Herman Ridder, New York *Staats-Zeitung*; Vice-President, McGill McCormick, Chicago *Tribune*; Secretary, Elbert H. Baker, Cleveland *Plain Dealer*; Treasurer, W. J. Pattison, New York *Evening Post*; Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

CANADIAN PRESS ASSOCIATION.—President, D. Williams, *Bulletin*, Colingwood, Ont.; First Vice-President, L. S. Connel, Sherbrooke, P. Q.; Second Vice-President, J. F. Mackay, *Globe*, Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star*, Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer*, Galt, Ont.

NATIONAL EDITORIAL ASSOCIATION OF THE UNITED STATES.—President, Henry Brandon Varner, *Dispatch*, Lexington, N. C.; First Vice-President, Will H. Hayes, *Bulletin*, Brownwood, Tex.; Second Vice-President, A. Nevil Pomeroy, *Franklin Repository*, Chambersburg, Pa.; Third Vice-President, R. E. Dowdell, *Advocate*, Artesian, S. D.; Corresponding Secretary, William F. Parrott, *Reporter*, Waterloo, Iowa; Recording Secretary, J. W. Cockram, *Journal*, Oakland City, Ind.; Treasurer, William A. Steel, *Some Daily News*, Seattle, Wash.

FEDERATION OF TRADE PRESS ASSOCIATIONS.—President, J. Newton Nind, *Furniture Journal*, Chicago, Ill.; Vice-President, Henry G. Lord, *Textile World Record*, Boston, Mass.; Secretary and Treasurer, Emerson P. Harris, *Selling Magazine*, New York city; Executive Committee, David Williams, David Williams Company, New York; W. H. Taylor, Taylor Publishing Company, Chicago, Ill.; C. K. Reinsnyder, Midland Publishing Company, St. Louis, Mo.; W. S. Jones, Minneapolis, Minn.

UNITED TYPOTHETAE OF AMERICA.—President, E. Lawrence Fell, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, Thomas E. Donnelly, Chicago, Ill.; Secretary, John MacIntyre, Union Square, New York city.

PRINTERS' LEAGUE OF AMERICA (New York Branch).—President, Charles Francis; Vice-President, Henry W. Cherry; Recording Secretary, William H. Van Wart; Treasurer, B. Peete Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

INTERNATIONAL ASSOCIATION OF PHOTOENGRAVERS.—President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, H. A. Gatchel, Gatchel & Manning, Philadelphia, Pa.; Secretary, Frank H. Clark, Eclipse Electrotype & Engraving Co., Cleveland, Ohio; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburgh, Pa.

INTERNATIONAL TYPOGRAPHICAL UNION.—President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, J. W. Hays, Newton Claypool building, Indianapolis, Ind.; Second Vice-President, Hugo Miller, Newton-Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Brainwood, Newton Claypool building, Indianapolis, Ind.

INTERNATIONAL PRINTING PRESSMEN'S AND ASSISTANTS' UNION.—President, George L. Berry, Rooms 702-705, Lyric Theater building, Cincinnati, Ohio; First Vice-President, William L. Murphy, Butte, Mont.; Second Vice-President, John G. Warrington, St. Louis, Mo.; Third Vice-President, Peter J. Brech, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705, Lyric Theater building, Cincinnati, Ohio.

INTERNATIONAL BROTHERHOOD OF BOOKBINDERS.—President and General Organizer, Robert Gockling, 132 Nassau street, New York; First Vice-President, Henry S. Keffler, Cedar Rapids, Iowa; Second Vice-President, Mrs. Annie McKee, Philadelphia, Pa.; Third Vice-President, Julius C. Otto, Detroit, Mich.; General Secretary, James W. Dougherty, 132 Nassau street, New York; Treasurer, J. A. B. Espey, 91 Westminster street, Washington, D. C.; Statistician, George E. Maas, 3543 North Fremont avenue, Minneapolis, Minn.

INTERNATIONAL PHOTOENGRAVERS' UNION OF NORTH AMERICA.—President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Louis A. Schwartz, 52 West Rockland street, Station G, Philadelphia, Pa.; Second Vice-President, Andrew J. Gallagher, 416 Oak street, San Francisco, Cal.; Third Vice-President, Edward J. Shumaker, 49 Maple avenue, 31st Ward, Pittsburgh, Pa.; Secretary-Treasurer, H. E. Gudbrandsen, 2830 14th avenue, South Minneapolis, Minn.

INTERNATIONAL STEREOTYPERS' AND ELECTROTYPERS' UNION.—President, James J. Fred, 1830 Eighth-street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *News*, Indianapolis, Ind.; Executive Board, the foregoing, and August D. Robrahm, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

BROTHERHOOD OF WOOD ENGRAVERS No. 1.—President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Raab, Recording Secretary, Otto Kuhn; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

SHOW PRINTERS' ASSOCIATION.—President, Charles W. Jordan, Chicago, president of the American Show Engraving and Lithographing Company; Vice-President, James Hennigan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runcy, Cincinnati.

NATIONAL PAPER TRADE ASSOCIATION.—President, W. F. McQuillen, Boston, Mass.; First Vice-President, E. U. Kimbark, Chicago; Second

Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

EMPLOYING PRINTERS' ASSOCIATION OF NEW ORLEANS.—President, William Pfaff, of Searcy & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Updon.

FRANKLIN CLUB OF WISCONSIN.—President, George H. Owen; Vice-President, M. C. Rotter; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery Building, Milwaukee, Wis.

WESTERN MASTER PRINTERS' ASSOCIATION.—President, Seneca C. Beach, of Mann & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Bindery and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

ADOLPH VORDALE.—Any person knowing the residence of Adolph Vordale, who at one time published a paper in Redfield, South Dakota, will confer a favor by communicating with the editor of *THE INLAND PRINTER* or with M. R. Vordale, care of *Stoughton Hub*, Stoughton, Michigan.

HOPEFUL FEELING IN THE TRADE.—There is a generally hopeful feeling in the supply trade that a decided improvement in business conditions is close at hand, and the large number of inquiries would indicate that printers throughout the country are feeling the wave of better times coming their way.

J. L. MORRISON WIRE STITCHER IN LONDON.—A. G. McKay, of the J. L. Morrison Company, who is at present in attendance at the Franco-British Exposition in London, England, where the company has an exhibition of wire stitchers, is the recipient of warm encomiums on the merit of the display made by his firm.

NATIONAL PRINTING AND ENGRAVING COMPANY.—Earle H. Macoy, president of the National Printing and Engraving Company, 143 Dearborn street, Chicago, has purchased a half interest in the Great Western Printing Company, of St. Louis, Missouri, with a view of ultimate consolidation of the two concerns. Both concerns are exclusive theatrical poster printers. Mr. Walter Donaldson will continue in charge of the St. Louis plant as president and general manager.

THE JAMES A. BELL COMPANY.—James A. Bell, an employee of the Henry O. Shepard Company of Chicago, and recently of Elkhart, Indiana, has formed the James A. Bell Company, of Elkhart, and taken over the printing, bookbinding and stationery business of the Mennonite Publishing Company. The incorporators of the new company are Mr. Bell, William J. Fleming and William F. Moomaw, of Chicago, and the capital stock is \$30,000.

E. P. COCKRELL NOW A. G. P. A., MONON ROUTE.—Announcement is made under date of August 20 of the appointment of E. P. Cockrell to the position of assistant general passenger agent of the Chicago, Indianapolis & Louisville Railway Company (Monon Route). Mr. Cockrell is well known in the printing trade, and his advance gratifies his many friends among the disciples of Franklin.

"ABSORBING" PROGRAM OF THE CHICAGO BEN FRANKLIN CLUB.—F. I. Ellick, secretary of the Chicago Ben Franklin Club, 1327 Monadnock Block, is making his influence felt in the promotion work of the club. One of the methods that will be adopted to bring in hesitating and tepid employing printers will be the "absorbing" process, that is, a waiting committee—it won't wait long for it travels in automobiles—will wait on these necessary elements to the organization in such numbers that when they flock into the office, the "absorbing" of the member will be as natural as breathing. The educational work of the club is notable for its helpfulness and the spirit of genuine desire to aid which dominates the administration. One printer who was floundering in a sea of disaster was given an order for some printing for the club as an earnest of good feeling, and as a little "boost." The club did expect that the bill would be a little salty—it was a fine chance,

with a touch of humor in it—but the printorial depressor billed it so near cost that the ridiculous obtuseness of the thing was painful. The club has recently issued a wall card printed in red and black ink, advertising customs of the trade as follows (copies may be had on application; postage should be included if cards are to be sent by mail).

CUSTOMS OF THE PRINTING TRADE.

Prices: We base our charges on the cost of production. We maintain an accurate system of time-keeping and costs, which enables us to make proper charge. Estimates will be submitted on request, but a reasonable time must be allowed to do this work correctly.

Quotations: All quotations should be in writing and are subject to revision at any later date. Agreements made and orders accepted are contingent upon strikes, fires, accidents or causes beyond our control.

Experimental Orders: All work produced in an experimental way at customer's request will be considered an order, and all composition, sketches, drawings, plates, presswork and materials will be charged for.

Press Proofs: An extra charge will be made for press proofs unless the customer can be present when the form is made ready on the press, so that no press time will be lost. Presses standing idle awaiting O. K. from customer will be charged for at regular production hour rates.

Proofs: When proofs are submitted, please examine, make corrections if any, mark "O. K." or "O. K. with corrections," and return with copy. We will not be responsible for any errors after proof is returned O. K'd.

Copy: Typewritten and other carefully prepared copy saves labor costs in typesetting and avoids alterations.

Alterations: An additional charge will be made for alterations in proofs submitted, by which they are made to differ from copy or original instructions.

Standing Type: A charge of 1c per square inch per month will be made for all standing type.

Postal Cards and Stamped Envelopes: This being a cash expenditure, customers are expected to furnish these with their order. If they are not furnished an extra charge of 10 per cent will be made on the amount required to purchase them.

Time for Delivery: A fair allowance of time for doing the work insures better quality and allows the printer to conduct his shop with greater economy, to the advantage of the customer.

Quantity Delivered: We endeavor to deliver the given quantity ordered, but owing to the difficulty of producing exact quantities, a margin of 10 per cent must be allowed for over or short count, the same to be charged for or deducted at the pro rata rate for excess copies.

Terms: Strangers must leave a deposit when ordering work. Credit is extended only to established concerns or persons well recommended. All bills are payable before the 10th of month following the billing. No discounts allowed. Interest is charged on past due accounts.

Claims: All claims must be made within five days of receipt of goods.

CHICAGO BRANCH OF F. WESEL MANUFACTURING CO.—The Chicago branch of the F. Wesel Manufacturing Company, which recently moved to 329 Dearborn street, is another instance of how location holds certain industries. Many have tried to break away from the thrall of the Chicago "loop," but Dearborn street has a grip that may not be loosened. Mr. B. O. Henning, manager of the Chicago branch, waxes eloquent and emphatic on the boundaries set by tradition and custom. Perhaps a fine showroom building north of the river might attract the supply men's colony at some future time.

VALUE OF YOUNG BLOOD.—During the four years that Thomas W. Suddart has been connected with the house of A. F. Wanner & Company, 342 Dearborn street, Chicago, he has steadily manifested the vitalizing influence on a staid, established business, of a transfusion of new blood. One of the latest plans of Mr. Suddart is to have a practical demonstration each week on the salesroom floor, of some special kind of machine or apparatus for printers' use. The last week in August was occupied in exploiting the Miller Saw Trimmer, invitations being sent to the trade announcing the exhibit. Mr. Suddart "arrives" by practical and direct methods.

THREE SUPERINTENDENTS.—There are few people in this country who are not familiar from childhood with "Ayer's Almanac," and the other publications issued by J. C. Ayer & Co., the pharmacists, of Lowell, Massachusetts. The accompanying engraving shows three of the men who have been identified with the printing department

of the company since its organization. The printing-plant was established in 1852, and since that time only three men have held the position of superintendent in it. They are Clark M. Langley (1852 to 1869); Julius C. Johnson (1869 to 1897); and John J. Brine, the present incumbent, who has held the position since 1897. Mr. Langley is one of the oldest printers in New England, having celebrated his eighty-first birthday in April last. After leaving the Ayer corporation he went to Nashua, New Hampshire, where he was associated with the late



JULIUS C. JOHNSON.

CLARK M. LANGLEY.

JOHN J. BRINE.

Congressman Moore in the office of the Nashua *Telegraph*. Later he had charge of the job-printing department of the Lowell *Courier*. Mr. Johnson is seventy-one years old, and is a native of Somers, Connecticut. He is said to have chosen the printing business for an occupation after reading the life of Benjamin Franklin. After becoming a journeyman, he was traveling salesman for large firms dealing in printers' supplies, and in 1869 went to Lowell as foreman of the Ayer printing-plant. He was succeeded by Mr. Brine. Mr. Brine has the distinction of having arranged the design of the forty-six stars in the field of the United States flag. He submitted to the flag editor of the Boston *Post*, June 27, 1906, the exact design that was adopted by the United States Government. The *Post* at that time called in advance for the design for the stars which would be made necessary by the acquisition of Oklahoma, and Mr. Brine's idea seems to have made a good enough impression on the Washington authorities to induce them to follow it.

ANOTHER RICH STRIKE.

Fake Oil Capitalist (smilingly)—How's your latest gold mine panning out?

Fake Mine Promoter—Beyond expectations. Why, old man, it's assaying over a thousand suckers to the ton of literature!—*Puck*.

Compiled for THE INLAND PRINTER.

TRADE NOTES OF INDIA.

BY W. M. KELLY.

THE Newulkishore Press, in Northern India, which finds the lithographic process of printing more economical than any other, has a standing order with a Calcutta supply house for eight hundred to one thousand litho stones per month. It is said the firm already has sufficient stones to erect a large building.

THE *Statesman*, Calcutta, has installed two Goss rotary perfecting presses. These are the first rotary presses in use in India. Within the past year, however, the *Times of India*, Bombay, and the *Pioneer*, Allahabad, have placed orders for rotaries. Mr. George Siple, of Chicago, has been in Calcutta for over a year installing and breaking in a crew for the *Statesman*.

JUBAL SINGH & SONS are making extensive preparations to handle a large Government printing contract in Calcutta. This work comprises the various telegraphic and postal forms, printed in English and some eight or ten

vernacular languages. It amounts annually to \$400,000. A building 72 by 200 feet, of two stories, has been erected for the composing and press rooms, while one of 50 by 150 feet, of one story, is being erected for the paper stores. The plant is under the superintendence of Mr. Lal Chand, who visited America at the time of the St. Louis Exposition, and who says he was prompted to make his trip to the States by reading the advertisements in THE INLAND PRINTER. Mr. Chand is a son of the proprietor, and while in America made a study of American printing machinery and methods. As a result, he purchased a number of American printing machines and a quantity of American type and wood goods. Jubal Singh & Sons have, in addition to their Calcutta plant, a large office at Lahore, in the Punjab, engaged in Government work.

A QUESTION OF RELIGION.—The superintendent of a Government printing-office in India must possess great diplomacy to avoid strikes and trouble among his workmen, who are composed of Hindus, Mohammedans and Christians. Christmas eve last I was chatting with the superintendent of a Government press in Calcutta. A messenger came in and presented a petition signed by twenty or more proofreaders, asking that they be allowed to quit work at 2:30, "as the day was one of their holidays and they desired to make some necessary purchases for their families for Christmas-tide." The petition was refused by the superintendent and the proofreaders were summoned to his room. Addressing them he said, "This morning I refused to sign 'chits' for advance pay to the Hindus and Mohammedans, and, while recognizing the reasonableness of your request, I regret I can not allow it, as my action would be misinterpreted by the other religionists and they would say that I was showing you favoritism." The proofreaders bowed and understood. They went back to work without a murmur of dissent.

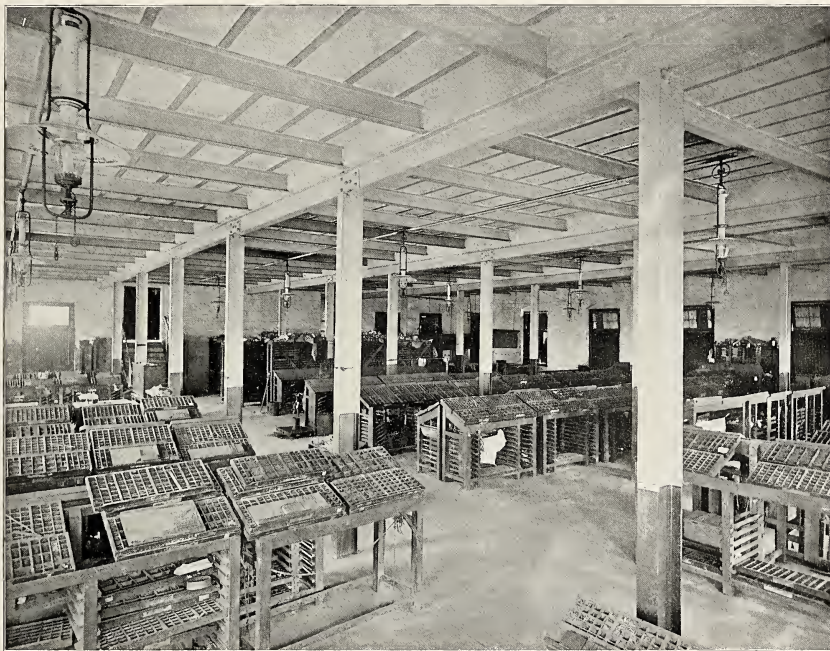
THE Edinborough Press, Bow Bazaar, Calcutta, India, illustrations of which are shown herewith, is one of the few concerns of the Far East that can be said to approach the Western standard of a modern print-shop. The plant is housed in its own special steel-frame building and occupies three immense floors. Aside from the superintendent and foreman, the workmen are natives of India, and are mostly pupils of the foreman. The office furniture, cases and stands are made of Indian teakwood by Chinese carpenters. Owing to the extreme heat of India, electric "Punkahs" (or fans) are liberally distributed throughout the building. The pressroom view shows two Albion hand presses in the foreground. Short runs of cards, note and letter heads, receipts, etc., are run off on these presses. Two men and a boy turn out an average of five hundred a day on an Albion. One man turns the crank, the other feeds and drops the frisket, while the boy does the inking. Their combined wages do not amount to over \$2 a week. Platen presses of the Gordon type are employed for the longer runs of commercial work, while the Wharfedale cylinder covers the larger forms. The composing-room is vast, yet systematically arranged. The American cabinet is not in evidence. The imported wood does not keep its shape in the Indian climate, nor does it withstand the dreaded white ant. Arrangement of cases also varies. American book sewing, punching and perforating machines are used in the bindery. Typemaking is as yet an experiment, but the Edinborough Press makes its leads, slugs and quotation furniture in its foundry. A large number of the employees can neither speak, read nor write English, and it taxed the superintendent to figure out a job-ticket system that would work under such conditions. By adopting a color-scheme he solved the problem, and says the results are all that one can desire. The job-ticket consists of a manila card 2½ by 4 inches. The customer's name, description of job, stock,



Street scene in front of Edinborough Press, Calcutta.



Composing-room ; Edinborough Press, Calcutta.



Another view of the composing-room ; Edinborough Press, Calcutta.



Office; Edinborough Press, Calcutta.

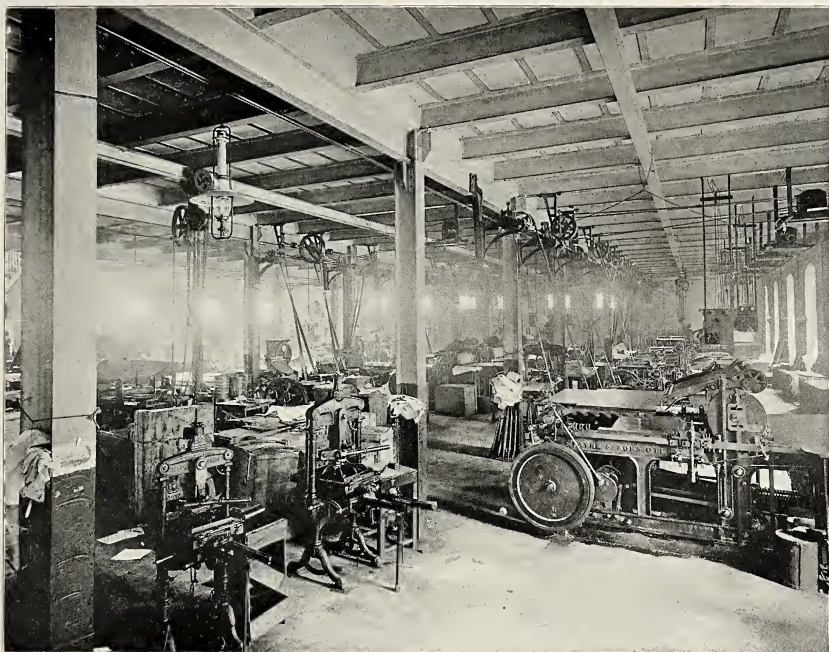
ink, and usual data are entered on this card. A large initial of the customer's name is put on with a rubber stamp. Four or five slips of thinner stock, but of the same size, are attached to the card by one staple at the top. The slips each carry the number of the card, but contain no other marks. The job-ticket accompanies the envelope containing copy to the assistant "baboo," or clerk. The tickets are then placed in little wooden holders, and grouped on a rack in front of the clerk's desk. A small hole in the holder exposes the color of the slip attached to the ticket. Each color has its significance, and as the job is given out to a workman, he is given the slip calling for the operation in his department. Time is registered and the workman's name taken. When the workman returns the slip to the clerk, he records the time, and gives out other work. The red slip calls for composition, the blue slip, presswork, the green slip, binding, etc. Work follows along in its various stages, and the clerk has his plan of battle before him for easy reference; and the check on output and statistics is concentrated.

INK.—Ordinary news and poster ink can be bought for 7 cents per pound in the Indian market. There is very little demand for the higher-grade inks, partially owing to the cheap prices at which work is turned out, and to the almost universal custom of wetting the stock before printing. There is a limited sale among the European offices for grades running in price of \$1. The loss, owing to climatic conditions, is quite heavy. Ink in cans dries up, and if placed in tubes the result is equally as bad, as the ink hardens. American ink manufacturers are not all represented in India. Here is an opportunity for those who can figure closely. The John Dickinson Company, Calcutta, the largest paper and printing supply house in the East, will

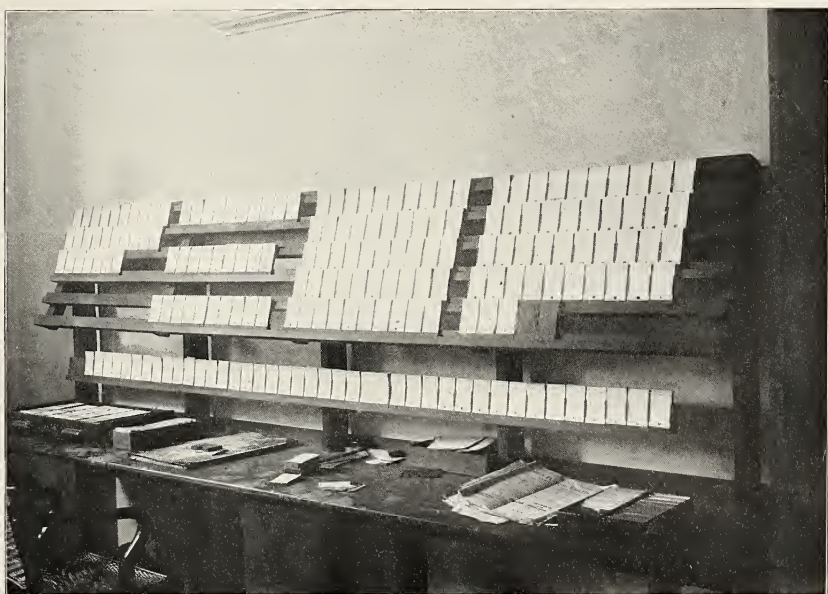
take a large supply each month of a black news ink, if delivered in Calcutta in ten-pound cans at a price of 6 cents per pound.

PAPER.—Wetting of paper stock before printing is carried to the extreme in India. Even the finer goods are thus treated by the native printers. Neither are they particular as to the cleanness of the water, and much fine stock is pitifully ruined by dipping it in water troughs and cess-pools. No pulp is made in India and no mills as yet are turning out paper for perfecting presses. The *Statesman*, Calcutta, which has the only rotary presses, gets its paper from Norway. As other rotary presses are on order, there is talk of making reel paper in India, and it may be worth the while of American dealers in papermaking machinery to correspond with Indian mills. Their addresses can be furnished by the consul at Calcutta.

TYPE.—The Government offices in India lead in point of product, but consume all the type they manufacture. "Consume" is a good word to describe the rough treatment given type by native compositors. The typesetting machines are of an old pattern and do not perfect the type in the caster. The metal used for typesetting is very soft. The native compositors are largely illiterate and their proofs are read three and four times. Correctors are selected men, each man armed with a tweezers, usually of steel. The printing-room floors are of cement. With these explanations, one can readily understand how the consuming goes on apace. The vernacular type presents many difficulties for the typesetter, owing to the innumerable overhanging characters. In usage many of these characters are broken and frequently change the meaning of words and sentences. A missionary author of an Orian-English dictionary alludes to this in his errata by saying



Pressroom; Edinborough Press, Calcutta.



Color-plan job-ticket rack; Edinborough Press, Calcutta.



Employees of Edinborough Press, Calcutta.

that he finds it impossible in revising the pages to make all corrections, since the breaking of the overhanging letters occurred at various stages of the printing. He also begs forbearance for the errors in the English portion, as his compositors knew absolutely nothing of the printing trade nor could they speak English. He had the Oorian type cast from matrices made by a native after designs he furnished. All the English typefounders are represented in India, but aside from body-type, very little stock is carried. One of the largest English houses, whose principal business is paper, carried stocks at their Bombay and Madras houses, but have lately reduced and transferred these stocks to their Calcutta branch, as they found the demand insufficient to pay interest on the capital invested. The American Type Founders Company is represented in India by the Oriental Type Foundry—a native firm of Calcutta. A very fair stock of body and display type is carried, and the Oriental foundry shows an increasing business each year. The Thompson Typecaster is now being taken up by

Government offices and commercial concerns in India. The Persian characters present so many difficulties in type-casting that the lithographing process is called into use largely in offices doing any amount of work in Urdu, which is expressed in the Persian characters. A number of daily papers are thus produced. In some instances articles are written directly upon the stone, and when corrections are required they are inserted in the margins.

PRESSES.—Owing to the short runs and cheapness of labor, the old-fashioned hand press is to be seen in all Indian printing-offices. These presses are of the Washington pattern, but sell for a higher price than the American pattern in the United States. The platen presses are becoming better known each year to the native printers and the Chandler & Price are now shipped in carload lots and are sold before they arrive. The Gilding is also being introduced in India. There is an excellent market in India for a cheap platen press of the Gordon style. A throw-off or power fixtures are not necessary, but the press should

be solidly built and of simple construction. The sizes most in use are 8 by 12 and 14 by 22. The Wharfedale holds almost undisputed the cylinder-press field. One can not find a drum cylinder in a month's travel. The native knows the Wharfedale and he is hard to change. All superfluous attachments are removed from the Wharfedale as soon as it is erected. A "chocra" (young boy) at 4 cents a day does the work of the fly and jogger. Double-feeder Wharfedales are in use in the daily newspaper offices, with one exception—the *Calcutta Statesman*—which has recently installed two Goss perfecting presses. This double installation is not required for the circulation, but as a precaution in case of a breakdown. The Linotype and Machinery Company, Limited, report the sale of quite a few Miehles and Centurettes. These presses are manufactured in England under American patent grants. Their sale indicates progress in the adoption of Western ideas. A few German presses are also in use in India. The model of these presses is similar to the Universal and Colt's Armory. They are

replete with automatic throw-offs, friction clutches and safety appliances, and have an adjustable feed-gauge bar extending across the lower portion of the platen.

WOOD GOODS.—There is scarcely any market in India for wood goods of foreign manufacture. The foreign wood does not withstand the Indian climate. Teak wood, grown largely in India and Burmah, is not affected by moisture or heat, and withstands the dreaded white ant. Cases, stands, mallets, planers, etc., are all made of teak. Very few cabinets are used in Indian printing-offices. Here and there one sees an American-style cabinet, which has been imported with a view to making imitations in teak wood. American roll-top desks, vertical and card-filing cabinets are likewise imported to serve as patterns. American dealers can safely turn down requests for special discounts for trial orders received from India. The goods are wanted solely for the purpose of copying the designs.

PAPER-CUTTERS.—American manufacturers of paper-cutters should give their attention to the Indian market.

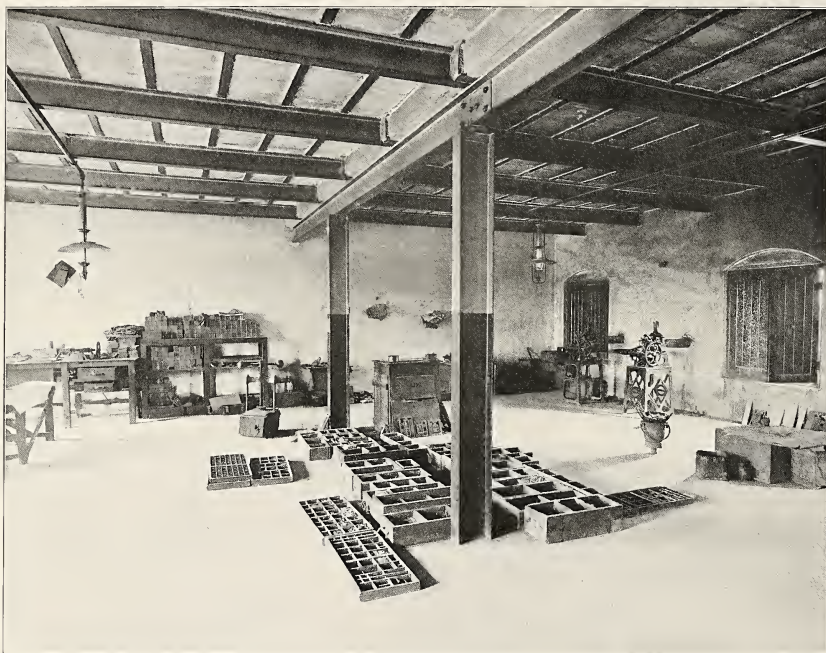


Bindery; Edinborough Press, Calcutta. (Two American-built machines in foreground.)

The smaller native offices use an old-fashioned plow-cutter and the larger offices use cutters (or guillotines as they are called) of English and German manufacture. The power cutters are mostly of German make, heavy, crude and slow of manipulation. In speaking to the superintendent of a new plant in Calcutta, I asked him why he was putting in these power cutters in preference to others of much superior workmanship and facilities. He said he knew but little about cutters and was under the impression that he was getting the best. He was surprised when I pointed out the difference between the German and American models. Said he was sorry he did not know of this before.

WIRE-STITCHERS.—The wire-stitchers are mostly of German make, but wire-stitching is not at all popular in

the climate is wanted badly. White glue with little or no other ingredient has been found to be the best composition thus far, but rollers thus made soon harden and lose their "tackiness." A set of rollers was sent out with the Godd rotary presses installed by the Calcutta *Statesman*. They did not last one day. Herewith I give an idea of the climate conditions of Bengal, which is possibly the worst portion of India: December to end of March, cool, slightly moist; April to middle of June, dry heat from 85° to 110° F.; July to middle of October, rain in torrents, heat bordering on 100° and over and humidity 85° to 95°. During these latter months and up to the cool weather a mold forms on rollers left for a day. Leather is likewise affected. Two Germans, giving their addresses as Berlin, filed in the Indian Patent Office in 1905 a process of making printers' rollers



Foundry; Edinborough Press, Calcutta.

India, as the wire rusts and spoils the appearance of the work. If some enterprising manufacturer can furnish a nonrusting wire, he can find large sale for it in India and at the same time greatly increase the demand for stitching and stapling machines.

STICKS, rules, etc., made of steel are not used to any extent in India, owing to the humid atmosphere, which during the monsoon season reaches almost to the point of saturation. Brass and bell metal take the place of steel. In some instances the sticks are made of wood, brass-lined. Hempel quoins are seldom seen, wooden quoins and beveled sticks being the universal lock-up. Difficulties with rust are not alone the cause of overlooking these labor-saving devices. Theft is given as the principal reason. Brass leads are likewise tabooed on this account.

ROLLER COMPOSITION.—Printers' rollers in India give no end of trouble, and a composition that will withstand

from potato starch mixed with a saline solution. They claim that this composition will withstand any climate, but it does not seem to have been taken up by the Indian printers. Their formula, which I take from the Indian Patent Office records, follows: "Potato starch is stirred up with an approximately equal part of a cold, saturated solution of chlorid of magnesium and the resulting pulpy mass is poured into the roller molds and allowed to remain there until it has acquired a kind of gelatinous consistency. A mixture of different salts will do, and form approximately one-half of the substance. Chlorid of magnesium has been found to be suitable."

THE manager of the leading paper and printing-supply house in India says that India is the most difficult country in the world in which to introduce new time and labor saving devices. He tells of his experience with a well-known American addressing machine. He sent for a com-



Distributing type in a printing-office in India.



Thorne typesetters in a printing-office in India.



A stovepipe copy-chute.



Members of firm of Oriental Type Foundry, Calcutta.

plete equipment, together with a quantity of samples and printing matter. He gave his personal attention to directing and training his salesmen in the talking points of the machine and then sent them out to call upon the trade. He likewise generally circularized the field, and exhibited the machine in a Calcutta exhibition. Interest was shown on all sides and many inquiries came by mail, but sales were nil. After those interested had come to be convinced that the addresser was a labor-saver, they made offers considerably below the quoted prices. Not succeeding in getting the Indian agent to come down in his prices, they then

wrote to the manufacturers. Their letters were in time rightfully returned to the Indian dealer. Renewed efforts brought no results and in time the dealer gave it up, after having expended his time and money. This is only one instance of many, but gives a general idea of the wariness of the Easterner for things Western, and evidences the eternal desire of the Easterner to bargain before purchasing.

ASUTOSH AUDDY & Co., printers, engineers and suppliers, Oriental Type Foundry, 16 Lower Chipmure Road, Calcutta, India, is the way the sign reads. The illustra-

HINTS TO PRINTERS.

HOW TO SAVE!

USE
THE AMERICAN

PRINTING INKS.

They are the best and will reduce 25%

INK BILL.

HOW TO SUCCEED!

STOCK THE NEW FACES AND UP-TO DATE

AMERICAN TYPES & BORDERS - - - -
- - - - & SELF-SPACING BOOK-TYPES

By AMERICAN TYPE FOUNDERS COMPANY, N.Y.

They will pay the amount you invest.

Stocked for immediate delivery by the Agents

ASUTOSH AUDDY & CO.,
Printers, Engineers and Suppliers,

The Oriental Type Foundry,

16, Lower Chipmure Road,
CALCUTTA

tion shows Mr. Asutosh Auddy (center), his brother at his right and his two sons. The Auddy family are high-caste Brahmin Hindus; speak and read English fluently, and are pioneer typesetters. They are agents for American Type Founders type and Sigmund Ullman inks. Quite a large stock of the American products are carried and the firm enjoys a growing business. They also manufacture type, make and repair printing material and machinery.

A STOVEPIPE COPY CHUTE.—The snap on page 925 was taken in a leading Calcutta daily office. Copy is sent down from the editorial-room to the composing-room in a bag which travels back and forth on a string through a stovepipe. A boy at 4 cents per day is the engineer. Can you beat it with compressed air?

THORNE TYPESETTERS IN AN INDIAN PRINTING-OFFICE.—The Calcutta (India) *Statesman* recently purchased eight Thorne machines in London, and installed them in their composing-room as an experiment. The Thornes are of the vintage of '86, and had been in use in London for a number of years.

DISTRIBUTING TYPE IN AN INDIAN PRINTING-OFFICE.—The illustration shows a corner in the distributing-room of one of the leading Calcutta (India) dailies. Over one hundred men are employed as distributors. They have no knowledge of English, yet distribute the English characters with fair accuracy. Their trade is confined solely to distribution, and composition is in like manner classed as a distinct branch. The dead type is carried in galleys and placed at the head of the cases upon the floor. The Hindu distributor prefers to work upon the floor. One of the Government superintendents of printing recently made an effort to elevate their calling by placing the cases for distribution upon racks. The superintendent found a strike on his hands for his pains. The tall individual shown in the background of the illustration is the captain of the distributors. The distributors receive \$3.20 per month, and it is the duty of the captain to see that they keep their hands moving.

DECIMAL SYSTEM, SIMPLICITY BY PRACTICAL DEMONSTRATION.

The practical demonstration that was made by the Baldwin Locomotive Works of Philadelphia in the carrying forward of construction work based on the metric and the English systems of measurement, side by side in their works, has proved the simplicity of the metric system in actual practice to such an extent as to completely refute the assertions and the arguments of the opponents of the only rational system of measurement before the public to-day.

Some more details have come to hand respecting this experiment, which, however, should not be called an experiment, because the building of twenty standard locomotives to complete specifications and drawings is not an experiment; it might, however, be called an innovation.

Whatever it was, some new side-lights are thrown on the various phases of the question through a report which appeared in the *Industrial Magazine*. The French Railway Company, the Paris-Orleans Railroad, sent over two representatives, Messrs. Hut and Pernaut, to inspect the work as it progressed. Their knowledge of the English language was decidedly limited, and it was found that in the course of their "talks" with heads of departments and shop foremen, the metric system uniquely served them as a universal language, when taken in connection with the drawings of the various parts that were to be made.

The present writer can corroborate by personal experience the efficacy of the metric system in accomplishing this self-same purpose, for having to construct special devices in Paris within a fixed limit of time, he found that

the simplicity of the metric system lent itself to such an easy comprehension of his sketches and plans as to veritably make the system a basis of universal intercourse. This was especially noticeable because of the fact that the writer was possessed of a very limited grasp of the French language.

At this point it is apropos to call attention to the corroboration of the Baldwin Locomotive Company's experience by the personal experience of the writer. He not only found his sketches easily and clearly understood, but also that though it was his first experience in designing on the metric basis, yet the ease and the rapidity of the work was phenomenal because the element of error was largely reduced, and the universality of interchange of dimensions made the system specially applicable to the mastery of even a "greenhorn."

It is very significant that the superintendent of the Baldwin Locomotive Works, Mr. Samuel M. Vauclain, said, "It was considered cheaper to educate the men in the metric system than to pay for the loss of time and money which would be caused by converting the drawings."

As far as the fine calculations were concerned it must be borne in mind that nearly all the work is done by gauges, and that expert measures are only really required in the gauge department. For many operations it would be a matter of no concern to the workmen whether their gauges were made in accordance with the metric or the English standard.

I noticed that the men who were using the metric rules formed the idea of a measurement more quickly than they had been in the habit of doing under the English standard. For instance, how does the average man try to find such a measurement as 7 13-16 inches? He thinks of the seven inches first and then forms the idea of halves, fourths, eighths and sixteenths.

Try to find the dimensions 7 27-32 inches on a foot-rule. You reduce the 27-32 to something a little less than $\frac{3}{4}$ and you know that it is somewhere between $\frac{3}{4}$ and that figure. If you take the metric measure, say, of 195 mm., there is no trouble in at once fixing it upon a rule. The fingers seem to go instinctively to the right place on the metric rule. There is no hesitation.

Much has been said about the fact that the metric system has no exact equivalent for the inch. The inch is generally spoken of as 25 mm., although as a matter of fact it is about 25.4 mm.

These drawings of the French locomotive that I have before me, for instance, give the diameter of a bolt as 25 mm. Such a thing as an inch bolt is unknown, for the name is nothing more than an arbitrary standard. The bolts used in locomotive construction are tapering. The standard taper which we employ is 1-16 inch to the foot. Thus a bolt one foot in length would be 1 1-16 inch in diameter at top, and 1 3-64 at nine inches. The inch bolt would be an inch only at the threads and it is made to taper so that it can be sent into a hole with driving force. There are always slight fractional variations in practice and the dimension inch as applied to bolts and the like is largely an arbitrary term, as compared with exact measurements.

"How about the contention of certain manufacturers," was asked, "that if the metric system were adopted they would sustain great loss, and master dies, templets and the like of great value would have to be destroyed?"

"As far as I can see," answered Mr. Vauclain, "there would be no loss. Templets are continually wearing out and they must be replaced. They are provided with bushings, for that matter, and it does not take much to run a millimeter out of a bushing."

If the metric system were in use generally in machine shops it would merely be a question of replacing the bush-

ings with those measured in accordance with the metric unit.

If the metric system were suddenly adopted, say next week, I do not see that it would disturb manufacturers to any appreciable extent. They would simply have to get along with it. In this case we were compelled by circumstances to build these twenty locomotives in accordance with the metric standard, and we did it. The two standards could be used side by side, as they have been while this contract was being executed, and there would be no inconvenience as far as I can see. There certainly has been no trouble here on account of the two systems. B. N. B.

HOW TO MEET SOCIALISM.

William Allen White, of "What-is-the-Matter-with-Kansas?" fame, and editor and publisher of the *Emporia (Kan.) Gazette*, regards Socialism as the coming menace. How that comes about and how the Kansan would meet the situation is intimated in the following excerpts from a recent speech: "It is not of to-morrow's possibilities but of to-day's realities that we would talk now. For the American business man is about to face a serious problem. Education is making the laborer restless in the social and economic condition wherein he finds himself. He is going to rise out of that condition. That fact may as well be put down as settled. The American laborer—in fact, the laborer all over the world—no longer will remain a low-caste citizen. Whether the employer likes it or not, the laborer is rising, and so long as printing-presses run, so long will he keep rising. And rising, he will demand a greater and greater share of the joint product of labor and capital.

LAW SHOULD FIX WAGES.

"The partnership between labor and capital in every industrial concern must be reorganized, and in that reorganization the right of the worthy laborer to his job must be protected as rigidly as has the right of capital to its interest. The right of capital to incorporate and bargain with labor should be only as sacred as the right of labor to incorporate and bargain with capital. Property rights should be held sacred, under the law, and the right to a living wage should be recognized by law.

"The last century spent much of its commercial energy perfecting the incorporated dollar; this century should spend the same energy perfecting the federated man. The last century was a century of individualism; the present one must be one of fraternalism. This is no Utopian dream. Labor is better paid to-day than ever it was before in the world, because, on the whole, labor knows more. And as the years pass labor will know more and more.

"Therefore, the question before the American business man, the question before the commerce of the world, is this: Shall labor rise as a class, or will commerce have sense enough to let laborers rise as individuals? In other words, shall the world turn to the program of the Socialist, or shall the business men, responding to the spirit of the age in their own hearts, widen the opportunities of such individuals as they themselves meet and deal with, by giving them a larger share in the individual profits of each industrial concern?

MENACE OF SOCIALISM.

"This question of the menace of Socialism is not politics—not yet. It is still a question between man and man—a moral question. It will be answered when the instinct which is impelling the rich man to give in philanthropy to the few shall go further, and keep him from taking so much in profits from the many. Laws will avail little until the spirit of brotherhood among men in this nation grows deeper into the national life—deeper even

than it is to-day; and to-day it is deeper than ever it was before.

"But it must sink into the heart of the rich man until he is willing to give not merely his surplus but that spirit of brotherhood must move the rich man as it moves the poor man who lays down his tools, gives up his job, and, with heroic faith in God's ultimate goodness, strikes, though his family suffer, that his brother at another bench may get justice and thrive."

METHODIST CHURCH AND LABOR.

The memorial on labor adopted by the recent General Conference of the Methodist Church is regarded as an advanced document. It will be interesting to note what influence its spirit and the admonition of the concluding sentence will have on the management of the printing-offices controlled by the church. For some time the managers have been subject to severe criticism at the hands of the unions, the effect of which is said to have been manifested to some degree in the election of bishops at the General Conference. As it comes to us, the memorial is as follows:

We hold it an imperative obligation that the Church interest itself in such questions as those of the iniquitous exploitation of child labor; the carelessness as to life and limb too often shown in factory, in mine and on railroads; the downward pressure sometimes brought upon wages by the competitive system; the chronic phase of misunderstanding and industrial warfare between employers and employed; the regrettable breach, caused by misconception on both sides of the spirit and purposes of each, which exists between large numbers of artisans and the Church.

We welcome every indication of a desire to end disputes and hostilities and to find a basis of reconciliation, fraternity and permanent coöperation. We especially commend all those employers, whether individuals or corporations, who, in the conduct of their business, have exhibited a fraternal spirit and a disposition to deal justly and humanely with their employees—particularly as to wages, profit-sharing and "welfare work," hours of labor, hygienic conditions of toil, protection against accidents and willingness to submit differences to arbitration.

We cordially declare our fraternal interest in the aspirations of the laboring classes and our desire to assist them in the righting of every wrong and the attainment of their highest well-being.

We recognize that the fundamental purposes of the labor movement are essentially ethical, and, therefore, should command the support of all. We recognize further that the organization of labor is not only the right of the laborers and conducive to their welfare, but is incidentally of great benefit to society at large in the securing of better conditions of work and life in its educational influence upon the great multitudes concerned, and particularly in the Americanization of our immigrant population. While we cordially appreciate the social service rendered the community by captains of industry in maintaining large businesses, affording employment to hundreds, and by their products serving the needs of their fellow men, yet our primary interest in the industrial problem is with that great number who, by their conditions of toil, can not share adequately in the highest benefits of our civilization. Their efforts to improve conditions should receive our heartiest coöperation, as must all similar effort on the part of employers or disinterested organizations.

We are gratified by the growth of the spirit of conciliation and the practice of conference and arbitration in adjusting trade disputes, and we trust that these methods may increasingly supplant those of strikes and lockouts, with attendant boycotts and blacklists. We urge all our members, both employers and employed, to the fullest possible promotion of the principles of industrial peace and human brotherhood. We record our firm conviction that the Church, in so far as it is an employer of labor, either locally or through its general organizations, ought to exemplify in practice the principles herein set forth.

SHIP ARCHITECTURE AND SO FORTH.

They were stretched in their deck-chairs and trying to make themselves think a sea-voyage was simply too lovely for anything.

"I wonder why they make the ship windows those round little port holes with hinged frames in them instead of sash?" she mused wearily, remembering how stuffy the stateroom was.

"I don't know," he replied with an effort, "unless it is that they didn't want to make it possible for a—a passenger to throw up the sash."

Then they both gulped strangely and were very, very silent for the space of several minutes.—*Judge*.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

SPRAGUE ELECTRIC COMPANY'S NEW OFFICE.

The Sprague Electric Company, of 527 West Thirty-fourth street, New York, has recently opened another branch office on the Pacific coast. The San Francisco office is now supplemented by one in the Colman building, Seattle, Washington, in charge of Mr. W. R. Hendrey, who is well known in the electrical field on the coast.

AGENCIES OF THE DU BOIS IRON WORKS.

The DuBois Iron Works, DuBois, Pennsylvania, have established agencies at the following points for the sale of their gas and gasoline engines and producer gas plants, also steam and power pumps: Anderson & Gaylord, 1107 Real Estate Trust building, Philadelphia, Pa.; General Supply Company, Independencia, No. 28, Mexico, D. F.; Barden Electric Company, 109 Main street, Houston, Tex.; Hampson & Fielding, 1711 Tremont street, Denver, Colo.; A. C. Stansil, 5 Church avenue, Roanoke, Va.; B. S. Middleton, Goldsboro, N. C.; Cass Harkins & Son, 1419 Schofield building, Cleveland, Ohio; Geisendorff & Schlottzauer, Indianapolis, Ind.

D. E. GOE AND THE ELGIN SAFETY RAZOR.

If safety razor-blades could be cast with a machine like a Linotype, or a Monotype, justified — so to speak — hair-tested, and all ready to tackle the stubble-field of whiskers, then the trials of the razormaker would melt away like lead in the pot. But — and that "but" wants to be set in eighteen-point De Vinne or some other barn-door type — but razor-blades won't hatch that-a-way.

That is what our old-time friend, advertiser and manufacturer, David E. Goe, says — and he ought to know. As an experienced sales manager he recognized the possibilities of sales in a good safety razor and turned his attention to the problem of making them of the highest quality, but at a price to meet popular favor. His idea was to build machinery which would automatically turn out the blades in a finished condition. Over \$100,000 has been spent by two or three men in the effort to accomplish this result. It was a task for a Mergenthaler, a Lanston, or an Edison. But perseverance and a dogged determination to win solved the problem.

The making of the handle, or holder, presented some difficult problems of design and economical manufacturing, but they were as nothing compared to the problem of hardening, tempering and grinding the blades. You don't shave with the holder, *the blade is the thing*, and it must be right. A man may be satisfied with a watch, or a clock, which needs to be set forward or back every day or two in order to help him miss his suburban train, but he will not be cor-

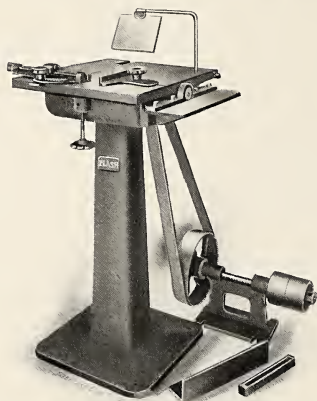
respondingly lenient when he tackles his morning shave. The blade must be altogether right or else it is altogether wrong. There isn't any near-right, half-way around for it. If it's sharp, it's sharp; if it's dull, it's all to the cheese, and the user has a right to be real peevish, with a full grouch on the maker.

The Elgin Safety Razor is Mr. Goe's concrete idea of simplicity, neatness and utility. There are no screws, springs or catches. The metal part is heavily silver-plated and is complete with a genuine ebony handle. Ten double-edged, beautifully finished blades belong to each set, all being enclosed in a solid mahogany, velvet-lined box. Considering all of the time and money spent in the preparations for manufacturing, and considering the quality and finish of the product, \$3.50 seems a small price for the Elgin, but Mr. Goe's idea is to make not only the best safety razor, in quality and finish, but also the most popular in price. To do this means manufacturing in large quantities, reducing costs by systematic, repetitive methods; but it does not mean relaxing, in the slightest degree, the eternal care and vigilance necessary in making the blades. From the time the rolls of iridium steel are received from the importer; through every process of hardening, oil tempering, grinding, testing and microscopic examination, the watchword is carefulness and more carefulness, until finally each blade is wrapped and sealed in its individual envelope.

The Elgin Safety Razor Company's general sales offices are at 135 Adams street, Chicago, where an efficient corps of assistants are filling orders on the plan of "your money back" if you want it. In these days of progressive merchandising, the "money-back" idea is a sound and equitable principle. It is as justly applied to razors as to men's socks; it inspires confidence and builds business.

A HANDY COMBINATION TOOL—CIRCULAR SAW, JIG SAW AND RADIAL-ARM ROUTER.

The accompanying illustration shows one of the forms of a combination circular saw, jig saw and radial-arm routing machine recently introduced by the Flash Manu-



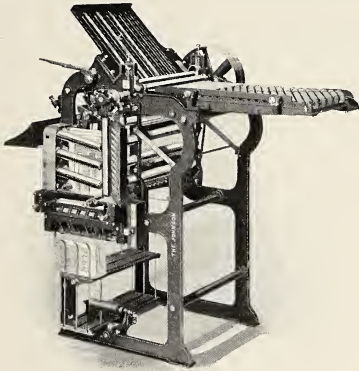
COMBINATION CIRCULAR SAW, JIG SAW AND RADIAL-ARM ROUTER.

facturing Company, of Dover, New Hampshire, and manufactured for them by the Kidder Press Company of that city. The radial-arm router is furnished as an attachment to the saw, and is complete in itself. The jig saw is called

an "attachment" merely for specialization. It is in reality a very complete jig saw. It has a very long stroke, and its very accurate balance renders the vibration comparatively slight. This combination tool occupies very little space, and is extremely well made. The manufacturers make a most liberal trial offer, which deserves the attention of every intending purchaser of printing-office equipment.

NEW PRINCIPLE IN FOLDING MACHINES.

The accompanying illustration shows a new folding machine designed by the Cleveland Folding Machine Company, of Cleveland, Ohio. The feeding surface has polished metal rollers, which revolve diagonally, insuring a perfect registration of the sheet. Tapes and blades are dispensed with entirely, the adjustments being made at the side of the machine. All parts are readily accessible. The



folder can be regulated so as to change quickly from book fold to parallel, and is specially designed for catalogue, circular and letter-head work. The speed in parallel fold is limited only by the dexterity of the operator, one of average expertness feeding about six thousand an hour. A four, six, eight, twelve or sixteen page parallel fold can be made in any sheet, the last fold of which will not be less than two and one-half inches. Other important and useful features of this machine are described in a circular of the manufacturers.

MORE PROSPERITY.

The Warnock-Towner Company, 334 Dearborn street, Chicago, have been compelled to again enlarge their factory facilities and to install special machinery to meet a very large increase of business. Waiting orders will soon be filled, and the concern is booking others for October delivery. This speaks well for the Warnock-Towner goods, which have always proven excellent time and labor savers for the printer.

An important improvement in the 4 by 8 narrow margin register hook made by this company is worthy of special mention. It is made by casting two *solid steel cut racks* in the top of the shell that holds the working parts of the hook. These racks are inverted, the teeth extending downward, which prevents the accumulation of dirt and consequent clogging of the hook. The screw in which the key is inserted to operate the hook is made with the hole entirely through both screw and hook, so that it can not fill with dirt and prevent the key from going into its proper

position. It is said that these improvements render the Warnock-Towner register hook superior to any similar device for doing rapid and accurate colorwork. The descriptive literature of this company finely done in colors will be sent to any printer writing for it on his own letter-head.

BARNHART BROS. & SPINDLER'S DRUMMERS MEET.

Following the excellent practice of many of our first-class commercial houses, the road salesmen of the big type-founding concern of Barnhart Brothers & Spindler held their annual meeting in the executive offices, 183-187 Monroe street, Chicago, early in July. These meetings are of immense value to the firm, and particularly so to the salesmen themselves, because it provides a means of intimate personal intercourse and exchange of ideas and experiences among those on the "firing line" that could be obtained in no other way. The meetings are informal, and everything is provided for the convenience of the salesmen and the expedition of business.

It may not be generally known that this firm keeps "open house" for city and country printers. Provision is made for their accommodation while in the city, and a hearty welcome is assured. A visit to the foundry is always instructive and highly interesting, the making of electric-welded steel chases alone being well worth a special call to see.

CHANGES IN AMERICAN TYPE FOUNDERS COMPANY.

John Marder, who has been for many years identified with the typefounding industry of this country, has resigned his position as manager of the Chicago branch of the American Type Founders Company. He is succeeded by Charles P. Soulé, formerly auditor of the American Type Founders Company, but who has been for the past seven years manager of the Crescent Type Foundry at Chicago.

Mr. Marder's experience in the business extends over fifty years. He was senior partner of Marder, Luse & Co., and when that firm was absorbed by the American Type Founders Company, he became secretary, with headquarters in New York city. After some years he was placed in charge of the Chicago branch. His long experience has been of much value to his firm, which received his resignation with extreme regret.

Mr. Soulé, while perhaps not so well known to the printers of the Middle West as Mr. Marder, nevertheless has a very wide acquaintance among the trade, particularly in Chicago. He numbers among his friends some of the most progressive printers of that city, with whom he has done business for a long time.

The interests of the American Type Founders Company will be well taken care of by Mr. Soulé. In addition to a most agreeable personality, he possesses excellent business judgment and a thorough knowledge of the trade which he represents.

SPOILED BY ADULATION.

Roderick Dhu was about to apply the bugle to his lips. Then he hesitated.

"No!" he said, putting the instrument back in the case. "One blast on this horn is worth a thousand men. One thousand men, at \$5,000 apiece, which is the legal and customary price, are worth \$5,000,000. Think I'm going to toot it for nothing? Not on your blooming jewsharps!"

For, be it observed, high musical talent ever exacts its price before the performance begins.—C. W. T. in *Chicago Tribune*.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions, or losses; its use will save a printer a great deal of money. The office without being charged, and its actual cost in all details shown. 74 pages, 6 3/4 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauft, Editor of *The Art Student*, and Director of the Chautauque Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER COVERS.—An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by C. Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila, and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEMN, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7 1/2 by 9 1/2 inches, art vellum cloth, combination white and purple, or full purple, \$1.50; edition de luxe, red or brown India oze leather, \$4; pocket edition, 3 by 5 1/4, 76 pages, bound in blue cloth, illustrated in gold on front and back, complete in every way except the letters, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type from 5 1/2 to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, mark-making, proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

CONTROLLING INTEREST in weekly newspaper and printing plant for sale; location — one hour's ride from Chicago, population about 12,000; circulation 1,500; fine plant, excellent town; exceptional opportunity to practical man; purchaser will need about \$5,000. 1395.

FOR SALE — As complete exclusive job-printing outfit equipped for prompt and up-to-date office and society stationery as heart could wish for; established 8 years and commanding cream of trade; free of incumbrance; elegant opportunity for first-class plant pressman and artistic job compositor to join hands; willing to retain small interest until purchaser becomes acquainted with only those who can do as well recommended for sobriety and good business ability; good growing town of 7,000 population on Florida east coast. 1341.

FOR SALE — Fourth interest in best newspaper and printing plant in central Missouri; new Model No. 5 Linotype, all modern equipment; business established and growing; unlimited opportunities; salaried position with interest; \$2,500; only bona fide purchaser need address. J. R. NALTON, Marshall, Mo.

FOR SALE — Fully equipped job office (3 presses); everything new and perfect condition; will sell cheap. WILL POLAND, Urbana, Ohio.

FOR SALE — Old established German weekly; large Northwest city, fine field. 1404.

FOR SALE — Well-equipped job office, having an established business of 28 years, in Muncie, Ind.; office complete and ready for business; reason for selling — death of the owner and proprietor; a bargain. Address MR. NELLIE M. STOUVER, Muncie, Ind.

GOOD OPPORTUNITY — Good weekly newspaper in eastern Oregon town of 1,500, and will grow. Address BOX A, Elgin, Ore.

LOCATION by machinist with Linotype and Monotype machines; correspondence with large printing house preferred. A. E. BOLLES, 1209 1/2 Union ave., Kansas City, Mo.

NEWSPAPER FOR SALE — Old established county-seat weekly in New York; only Democratic paper in county; fine equipment, entirely new; will pay buyer \$3,000 per year. 1429.

RESIDENT NEW YORK REPRESENTATIVE for book and job office by practical printer; lately manager large plant. 1361.

WANTED — Printers to make \$35 up each week; learn to write advertisements; our unique new method is simple and practical; we will also start you in a profitable mail-order business from your own home; no money required; send only twelve (12) 2-cent stamps for eleven (11) complete lessons, also valuable proofreader's chart FREE to Inland Printer readers. W. P. MILLS, Pres., Ad-Writers' Association, Oak Lane, Philadelphia, Pa.

WANTED — To represent as selling agent on commission large printing houses situated in country near Chicago capable of handling large editions, catalogues, pamphlets, wrappers, transfers, etc.; state your specialty. 1406.

Publishing.

HALF INTEREST in weekly agricultural paper; 20,000 circulation; price \$10,000, with good position. HARRIS-DIBBLE COMPANY, 253 Broadway, New York.

FOR SALE.

BOOKBINDERS' No. 3 Smyth thread sewing machine; smashing machine, extra heavy, head 12 1/4 by 17; embossing machine, head 13 1/4 by 10 1/4; McAdams numbering machine, numbers both sides at one impression; send for list. PRESTON, 167 C Oliver st., Boston.

BOXMAKERS' quadruple corner cutter, by Hobbs; rotary board cutter, 44 inch; shears, 40 inch; 6 box-covering machines; shellacking machine, with rolls 33 inch; send for list. PRESTON, 167 C Oliver st., Boston.

CAMPBELL PONY, 2-revolution, 23 by 28, table-and-cam distribution, front delivery; Cottrell 2-revolution, 35 by 54, 4-roller, table-and-screw distribution; Chandler & Price Gordon, 14 1/2 by 22; guaranteed; Cottrell 2-revolution, head 25 by 30, table-and-screw distribution; send for list. PRESTON, 167 C Oliver st., Boston.

FIVE ADAMS PRESSES — Two — 28 by 42; three — 25 by 39; cheap. 1446 Indiana ave., rear, Chicago.

FIVE PERFECT power paper-cutters, 32 to 44 inch; investigate. BOX 198, Waterford, N. Y.

FOR SALE — A 27 by 40 2-revolution Whitlock 2-roller press, used 1 1/2 years, capable of fine work at high speed, in first-class condition, no parts broken or damaged; reason for selling — we need a larger machine. Address WESTERN TELEPHONE JOURNAL, Vinton, Iowa.

FOR SALE — Harris press, No. 10, 16 by 20 sheet, 4 rollers, lately overhauled, good as new. Address O. K., 523 Elm st., Cincinnati, Ohio.

FOR SALE — Knowlton paraffin machine and wood type suitable for sign work; good condition; cheap. NEW CENTURY PAPER CO., Indianapolis.

FOR SALE — Linotype machine and fixings at a sacrifice. 1426.

FOR SALE — Model printing plant, except presses, including 2 Linotype machines, practically new, display advertising type, imposing-stones, furniture, etc. Address *Railroad Age-Gazette*, 160 Harrison st., Chicago.

FOR SALE — One No. 5 and one No. 3 Scott flat-bed lithograph press; both in perfect condition and can be seen in operation at our place of business. NATIONAL PRINTING & ENGRAVING COMPANY, Niles, Mich.

FOR SALE — Seybold automatic trimmer, secondhand, but in good condition, at a bargain. Address THE PROCTOR & COLLIER CO., Butler bldg., Cincinnati, Ohio.

FOR SALE — Twenty cylinder and job presses rebuilt and erected on my floor. BRONSON'S, 15th and West Harrison, Chicago. (Take Metropolitan Elevated to 14th ave.)

FOR SALE — Two Bausch & Lomb photogravers' lenses; excellent condition. 11 by 14, \$25; 14 by 17, \$35. A. N. KELLOGG NEWSPAPER CO., 73 W. Adams st., Chicago, Ill.

FOR SALE — 11 by 17 Peerless jobber, long fountain, power fixtures, and 2 H. P. McVicker automatic gasoline engine; both are practically new and in fine condition; bargain 22. 1346.

Step by Step Knife Grinders

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing.

AMERICAN EMBOSING CO., BUFFALO, NEW YORK

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.

BLACKHALL MFG. CO., Buffalo, N.Y.

LINOTYPES FOR SALE—Two 2-letter Linotypes, one equipped with Rogers attachments; thoroughly overhauled and rebuilt; only reason for selling—have installed Monotypes. Address COURIER-JOURNAL JOB PRINTING COMPANY, Louisville, Ky.

OFFER few Smith Premier typewriters; condition and appearance perfect; \$23 each; trial allowed. BOX 105, Watertown, N. Y.

WE HAVE FOR SALE a 10-point body Simplex typesetting machine in excellent condition; has been in use only 1 year and 3 months; was bought new in January, 1907. A bargain. THE BIDDLE PRESS, 1010 Cherry st., Philadelphia.

HELP WANTED.

ARE YOU LOOKING FOR WORK? Fit your name with THE INLAND PRINTER EMPLOYMENT EXCHANGE, and it will reach all employers seeking help in any department. We received calls during the past month for the following: Job printers, 4; Linotype operators, 7; foremen, 4; all-around man, 1; bookbinders, 2; estimator, 1; make-up, 1; job compositor, 1; photogravers, 3; artist, 1; pressman, 4; proofreader, 1; electrotypers, 2; manager, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Artists.

WANTED—First-class mechanical retoucher, also a good high-class commercial designer and layout man. THE CORDAY & GROSS CO., Cleveland, Ohio.

Bookbinders.

BOOKBINDER who can operate Dexter folder; steady job in Ohio city of 10,000. I 385.

Engravers.

PHOTOENGRAVERS out of positions or wishing to change, address EMPLOYING PHOTOENGRAVERS' ASSOCIATION, 116 Michigan street, Milwaukee; open shops.

Foremen, Managers and Superintendents.

WANTED—A thoroughly competent all-around printer for working foreman; must be sober, non-union, competent to do and supervise high-grade composition and presswork; tri-color, postcard and catalogue printing; northern Illinois town of 25,000; state experience, references and salary expected. I 391.

Miscellaneous.

\$1,000 IN PRIZES for the best written and designed leaflet or mail slip, relating to the printing business; an eight-dollar prize will be given the one out of every ten contestants who sends in the most effective design and text. The contest promises to be a very interesting one, and ambitious craftsmen would do well to communicate with the SHELDON PRESS, Burlington, Vt., for full particulars.

Operators and Machinists.

MACHINIST-OPERATOR; competent man on book, job and tabular composition; double-deck machines; non-union. I 400.

LINOTYPE OPERATOR WANTED—In each city to sell the Lino-type writer. Write to-day. BUCKNER LINO-TYPEWRITER CO., 726 Tenth st., Oakland, Cal.

Pressmen.

A STRICTLY first-class union platen pressman to take charge; must be up on all classes of work. EDW. H. LISK, Inc., Troy, N. Y.

Proofreaders.

PROOFREADER WANTED—A first-class proofreader, one with experience in a general job-printing office, who has a knowledge of lithography and can overlook proofs of engravings, can get a good position in a large office in a large Southern city by writing this publication, giving proper references, stating wages expected, and other information that he feels should be given; union. I 387.

Salesmen.

WANTED—Salesman who can estimate on blank-books, commercial printing, and catalogue work, who will travel North and South Carolina. I 386.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

All-Around Men.

PRINTER, who has thorough knowledge of the trade, estimating, paper stock, engraving, etc., desires to change location after October 1; prefer private plant of manufacturing company or advertising agency. I 428.

Bookbinders.

BOOKBINDER, competent in all branches, capable of estimating on all classes of binding work, 20 years' experience, 5 as foreman; married and strictly sober. I 324.

FIRST-CLASS blank-book finisher who can hustle and don't drink; can also forward; permanent position preferred; state wages. I 167.

I UNDERSTAND ALL BRANCHES of bookbinding; am an experienced foreman; I wish a position west; blank-books and county work preferred. I 409.

YOUNG MAN wants position as all-around bookbinder; best of references. I 328.

Compositors.

COMPOSITOR, all-around, union, desirous of making change, wants steady position with firm doing high-grade work; capable taking charge; reliable, sober, competent, 15 years' experience, married. BOX 467, Columbus, Ohio.

DEAF-MUTE JOB COMPOSITOR, accustomed to rule, figure and register work, non-union, 28, no boozor nor smoker, employed going 2 years by large private plant in Chicago, would like a change; gilt-edge references furnished; West—Denver or Pueblo—preferred; only large reliable plant need answer; state wages. I 415.

GOOD JOB COMPOSITOR, young man, desires position with firm where there is opportunity for advancement; union. I 402.

JOB PRINTER with wide experience in manufacturing end, executive ability, and who can produce work with character without waste of time, who is systematic, painstaking, and a worker, desires change; small preference given Chicago; union, but worth more than scale, so more is necessary to get me. I 588.

WANTED—Position September 7 by A-1 job printer and stoneman; foreman experience, union, age 27, married and absolutely sober; river or lake city preferred. FRED W. LAKE, Lacon, Ill.

Editors.

EDITORIAL POSITION on daily or weekly; now employed; experienced editorial writer and news editor, fine head writer, country and metropolitan experience; Michigan or Wisconsin preferred; state salary. I 411.

PRINTER-EDITOR at liberty; sober and capable of getting out live country paper. BOX 763, Moscow, Idaho.

Electrotypers.

ELECTROTYPE FINISHER, first-class, age 32, union; South preferred. I 432.

Engravers.

PHOTOGRAPHER—Half-tone and emulsion operator for direct color-work. I 259.

SITUATION WANTED—First-class half-tone etcher wants charge of shop in West. I 424.

WANTED—Position by first-class line photographer. I 413.

Foremen, Managers and Superintendents.

PRACTICAL PRINTER, experience over 20 years, close buyer and estimator, open for engagement with progressive firm as manager or superintendent; first-class references for ability and character. I 427.

FOREMAN—Experienced foreman magazine, book, catalogue; Monotype and Linotype machines; union; city; A-1 references and record. I 420.

SUPERINTENDENT—By capable man of extensive experience, book, magazine, catalogue; references. I 419.

Foundryman.

FIRST-CLASS all-around foundryman would like to make a change; competent to take full charge; references if required. I 398.

Operators and Machinists.

MACHINIST-OPERATOR desires regular day position on Pacific coast; strictly reliable, experienced and accurate; 1,800 lines daily; married, union. I 423.

Paper Cutters.

PAPER CUTTER and STOCKMAN—Expert printing house man with experience above the average; familiar with all paper sizes and values, pamphlet binding, packing, shipping, or any other detail work; good executive ability. I 265.

Pressmen.

A FIRST-CLASS CYLINDER PRESSMAN wishes a steady situation; can do the finest half-tone and color work; also understands automatic feeders; capable of taking charge. 1308 N. 28th st., Philadelphia, Pa.

DO YOU DO EMBOSSING?

Hard as stone. Ready for use in two minutes after making counter-die. Softens quickly by gas flame, hot water or torch. Removable—can be used over and over again. **\$1.00 PER PACKAGE**, containing full instructions and hints on Embossing (over 2,000 words), and you do not have to buy a book on Embossing. Sold by **All Supply Houses or by A. W. MICHENER, Mfr., 178 Monroe St., Chicago**

MICHENER'S EMBOSSING COMPOSITION

Pressmen.

CYLINDER PRESSMAN, first-class half-tone and color work, desires to make change; best of references; 12 years' experience. I 417.

PRESSMAN, experienced on highest grade cylinder and platen work; reliable. I 268.

PRESSROOM FOREMAN, union, now working in one of the best offices in the South, desires to make a change; South or the Middle West preferred; specialty—half-tone and color work; write full particulars in first letter. I 425.

SITUATION WANTED by a good all-around cylinder pressman. I 407.

Proofreaders.

FIRST-CLASS non-union proofreader, job compositor, stonehand, at present employed, desires change October 1; New York city preferred. I 410.

FIRST-CLASS non-union proofreader wants proofreader's or assistant editor's position; experienced both lines; practical printer; Eastern city preferred. I 312.

PROOFREADER who is also a good all-around compositor wishes situation as proofreader with first-class publishing house. East or West; best of references, if desired, as to ability, etc. I 386.

Stock Cutter.

PAPER STOCK CUTTER wants position; 15 years' all-around experience; strictly temperate. I 416.

WANTED TO PURCHASE.

SECONDHAND job press, also lever paper cutter. KITZMILLER, Unityville, Pa.

BUSINESS DIRECTORY.**Advertising Art Calendars.**

OLIVER BAKER MFG. CO., Makers of art calendars and advertising specialties, Minneapolis, Minn., U. S. A. 3-9

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and advt. thermometers. 1-9

Ball Programs and Invitations.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball programs, folders, announcements, invitations, tickets, society folders, masquerade designs, etc. 2-9

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incp'd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-9

Brass Rule and Brass Galleys.

WANNER, A. F. & Co., 340-342 Dearborn st., Chicago. Makers of all styles of brass rule, printers' specialties, galleys. 6-9

Brass-Type Founders.

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York. 8-9

Calendar Manufacturers.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-8

STYRON, O. M., & Co., Washington, D. C. Daily date calendars and pads. Write for prices. 12-8

Calendar Pads.

THE SULLIVAN PRINTING WORKS CO., 1062 Gilbert ave., Cincinnati, Ohio. 71 sizes and styles calendar pads for 1909. The best and cheapest in the market. Now ready for delivery. Write for sample-book and prices. 6-9

Cardboard Manufacturers.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Case-Making and Embossing.

SHEPARD, THE H. O. CO., 120-130 Sherman st., Chicago. Write for estimates. 1-9

Charcoal for Engravers.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st., and E. Broadway, Brooklyn, N. Y. 8-8

Chase Manufacturers.

BARNHART BROS. & SPINDLER, Chicago. Electric-welded steel chases. 7-9

Coated Paper.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

Counters.

DURANT, W. N., CO., Milwaukee, Wis. The perfection of counting machines for all presses. Alarm Counters of various types. See advt. 6-9

HART, R. A., Battle Creek, Mich. Counters for job presses, book stitchers, etc., without springs. Also paper joggers, "Giant" Gordon press brakes, printers' form trucks. 3-9

Cylinder Presses.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-9

Designer and Manufacturer of Special Machinery.

SWIFT, GEORGE W., JR., Bordenstown, N. J. Machinery and attachments for printing and manufacturing paper goods of every kind. 12-8

Die Sinks.

WAGENFOHR, CHARLES, 140 West Broadway, New York City. High-grade work. 1-9

Electrotypers and Stereotypers.

BLOMGREN BROS. & CO., 76-82 Sherman st., Chicago. Electrotypers, photo and wood engravers.

MCCAFFERTY, H., 141 E. 25th st., New York. Half-tone and fine art electrotyping a specialty. 3-9

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st. 11-8

Embossers and Stampers.

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade, 45-49 Randolph st., Chicago.

Embossing Composition.

STEWART'S EMBOSHING BOARD—Easy to use; hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago. 11-8

Embossing Dies.

STRUPPMANN, C., & CO., 78 5th ave., New York. 8-8

Enameled Book Paper.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Engravers—Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-9

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75c. Circulars and specimens for stamp. TIOS, M. DAVY, Box 1, Windfall, Ind. 9-8

Envelopes.

AMERICAN ENVELOPE CO., 160 W. Van Buren st., Chicago. Envelopes of every description. 9-8

CLASP ENVELOPE CO., 109-111 Leonard st., New York. All styles envelopes with and without fastener attachment. 9-8

Glazed Paper.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

Gummed Papers.

JONES, SAMUEL, & CO., 56 Carter Lane, London, Eng. Our specialty is gummed paper; we do not make anything else; we can now supply it in any size as flat as ungummed paper. Write for samples. 12-8

Ink Manufacturers.

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-9

KIENLE & CO., 109-113 5th st., Brooklyn, N. Y. Manufacturers of lithographic and printing inks. 10-8

RAY, WILLIAM H., PRINTING INK MFG. CO., 735-7-9 E. 9th st., New York. 9-8

ULLMANN-PHILPOTT CO., THE, office and works, 1592 Merwin st., N.-W., Cleveland, Ohio. 9-8

Instruction.

GREAT DEMAND for Mergenthaler operators; best wages, shortest hours; 100 new situations every month; why not get one? THE THALER KEYBOARD helps you; an exact facsimile of Mergenthaler keyboard; help announces finish of line; detachable copyholder; instruction book; price, \$4. THALER KEYBOARD CO., 505 "P" st., N.-W., Washington, D. C.; also through agencies of Mergenthaler Co. and Parsons Trading Co., London, England, Sydney, Australia, and Mexico City.

LINOTYPE SCHOOL—\$100 for 3 months' tuition; may stay longer free to acquire speed; work mostly on "live matter," proofread—the only practice that counts. THE TIMES LINOTYPE SCHOOL, Los Angeles, Cal.

Linotype Metal.

BLATCHFORD, E. W., 54 N. Clinton st., Chicago.	1-9
KANSAS CITY LEAD & METAL WORKS CO., Fourteenth and Wyandotte sts., Kansas City, Mo.	12-8

Lino-Typewriter.

LINO-TYPEWRITER—Every printer should be an operator; learn the Linotype by practicing on the Lino-typewriter; progressive operators should use it for correspondence. BUCKNER LINO-TYPEWRITER CO., 726 10th st., Oakland, Cal.

Lithograph Paper.

CHAMPION COATED PAPER CO., Hamilton, Ohio.	1-9
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Machinery.

BARNHART BROS. & SPINDLER, Chicago. New, rebuilt.	7-9
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Mercantile Agency.

THE TYPO MERCANTILE AGENCY, general offices, 116 Nassau st., New York. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. Typo Credit Book is complete classified directory.

Monotype Metal.

BLATCHFORD, E. W., CO., metal for Lanston Monotype machines, 54 North Clinton st., Chicago.	1-9
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Motors for Printing Machinery.

JENNEY ELECTRIC MFG. CO., Indianapolis, Ind. Motor specialists for printers and engravers.	12-8
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SPRAQUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty.

WESTINGHOUSE ELECTRIC & MFG. CO., Pittsburg, Pa.	11-8
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Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York; makers of the best in cutting-machines. The Brown & Carver complete line.

SHNIEDEWEND, PAUL, & CO., Chicago.	7-8
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Paper-Ruling Pens.

DREDGE, THE A., RULING PEN CO., 75 Gold st., New York.	10-8
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Perfecting Presses.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich. Flat-bed and rotary perfecting presses.	2-9
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Photoengravers.

EXCEPTIONAL FACILITIES for handling the work of southern printers; try us. The ALPHA PHOTOENGRAVING CO., Artists and Engravers, Baltimore, Md.

BLOMGREN BROS. & CO., 76-82 Sherman st., Chicago. Photo, half-tone, and wood engraving.	11-8
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INLAND-WALTON ENGRAVING CO., THE, designers, illustrators, engravers and electrotypes; 3-color process plates. 120-180 Sherman st., Chicago.

THE FRANKLIN CO., 346-350 Dearborn st., Chicago. Photoengravers and electrotypes.	1-9
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Photoengravers' Proof Presses.

SHNIEDEWEND, PAUL, & CO., Chicago.	7-9
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Photoengravers' Screens.

LEVY, MAX, Wayne ave. and Berkeley st., Wayne Junction, Philadelphia, Pa.	3-9
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Presses.

GOSS PRINTING PRESS CO., 16th st. and Ashland ave., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.	1-9
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HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypes and stereotypers' machinery. Chicago office, 143 Dearborn st.

THOMSON, JOHN, PRESS CO., Nott and East aves., Long Island City, N. Y.; 253 Broadway, New York; Fisher bldg., Chicago.	10-8
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Printers' Blocks.

WANNER, A. F., & CO., 340-342 Dearborn st., Chicago. Iron blocks, Wilson patent blocks, register hooks, sectional and mahogany blocks.	6-9
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Printers' Machinery and Materials.

WANNER, A. F., & CO., 340-342 Dearborn st., Chicago. Tubbs wood goods. Hammer paper lifts, high-speed presses, Gordons, National auto cutters, type, etc.

Printers' Rollers and Roller Composition.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 413 Commerce st., Philadelphia.	10-8
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BINGHAM, SAM'L, SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark ave., St. Louis; First ave. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 S. Forsyth st., Atlanta, Ga.; 151-153 Kentucky ave., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet composition.	6-9
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GODFREY & CO. (Wm. C. Squibb), printers' rollers and roller composition, Philadelphia, Pa. Established 1865.	12-8
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MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition.	11-8
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WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1859.	2-9
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Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago.	7-9
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Printing Machinery and Materials.

ROWELL, ROBERT, COMPANY, Louisville, Ky. New and rebuilt printing machinery.	12-8
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EXCEPTIONAL BARGAINS in new and rebuilt cylinder presses, job presses, paper cutters, folders, etc. DRISCOLL & FLETCHER MACHINE WORKS, 164 Elliott st., Buffalo, N. Y.

Purchasing Agent.

DOAN, ISRAEL, Jersey City, N. J., acts as agent for printers in the purchase of materials or machinery of all kinds. Correspondence invited.

Rubber Stamps, Etc.

SUPERIOR SEAL & STAMP CO., 52 Woodward ave., Detroit, Mich. Seals, stencils, rubber stamps, die sinking, checks, plates, ink, numbering machines, ticket punches.

Stereotypes' and Electrotypes' Metal.

BLATCHFORD, E. W., 54 Clinton st., Chicago.	
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KANSAS CITY LEAD & METAL WORKS CO. Fourteenth and Wyandotte sts., Kansas City, Mo.	12-8
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Stereotyping Outfits.

A COLD SIMPLE STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than paper-maché; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, \$1. HENRY KAHRS, 240 E. 33d st., New York city.

Tympan Gauge Squares.

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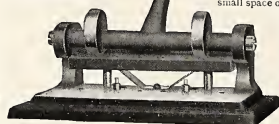
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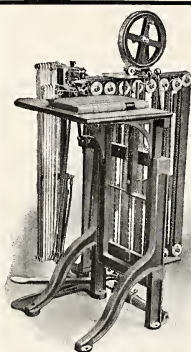
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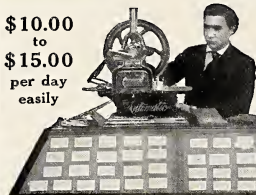


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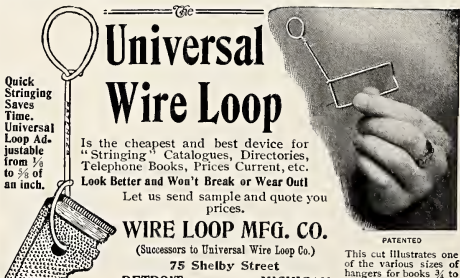
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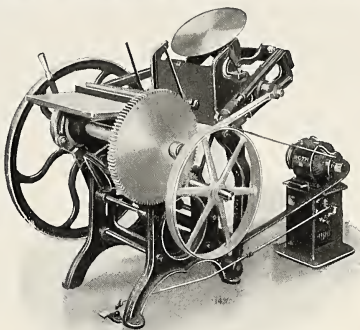
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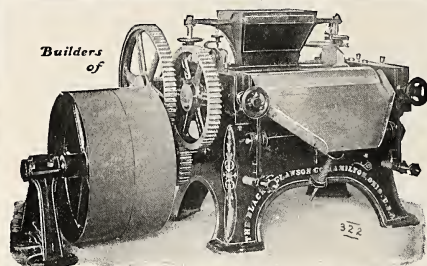
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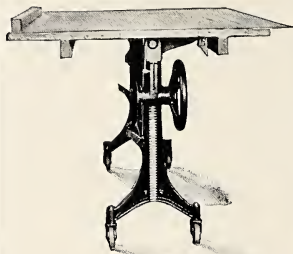
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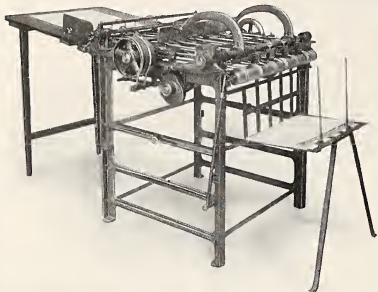
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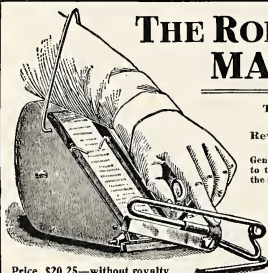
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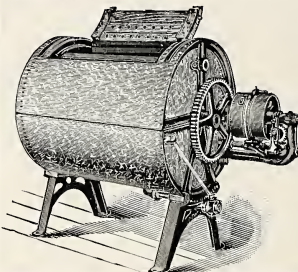
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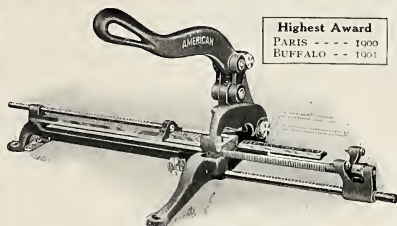
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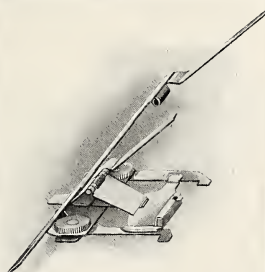
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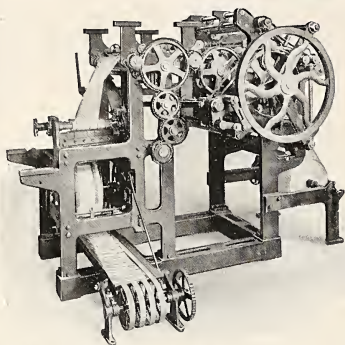
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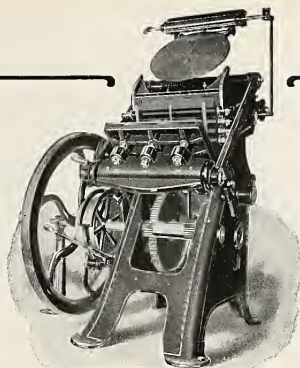
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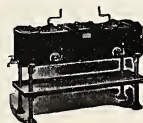
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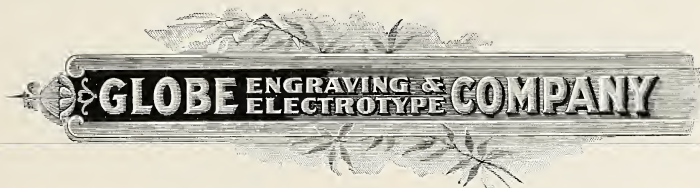
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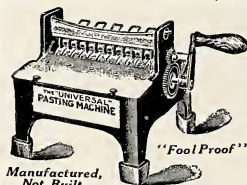
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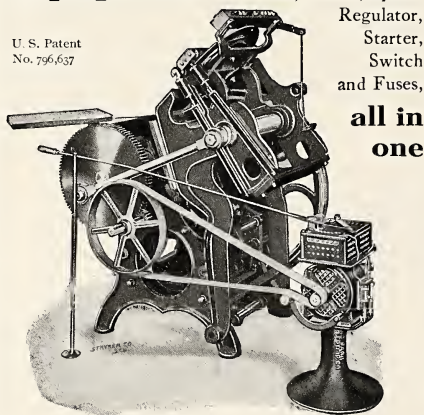
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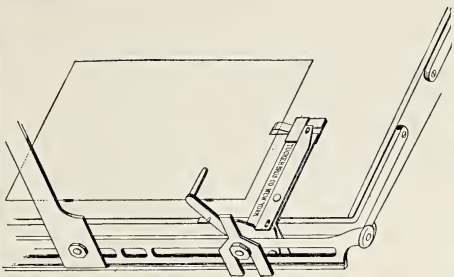
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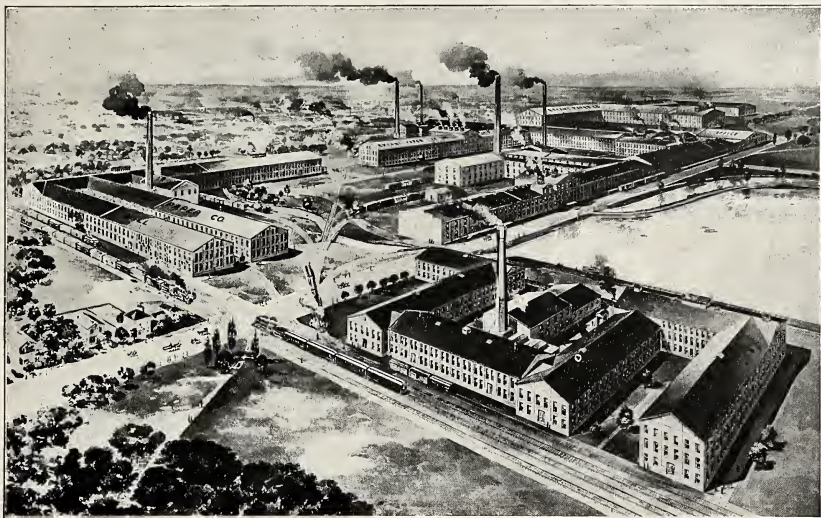
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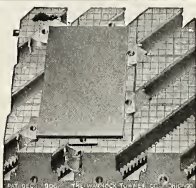
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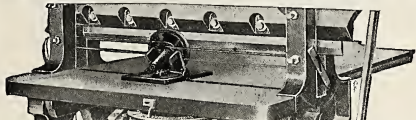
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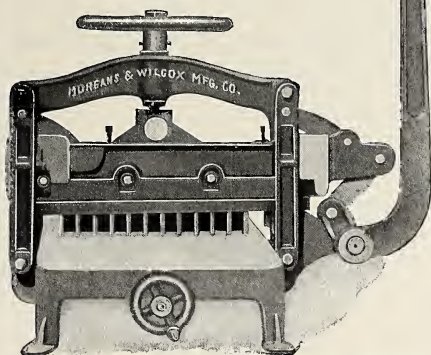
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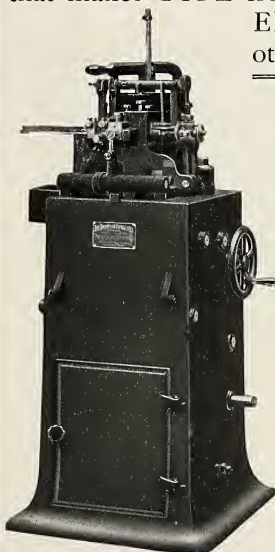
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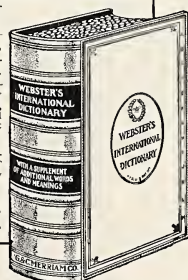
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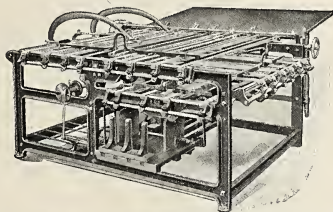
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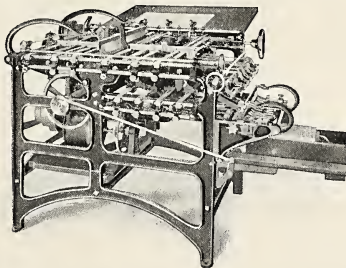
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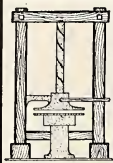
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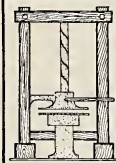
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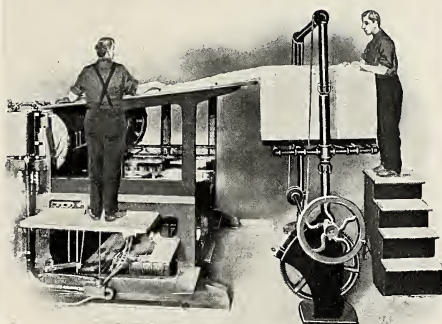
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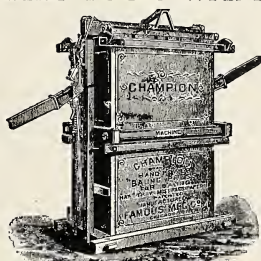
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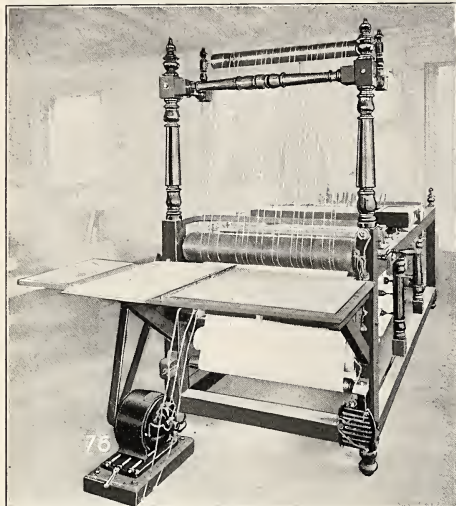
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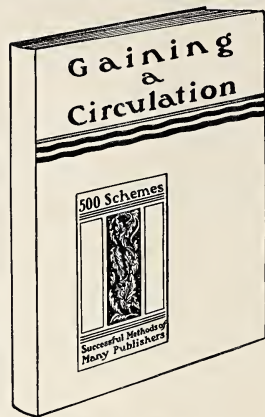
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